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Steven Karidoyanes, Music Director

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From the Board Chair

Dear Friends,

The theme for our 104th season is “The Music is the Magic”. This year features a wondrous range of musical experiences, from tonight’s “Jupiter” Symphony by Mozart, to folk-inspired songs of Copland, and music by the some of the most influential women of rock and stage — Bette Midler, Barbra Streisand, Dolly Parton, Tina Turner and Cher. What a year we have ahead of us!

This season and our next coincide with the 400th anniversary of the Mayflower voyage and founding of Plymouth Colony. The Phil is playing a prominent role in our community’s commemoration of these events that so profoundly shaped the character and destiny of our country. In March, the orchestra will perform a program entitled Plymouth 400: Adoration of Place, which will explore different narratives around the Mayflower journey and establishment of Plymouth Colony. This concert is both a spiritual and musical celebration. The Phil is deeply committed to contributing to the cultural richness of our town, and is proud to participate with the entire community in the 2020 celebrations.

Thank you for your continuing and enthusiastic support for the Phil. Here’s to a memorable and magical year of great music.

Cheers,

Paul Jean
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The Escape Room
KIM CORBEN, EXECUTIVE DIRECTOR

Picture this. You’re a professional thief. Your gang has just been tipped off that a local crime boss has a priceless artifact locked in a vault at a nearby factory. Your job is to break in and escape with the item. You have one hour. There’s only one way out. Oh, and one more thing—if you get caught, you won’t end up in prison, you’ll end up in the morgue. Time. Starts. Now!

Ever since Escape Rooms came out, I couldn’t wait to get in! Over the past few years, I’ve hunted down a mysterious inheritance, escaped from the Presidential command bunker and found the antidote to a lethal virus before Professor Moriarty could unleash it on Parliament.

What an adrenalin rush! These immersive, interactive and high-stakes adventures are unlike anything I’ve ever experienced. Hmmm. Or are they?

It’s our 104th season. Another spectacular opening night has come and gone, the first of many immersive, interactive and highly entertaining experiences we’ll share this season. Nine world-class performances. Eighty-three fabulous Phil musicians. Ten amazing guest artists. Five children’s choruses. Ten musical masterpieces. Four cocktail parties. Three pre-concert talks. One amazing experience for countless Phil fans. There’s no need to escape. It’s all right here!

But there’s another important task at hand, and I simply can’t do it without you. Picture this. We’ve just entered another escape room, and the stakes are unusually high. Right now, we’re the furthest from our fundraising goal. Our mission is to raise more than $500,000 to cover the gap between projected ticket sales and this season’s operating budget and we have a limited time to do it. That’s a lot of money to put into the vault. A lot of red ink to turn black. But this isn’t anything new. It’s how all successful, nonprofit professional orchestras work. And, producing another season at the Phil is definitely worth the challenge.

I’ve always believed anything worth doing is worth doing now. Please make a donation to the Phil today. Every gift matters. Every gift gets us closer to our goal. Every gift helps us escape!

Find out how we’re going to pull off our latest, high-stakes Phil mission at www.plymouthphil.org/blog

Key Notes

In this ongoing column, Executive Director Kim Corben takes you out of the concert hall and behind the scenes of the Plymouth Philharmonic Orchestra to keep you informed of the organization’s initiatives and achievements, and its impact in our schools and community. Contact Kim at 508.746.8008 or email k.corben@plymouthphil.org.
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Planned Giving is an easy way to make a lasting contribution to the Phil. Planned gifts play a crucial role in sustaining the high level of artistry and innovative programming of the orchestra while enriching and shaping the culture of our community.

Popular ways to give include:

Bequests and Wills
A bequest, a donation made through your will, is a flexible and convenient planned gift. While you may decide today that you will make the donation, the transfer occurs only when your will is executed. In other words, you retain complete control of your assets during your lifetime. There are several types of bequests you may want to consider.

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You may donate a gift of a specific dollar amount or a particular asset, securities, a house or other tangible property.

Residual Bequest
The gift is the remainder of your estate after the payment of all other bequests and estate related expenses.

Contingent Bequest
Name the Phil as the recipient of all or some of your estate after the death of other beneficiaries.

Charitable Trust
Set up a charitable trust wherein the principal would eventually go to the Plymouth Philharmonic Orchestra.

Retirement Assets or Insurance
Give the remainder of your IRA, Keogh tax-sheltered annuity or qualified pension plan.

Please contact your attorney for special details and language for any bequest.

By including a bequest to the Phil in your will or living trust, you are ensuring that we can continue our mission for years to come. Your gift also entitles your estate to a federal estate tax charitable deduction.

Legacy Society
Those who make a bequest to the Plymouth Philharmonic Orchestra become members of the Legacy Society. It is not necessary to provide estate documentation, however, to ensure your gift works as you intended, we appreciate knowing the details of your gift.

The Phil is happy to work with your estate planning attorney, financial advisor, insurance agent and tax preparer to ensure you receive the maximum benefit for your gift.
Composers' Society

“Music is a higher revelation than all wisdom and philosophy. Music is the electrical soil in which the spirit lives, thinks and invents.”

~Ludwig van Beethoven

The Plymouth Philharmonic Orchestra invites you to join its leadership group—The Composers’ Society. These key supporters are visionaries who have made a commitment to the future of the Plymouth Philharmonic Orchestra and we are grateful for their support. This group meets annually for a celebratory recognition dinner and chamber concert exclusively for members. The Composers’ Society began in June, 2015 and it is an annual membership.

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MISSION

The Plymouth Philharmonic Orchestra, a professional orchestral ensemble, presents a wide range of live music and educational programs to people of all ages and backgrounds on the South Shore of Massachusetts.

VISION

The Plymouth Philharmonic Orchestra aspires to be the recognized leader of the performing arts on the South Shore.

CORE VALUES

The Plymouth Philharmonic Orchestra is committed to the following core values:

- **Artistic Excellence** – maintaining an unwavering commitment to performing at the highest standards
- **Community** – serving as a cultural resource and bringing people together to share in the enjoyment of live musical entertainment
- **Expansive Repertoire** – ranging from classical to popular to family concerts
- **Music Education** – presenting programs that nurture a life-long appreciation of music
- **Sustainability** – ensuring the long-term financial stability of the orchestra
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Today's orchestra comprises all professionally trained musicians who come from diverse academic backgrounds, a variety of countries, and who bring a world-class level of precision, skill and dedication.

With the exception of two years during World War II, the orchestra has been in continuous operation since 1913. In 1973 the orchestra became a chartered, non-profit corporation and experienced a period of significant growth in both programming and support.

Under the guidance of Music Director and Conductor Steven Karidoyanes, the Phil has taken its place as a major cultural force in southeastern New England. Today, the Phil plays to critical acclaim, premieres pieces from leading composers, performs with world-renowned soloists, and has performed in venues across the region.

Beyond the concert season, the Phil presents a wide range of live music and educational programs to people of all ages and backgrounds. Working with educators and community partners, the Phil reaches well beyond Plymouth, serving as innovator and advocate for music for all.

Since his appointment in 1994, Steven Karidoyanes continues to raise the orchestra to new levels of distinction with a commitment to artistic excellence, music education, and community outreach.
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As a conductor, composer and broadcaster, Boston native Steven Karidoyanes brings a wealth of musical experiences to the podium.

This is Mr. Karidoyanes’ 26th season as Conductor and Music Director of the Plymouth Philharmonic Orchestra. Continually praised for the level of distinction which he brings to his ensembles, one reviewer said of the Beethoven *Missa Solemnis* performance he conducted, “Karidoyanes and his forces navigated it with absolute confidence, allowing the composer’s unruly spirit to speak clearly through them.” (Boston Globe, November 7, 2011.) This is also his 16th season conducting the New England Conservatory Youth Symphony, leading concerts in Boston’s most prestigious concert venues and in past concert tours of Italy, Greece, Costa Rica, Eastern Europe, Ireland and Spain. Since 2008, he is also an understudy conductor for the Boston Pops Orchestra. He made his Boston Pops conducting debut in Symphony Hall in December 2016.

Past international guest conducting engagements include Hungary’s Savaria Symphony Orchestra in Hainburg, Austria, the Prague Symphony Chamber Orchestra, Costa Rica’s National Music Institute Youth Symphony, and return engagements with the North Czech Philharmonic. In January 2016 he conducted a series of concerts with the Knoxville Symphony Orchestra. Mr. Karidoyanes has also guest conducted the Syracuse Symphony, Rochester Philharmonic, and orchestras in the Washington, D.C. region. Opera productions conducted include Cape Cod Opera’s *Carmen*, *The Mikado* by the Bostonian Opera & Concert Ensemble [a.k.a. “The Bostonians”] and Opera-by-the-Bay’s (MA) *Die Fledermaus*.

He recently stepped down from leading Masterworks Chorale after a decade, conducting choral/orchestral masterworks in Harvard University’s Sanders Theatre. He has also held the posts of Music Director of the Boston College Symphony Orchestra, Associate Conductor of the Winston-Salem Symphony and Greensboro Symphony orchestras in North Carolina, and Assistant Conductor of the Rhode Island Philharmonic. He has served on the faculty of the Boston University Tanglewood Institute for ten seasons, and on the conducting faculty of the New England Conservatory.

Complementing his performing activities, Mr. Karidoyanes is a composer and member of ASCAP. His composition, *Yerakina: Diorysian Dance for Orchestra*, was written for and premiered by the Pittsburgh Symphony Orchestra, and has already been performed by the Boston Pops. His *Café Neon: Fantasy on Greek Songs and Dances* has been performed over forty times by two dozen orchestras from coast to coast plus Italy, Greece and Australia. A classical music announcer/producer, Mr. Karidoyanes has worked for National Public Radio affiliates in Boston, North Carolina and Indiana.

Steven Karidoyanes holds a Bachelor of Music Degree from Boston University and received training in orchestral conducting at the Canford School of Music in Dorset, England, where he studied with the renowned British conducting coach, George Hurst. Additional orchestral studies earned him the Outstanding Graduate Student Award for two consecutive years from Ball State University in Indiana.

Mr. Karidoyanes lives in Boston with his wife, Amy. They have two sons, Michael and Nicholas.
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The Program

Plymouth Philharmonic Orchestra

STEVEN KARIDYOYANES, Music Director

Saturday, October 26, 2019 at 7:30 PM

Plymouth North High School Performing Arts Center

BRANDON RIDENOUR, trumpet

PLYMOUTH PHILHARMONIC ORCHESTRA

STEVEN KARIDYOYANES, conducting

Mozart vs. Salieri

SALIERI

Two Opera Overtures:
• The Storm at Sea
• Falstaff

HUMMEL

Trumpet Concerto
I. Allegro con spirito
II. Andante
III. Rondo

Mr. Ridenour

- intermission -

MOZART

Symphony No. 41, K. 551, Jupiter
I. Allegro vivace
II. Andante cantabile
III. Menuetto: Allegretto
IV. Molto allegro

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The Musicians

Plymouth Philharmonic Orchestra
STEVEN KARIDOYANES, Music Director & Conductor

104th Season
Mozart vs. Salieri, October 26, 2019

VIOLIN I
Ana-Maria LaPointe, Concertmaster
Louise and James Woodruff Chair
Rika Ikeda
Oksana Gorokhovsky
Tudor Dornescu
Dan Flonta
Jennifer Memoli
Travis Rapoza
Dana Ianculovici
Onur Dilisen
Greta Myatevia

VIOLIN II
Aleksandra Labinska, Principal
Mr. and Mrs. Harvey LeSueur Chair
Zoia Bologovsky
Norma Stiner
Melissa Carter
Meghan O’Connor Miller
David Gable
Yoko Furhata Waynen
Keri Benson

VIOLA
Elisabeth Christensen, Principal
Nordquist Family Chair
Mira Williams
Rebecca Hallowell
Sara DeGraide
Liit Muradyan
Raymond Dineen

CELLO
Peter Zay, Principal
Posner Family Chair
Michael Czitrom
Bonnie Rapier Harlow
Toni Rapier
In memory of Samuel K. Stewart
Eleanor Blake
Priscilla Taylor

DOUBLE BASS
Kate Foss, Principal
Hurley Family Chair
Ira Schaefer,
Derek John Boc Memorial Chair
Nancy Kidd

FLUTE
Matthew Cross, Principal
In memory of Jean and Marie Blessington
Phyllis Aronson

OBOE
Laura Pardee Schaefer, Principal
In honor of Patricia “Patti” Skinner

CLARINET
Catherine Hudgins, Principal
In loving memory of Walter W. Birge
Julie Stuckenschneider

BASSOON
Wren Saunders, Principal
Roger & Joy Burns Chair
Patricia Yee

FRENCH HORN
Anne Howarth, Principal
Dave Rufino

TRUMPET
Robinson Pyle, Principal
Main Family Foundation Chair
Jeffrey Popadic

TIMPANI
Mark Pratt, Principal
Reardon Family Chair

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Sara DeGraide

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Guest Artist

Brandon Ridenour is a stylistically diverse trumpet soloist, collaborative artist, composer and arranger. Recognized as “...heralding the trumpet of the future” (Chicago Sun Times) and for “demonstrating the trumpet’s huge potential for lyricism” (Cleveland Plain Dealer), he has combined his wide-ranging activities as a soloist and chamber musician with his passion for composing and arranging, resulting in his distinctive artistic voice and vision.

At the age of twenty, he became the youngest member ever to join the iconic Canadian Brass, a position he held for seven years. While with the group, he played in distinguished venues around the world, performed on television, recorded ten albums, appeared on NPR’s Tiny Desk, and received three Juno Award nominations. He also created a catalog of new arrangements for the ensemble, which are still performed today.

Mr. Ridenour rejoined Canadian Brass in 2019 and is continuing to create new repertoire for the group.

He has played with a diverse array of musicians including Sting, James Taylor, Marvin Hamlisch, Yo-Yo Ma, Wynton Marsalis, Esperanza Spalding, John Williams, and esteemed ensembles such as the New York Philharmonic, National Symphony Orchestra, Los Angeles Philharmonic, International Contemporary Ensemble, the Knights, Orpheus, Orchestra of St. Luke’s, the Mahler Chamber Orchestra and many others. He is a winner of numerous competitions including Concert Artist Guild, International Trumpet Guild, and the American Composers Forum among others.

In 2019, he launched Come Together, an album of reimagined Beatles music celebrating the 50th anniversary of this classic Lennon/McCartney song. This collaborative album has gone on to also be a social impact and environmentalism project. Through these diverse collaborations, he hopes to convey through music the importance of humanity coming together to take better care of our planet and each other.

Brandon Ridenour began arranging music for the trumpet in both solo and collaborative settings in order to expand the possibilities for his instrument, sometimes including a melding of musical styles, and creating a new cross-genre repertoire. In addition to showcasing these works in his own recital and concerto performances, his arrangements are also featured by the ensembles Founders (a quintet featuring trumpet/piano, violin/voice, clarinet, cello and bass) and USEFULchamber, both of which he is a founding member.

Mr. Ridenour has recorded three previous solo CD’s, the most recent of which is Fantasies and Fairy Tales, featuring his own virtuosic arrangements of classical masterworks for trumpet and piano. He began his musical journey at age 5, studying piano with his father, pianist Rich Ridenour. He received his B.M. from the Juilliard School of Music in the studios of Mark Gould and Ray Mase. Outside of music, he has studied sketch writing and improv at the UCB (Upright Citizens Brigade) theatre company and has always been a not so closeted fan of comedy. He currently lives in Brooklyn, NY.
This concert brings front-and-center the fictitious rivalry between composers Mozart and Salieri as depicted in Peter Shaffer’s stage play and subsequent film, “Amadeus.” For this sonic contest, Mozart’s grandest of symphonies, the Jupiter Symphony, is pitted against two spirited opera overtures by Salieri. To cleanse the aural palate between these composers, we have added to this program the popular Trumpet Concerto by Johann Nepomuk Hummel. An appropriate choice given Hummel, himself, studied composition with both Mozart and Salieri – but, from all accounts, not at the same time. Enjoy!

-- Steven Karidoyanes

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Two Opera Overtures: 

The Storm at Sea and Falstaff

Antonio Salieri

(1750 – 1825)

Antonio Salieri, Mozart’s contemporary, an Italian composer, spent most of his life in Vienna. Salieri, who is remembered today as having lived in the shadow of Mozart, knew Metastasio and Gluck, the latter becoming his patron. In 1774, he became court composer and conductor of the Italian opera; from 1788 on, he was also court Kapellmeister. He made his reputation as a stage composer, writing operas in Vienna from 1768 and presenting several in Italy, between 1778–1780. Later, he dominated Parisian opera with three works, including Tarare of 1787, his greatest success, which established him as Gluck’s heir. His style began to be thought outmoded at the turn of the century, at which point his works lost favor. Although he composed a prodigious number of operas, around 40 in total, he composed relatively little after 1804, yet remained a central and influential figure in Viennese musical life. He became known to his contemporary opera audiences as “one who could combine the power of German music with the Italian style.”

In addition to opera, he composed oratorios, church music, cantatas, arias, vocal ensembles, songs and orchestral and chamber works. Salieri ironically is known to most modern listeners not for his own music, but through a fictional treatment of the rivalry between him and Mozart, dramatized in Peter Shaffer’s popular play (and the movie of it) Amadeus, a study of jealousy. Actually, there is little evidence that he ever took part in any intrigues against Mozart, and certainly no poisoning. Salieri’s many pupils included Beethoven, Hummel, Schubert and Liszt.

[It must be added that the fictional story of Salieri poisoning Mozart goes back much further than Peter Shaffer’s Amadeus. Composer Nicolai Rimsky-Korsakov wrote of it in his opera from 1897, “Mozart and Salieri,” which was based on the book of the same name from 1830 by the Russian poet and playwright, Alexander Pushkin. Mozart died in 1791. He wasn’t in the grave 40 years before this fiction was created. What these guys had against Salieri I couldn’t begin to tell you. – sk]

Salieri was the Kapellmeister of Italian opera at the court of Joseph II. Two of his last three operas are Falstaff and Cesare in Farmacusa (or The Storm at Sea). The opera Falstaff, a satirical and social comedy on a libretto by Carlo
Prospero De Franceschi after The Merry Wives of Windsor, was unlike traditional opera buffa; it was considered ahead of its time when it premiered in Vienna’s Kärntnertortheater in 1799. It is said to have been the “bearer of that new bourgeois spirit which Diderot wished to see triumphant everywhere.” In addition, Salieri played a decisive role, making Shakespeare’s work a subject for opera buffa, a daring act that even Mozart had not taken on. Even more unusual for the time may have been the fact that the opera’s plot highlights women’s agency as well as women’s friendships.

Falstaff, ossia Le tre burle (“Falstaff, or The Three Hoaxes”), is a drama giocoso in two acts. Its overture is a bubbly work in rondo form, which includes a group of lively contredanses (a French form of a country dance, originating in the 18th century and related to the quadrille) and is distinguished by its use of woodwinds. It is very unusual in that instead of summarizing the main themes of the opera as so many opera overtures do, it anticipates the action and the setting of the body of the opera and begins it directly. It musically depicts action that takes place just before the opera’s plot unfolds onstage.

Salieri remarked of the overture:

The overture is one of the most closely linked overtures to its subject matter that have ever been composed; indeed, it could be said that the opera begins with the overture. Here are the reasons for this: the first scene represents a private party held in the house of — and in honor of — rich merchants, husband and wife. After the first toast to their good fortune, etc. ‘Now refreshments, drinks and snacks, and then we’ll start dancing again’ is announced. Since this second verse suggests that the guests have already danced, I thought of composing an overture roughly in the form of many contredanses and the effect was immediately felt and applauded by the audience.

Cesare in Farmacusa, a drama eroicomico, a mix of comic and serious elements, premiered in the Kärntnertortheater in Vienna on June 2, 1780. The successful opera gave the audience an exotic setting, many choruses and the grandeur and pathos of serious opera, but lightened it with the addition of comic antics. A contemporary, Zinzendorf wrote, “The scenery beautiful, the music by Salieri beautiful and the story rather amusing and varied,” since the plot joined serious and heroic sentiments with plenty of comic elements. The music of the overture was considered strong and original; it depicts a tempest, a storm at sea with a ship that must struggle to stay afloat during a rough storm. The opera’s subject was the story of young Julius Caesar’s capture by pirates as told by Plutarch and retold by De Francheschi. In it, Caesar presumably laughed at the amount of ransom the pirates demanded, and threatened them.

Plutarch’s original did not include the storm that threatens the pirate’s fleet. The overture is fine music that Salieri here reuses (not atypical in that day), taking it from the overture he had written for Europa riconosciuta, but he re-orchestrates it, and in doing so, takes advantage of the clarinet, which had not yet been available in Milan in 1778, when he originally composed the music.

Salieri described his overture:

Very loud thunder serves as a signal to the orchestra to begin the sinfonia and to the director of scenery to raise the curtain. The stage is almost dark, and represents a storm at sea. One sees ships passing back and forth in continuous agitation, loaded with people who through their gestures plead for help, all of which one sees clearly only by means of frequent flashes of lightning. On the 29th measure some pirates of low rank enter from the interior of the island; on the beach they show with gestures that they are afraid of the dangers besetting the ships.
One of these pirates orders the others to go with him. A few moments later they all return with some long ropes. The end of one of these ropes will be thrown in the sea, but sideways, in such a way as to show that they want by this means to pull to shore one of the boats that is closest to land which will appear in the audience’s view only toward the end of the sinfonia, that is, in the moment at which the strength of the storm begins to wane. In that moment the stage brightens.

The tumultuous overture concludes on an open cadence, before the opera begins with a chorus of pirates celebrating their escape from the storm.

***

Concerto for Trumpet and Orchestra

Johann Nepomuk Hummel
(1778 – 1837)

Hummel was an authentic but minor genius, remembered mostly for this famous concerto, yet during his long and successful career as a composer and pianist, he received the admiration of many. The Trumpet Concerto was not typical of his work, and it was never circulated while he was alive.

When he was only eight years old, Hummel went to live with the Mozart family for two years, as a pupil and protégé. In 1787, he made his first public appearance in a concert that Mozart gave in Dresden. At ten, he had a string quartet performed, and shortly afterward, he played a Mozart piano concerto in London. In 1793, he returned to Vienna, where, like Beethoven, he studied with Albrechtsberger, Salieri and Haydn. His travels took him as far as St. Petersburg, and from 1804 to 1811, he held Haydn’s old post as Music Director, Kapellmeister, to the Esterházy family. He was Beethoven’s friend and a pallbearer at his funeral, and Chopin and Schumann greatly admired him as a true classicist.

Hummel wrote his Trumpet Concerto for Anton Weidinger, a player in the Esterházy orchestra, whose solution to the problem of getting more notes from the “natural” trumpets of the time was to fit them with keys like those on woodwinds. His trumpets worked, but they never really caught on. When the valve system that is still in use today was introduced around 1815, it was found to be so superior that the few keyed brass instruments simply disappeared. Haydn was the first to write a trumpet concerto for the Weidinger instrument in 1796. Around the same time, Hummel wrote a trio for trumpet with piano and violin. He completed his Trumpet Concerto on December 8, 1803; it was first performed on January 1, 1804, at an entertainment at the Esterházy court.

Hummel seems to have taken the manuscript of the concerto to London on one of his concert tours, and eventually, it found its way into the British Library. In 1957, it was published for the first time in an edition prepared by the German musicologist Fritz Stein, and two years later it was first published in the United States, edited by Armando Ghitalla of the Boston Symphony Orchestra. Since that time, it has appeared in many more editions and been very widely performed.

The concerto has three movements in the Classical fast-slow-fast sequence: the first a spirited Allegro con spirito, a celebratory movement notable for its unusual modulations, perhaps included to display the new keyed instrument’s
expanded capability. The second movement, a slow Andante, has a plaintive feel; and the last, an energetic Rondo, Allegro molto, has many brilliant passages for the soloist that are demanding technically and were conceived to create a bravura effect.

Hummel originally composed the Concerto in E flat major, a key that was evidently convenient for at least one of Weidinger’s instruments. Either Hummel or Weidinger created a less frequently played version in E major as well. The orchestral accompaniment is scored for flute, two oboes, two clarinets, two bassoons, two horns, timpani and strings.

* * *

**Symphony No. 41, in C Major, K. 551**

(“Jupiter Symphony”)

Wolfgang Amadeus Mozart

(1756 – 1791)

In 1788, when Mozart wrote this lofty symphony, his last, he was living a precarious life in Vienna, feeling the strain of debt and concerned about his future. The year before, he had stopped teaching to prepare *Don Giovanni* for its premiere in Prague, but the opera only yielded him a pittance, and its Vienna production was a dismal failure. He had expected Emperor Joseph II to appoint him to the well-paid post of court-composer left vacant by the death of Gluck in 1787. Instead, he was offered the post at a meager salary that he could only describe as “too much for what I do, too little for what I could do.” The Emperor did not want symphonies, concertos, or string quartets from Mozart; he simply desired dance music for the court balls at the Redoutensaal. In desperate need, Mozart was obliged to take several loans from a friend.

Nevertheless, in the summer of 1788, Mozart composed an extraordinary symphonic trilogy, three of his greatest works. He had written at least one symphony almost every year since he was eight years old, but after he completed these three, he wrote no more in the three and a half years before his death. No records exist detailing why or for whom these last symphonies were composed; there is no evidence of a commission, nor mention of an occasion when they might have been presented. History has not provided the date when they were first performed, but it was probably not until after Mozart’s death. Historians hypothesize that the writing of the symphonies might have been associated with the successful publication of Haydn’s set of three symphonies, in the same three keys, two or three years before.

Regardless of the circumstances, no one doubts that this brilliant and powerful symphony is anything but optimistic and triumphant. No one is sure who gave the symphony the name “Jupiter” or when, but it may have been the Anglo-German pianist and composer, Johann Baptist Cramer (1771-1858), who was a friend of Beethoven’s and a man who admired Mozart greatly. He supposedly gave it the title “Jupiter” because of what he labeled the work’s “loftiness of ideas and nobility of treatment.” Another theory that Mozart’s son suggested is that Johann Peter Salomon, the German violinist who was Haydn’s impresario in London, might have given it the subtitle. In confirmation of this, Vincent Novello, Mozart’s son’s friend, said in his diary, “Mozart’s son said he considers the Finale to his father’s Sinfonia in C — which Salomon christened the Jupiter — to be the highest triumph of Instrument Composition, and I agree with him.” In any case, the name first appeared officially in a concert program in Edinburgh in 1819, ten years before Novello’s diary entry, when it was already familiar to audiences there, before it spread to the Continent. In a
notebook that he had started in 1784, Mozart listed it under August 10, 1788, simply as “a symphony,” and then wrote out the opening measures of music. Schumann referred to it as the Mozart symphony with the fugal finale, and he pronounced it to be a work above discussion.

By the standards of the time, it is a huge work, imposing in the dimensions of its expressiveness and long in duration too, although its length is variable in modern performance according to the conductor’s feelings about the passages marked for repetition. The dramatic intensity, wit and pathos of the minor key sections as well as Mozart’s interest in thematic development make this late work significantly different than his early attempts at composing symphonies.

The magnificent first movement, Allegro vivace, may be described as fitting the standard scheme: ideas in two related keys are stated, discussed and restated in the same key, but the ideas are monumental, and the development complex and extraordinarily imaginative. There are many different elements in the first theme alone: the virile first measures for full orchestra, the strings’ gentle answer, the martial rhythm in the winds accompanied by powerful chords of the strings and then a big orchestral tutti. After a long, sustained chord, the violins return to the opening figure, but quietly this time, while winds play a new contrapuntal melody that ends as a few repeated chords. All this exposition happens in a very short space of time, and more musical invention still precedes the dramatic richness of the second theme and third themes. For the third theme, Mozart utilizes an excerpt from a comic bass aria from “Un bacio di mano” (“A Kiss on the Hand”) that he had recently written for somebody else’s opera buffa. After that, elaborate development follows, joining the virile, the more feminine and the martial all together.

The second movement, Andante cantabile, with its stately melodies, offers not just lyrical contrast, but a new set of dramatic tensions and releases, with an orchestral texture whose rhythmic and dynamic complexity was then unprecedented. Under the charming surface, the listener feels suppressed agitation. Relief comes with the sense of lighthearted serenity in the third movement, Minuet, Allegretto, whose music is dignified. The trio brings forth sophisticated humor as Mozart teases his listeners with an apparent confusion of beginning and ending, always making one expect what is the opposite of what is given, but the finale, Molto allegro, renews the elevated discourse with energy and intensity.

All the contrapuntal writing in the first three movements prepares the listener for the last movement. Shortly after settling in Vienna, around six years before, Mozart discovered the music of Bach, which had revealed to him the expressive potential of counterpoint, especially fugues. This understanding substantially enriched the works of Mozart’s last years; Bach’s influence is especially evident in this finale in which he intricately combines the classical structure he uses in the first movement with Bach-like fugal procedures. The principal theme is the little melody of just four notes that the first violins play at the beginning of the movement; this little figure, almost a cliché, is found in a dozen of Mozart’s other compositions and in the works of many other composers. Its importance is not in what it is, but in the monument Mozart builds of it. By the coda, Mozart has taken what grows out of it, all the themes of the movement, and combined them contrapuntally, allowing the symphony to end in a triumphant tour-de-force.

The Jupiter Symphony is scored for flute, two oboes, two bassoons, two horns, two trumpets, timpani and strings.

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In partnership with the South Shore Conservatory (SSC), the Phil annually hosts the winner of the SSC’s Concerto Competition as a featured soloist in the Family Concert. Formerly: the Youth Concerto Competition

South Shore Conservatory Youth Orchestra
The Phil’s music director, Steven Karidoyanes, serves as artistic advisor to South Shore Conservatory Youth Orchestra (SSCYO). SSCYO is an auditioned youth orchestra serving young musicians on the South Shore. The senior orchestra of SSCYO joins the Phil in concert every other season.

“Your Symphonic Companion”
This engaging 2-hour presentation for adults is presented by Steven Karidoyanes. Also titled Everything You Wanted to Know About Listening to Symphonic Music But Were Afraid to Ask, Conductor Karidoyanes introduces all the basic elements of music in a user-friendly way, focusing on how to listen, what to listen for, and how to appreciate and enjoy musical creativity and expression.

“Meet the Maestro”
This is an annual free-of-charge event presented at the Plymouth Public Library in the fall. Steven Karidoyanes gives a lively and informative introduction to the season’s music and guest artists.

Pre-Concert Talks with Steven Karidoyanes
Prior to each classical concert Music Director Karidoyanes discusses the music for that evening’s performance.

Podium
To learn more about the Phil’s activities, subscribe to the Phil’s free e-newsletter, Podium, by visiting plymouthphil.org.

“Student Rush”
Any full-time high school or college student can attend a Phil concert for just $5. Student Rush tickets go on sale one hour before each concert and are distributed, as available, on a first-come, first-served basis. Students must show a valid student ID. One ticket per student ID.

For more information about any of the Philharmonic’s educational programs, or how you can help support these valuable programs, please call the orchestra at 508-746-8008.
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Music Scholarship

The Plymouth Philharmonic Orchestra Music Scholarship is awarded annually to a Plymouth County high school junior who intends to apply in the fall of their senior year to a four-year music program to major in music performance, music education or music composition. The award may be used for additional music lessons, master classes or workshops, summer music camps, purchase of a better instrument, or other expenses that raise the level of a student’s qualifications as an applicant to a music school.

The scholarship, once a regular offering by the orchestra decades ago, was reinstated in 2016 on the occasion of the orchestra’s centennial and now is presented annually.

The 2019 Plymouth Philharmonic Scholarship was awarded to Oskar Mundt on March 30th at a ceremony at Pilgrim Hall Museum before the Phil’s Magnificence in Spring concert. In addition to his bass playing, Mr. Mundt studies piano and has participated in a variety of music festivals for both instruments including the Berklee Jazz Festival. He applied the scholarship funds to participate in summer music opportunities and toward the purchase of a new bass.

The Plymouth Philharmonic Orchestra Scholarship Committee

Judy Fosdick, Chair
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“Music education and community focus have always been among the core values of the Phil’s mission. The Plymouth Philharmonic Music Scholarship reflects our commitment to future generations of professional musicians.”

- Judy Fosdick

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The Plymouth Philharmonic Orchestra is honored to award the 2019 G. Herbert Clarke Award to Edward Perry, the owner and operator of the independent radio station, WATD. As the Phil’s long-time broadcast media partners, 95.9 WATD and the Perry family have been stalwart supporters of the orchestra for many years, introducing the Phil to new audiences across the South Shore.

“I have appreciated Edward’s support of the Phil since my earliest days with the orchestra,” says Steven Karidoyanes. “He served on several of our advisory boards and offered us wise guidance from his professional perspective. In 2000 he underwrote the production of the orchestra’s first-ever CD of Beethoven’s Symphony No. 7 and Copland’s Billy the Kid Suite. Over the years Edward and WATD have significantly broadened the orchestra’s visibility through their live broadcasts of our July 4th concerts, their popular on-air ticket giveaways to our concerts, and the steady stream of live on-air interviews I have with their marvelous radio hosts in advance of every concert we do. It’s important to consider a notable detail. As one of the rare remaining ‘Mom & Pop’ radio stations in the state, WATD doesn’t have deep pockets — yet their deep commitment to the South Shore makes them valuable beyond measure. It also makes Edward’s generosity towards the Phil even more meaningful.”

Ed’s interest in broadcasting began as a child when he received a wireless microphone as a birthday gift and began entertaining his neighbors with songs played from a wind-up Victrola. (That very same Victrola is now in the WATD lobby.) After a stint on the college FM station at Amherst College and working as a disc jockey, Ed became a media consultant.

In 1977, Ed and his wife Carol established WATD in Marshfield as a full-service regional radio station. It has evolved into a widely acclaimed broadcast entity, being one of the few radio stations in the country to ever win five Edward R. Murrow Awards for national news excellence. WATD has also won the Associated Press “Bay State Award” for the past ten years, signifying the best local news operation in the state. Extending his own outreach even further, Ed provides the office space within the WATD building for the Talking Information Center (TIC) network, a not-for-profit organization with whom the Phil also partners. TIC serves visually impaired and home-bound listeners throughout Massachusetts.

Thank you, Ed, for your continued dedication to the orchestra and the entire South Shore.
The Plymouth Philharmonic Orchestra is grateful to the very special friends who donate their time, creativity, expertise and dedication to the Phil. They support the orchestra in so many ways. They usher, volunteer in the office, serve on committees and host and help at our events. The orchestra is stronger because of them and through their commitment, the music plays on.

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The Phil works with state and local groups to help improve the quality of life for our residents through music. We are honored to work with these neighboring organizations to help build healthier communities.

Annual Music Scholarship
A scholarship is awarded annually to a Plymouth County high school junior who intends to apply to a four-year music program to major in music performance, music education or music composition. The award may be used for additional lessons, purchase of a higher quality instrument, music camp or other expenses that raise the level of a student’s qualifications as a music school applicant.

Toy Collection at the Holiday Pops concerts
The gifts and toys collected during our March of the Toys annual toy drive will be distributed to families by the Children’s Holiday Fund, sponsored by the Old Colony Memorial and administered by the Plymouth Area Coalition for the Homeless.

Free July 4th Plymouth Waterfront Concert
It wouldn’t be Independence Day without the Phil performing on the Plymouth waterfront. Thanks to support from the Town of Plymouth Visitor Services Board, the Esther and Alcide Ruffini Charitable Trust and the Spooner Trust, the Phil performs a free outdoor concert reaching over 40,000 seniors, adults and children on site and by live broadcast.

Free education programs for all ages
The Phil is active outside of the concert hall. Our musicians and Music Director Steven Karidoyanes present free programs in area schools, senior centers and libraries. Programs include Link Up, Music Immersion, Your Symphonic Companion, Meet the Maestro and pre-concert talks.
Broadcasting concerts for homebound and visually impaired residents

The Phil is proud to be associated with the Talking Information Center, a reading service based in Marshfield that broadcasts newspapers, books, and consumer information 24 hours a day, 7 days a week via radio, the web and telephone to homebound and visually impaired individuals of all ages.

Food collection at the Annual Family Concert

The Phil is one of 450 American orchestras who participate in the national food drive, Orchestras Feeding America. Our audience brings non-perishable food items to the Family Concert each year in support of the South Shore Community Action Council’s Food Distribution Center. The Council serves 70 communities with a range of social and financial services reaching 30,000 low-income individuals each year.

Discounts for low-income families through the EBT Card to Culture program

The Phil is proud to partner with the Massachusetts Cultural Council and the Executive Office of Health and Human Services’ Department of Transitional Assistance (DTA) on the EBT Card to Culture initiative. Through this program the Phil offers discounted tickets to families in the EBT subsidy program, giving more residents access to cultural treasures such as the Phil.

Free Summer Concerts

In association with the Emilson YMCA in Hanover, the Phil offers a series of free “on the lawn” summer concerts at Laura’s Center for the Arts reaching more than 1,500 South Shore residents of all ages.

Thank you to our donors and business sponsors who enable the orchestra to be able to provide these programs to our community.

For more information about any of these programs, please contact the Phil at 508-746-8008.
2019/2020 season

Conservatory Concert Series

November 3, Duxbury campus
December 8, Hingham campus
February 2, Duxbury campus
March 15, Hingham campus

The Three B's, featuring the music of Beethoven, Brahms and Busoni
Holiday Favorites
Piano Department Festival
SSC Alumni celebrate
SSC’s 50th anniversary

Sundays, 4 pm. All performances are free.

Coffee Break Concert Series

Laura’s Center for the Arts
Underwritten by Diane and Gary Glick

October 9
November 13
December 11
February 12
March 11
April 8

Music from the Movies
Jazz and Blues with Anthony Geraci
Holiday Favorites
Music of the Beatles
Music of Franz Schubert
Piano Four Hands

Ellison Center for the Arts
Sponsored by The Village at Duxbury

October 29
November 26
December 10
February 25
March 31
April 28

Xylophonia, Ragtime
Marimba Band
Triple Trouble
SSC Staff Songbirds Sing Songs of the Season!
Jeff Williams Jazz Trio
Female Composers Pops!

All CBCS performances are free. Concerts start at 11 am. Doors open at 10:30 am. Coffee, tea, and light bites will be served.

Duxbury Campus: 64 St. George Street, Duxbury
Hingham Campus: One Conservatory Drive, Hingham
Laura’s Center for the Arts: 97 Mill Street, Hanover

sscmusic.org
Free Concert Parking and Shuttle
Before & after the concert, from the lot at Hotel 1620 to Memorial Hall and back. Details at plymouthphil.org

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Restaurant & Bar

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Present your Plymouth Philharmonic Tickets the night of the concert to receive 10% off your entire meal!

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For your information
Concert Hall - Memorial Hall
83 Court Street, Plymouth, MA 02360. Telephone: 508-830-4087

Memorial Hall is owned by the Town of Plymouth. The hall is fully accessible, in compliance with the Americans with Disabilities Act, and has appropriate seating available on all three levels.

Parking is available on Court Street, Memorial Drive, Water Street, and in the parking lot behind Memorial Hall.

A complimentary shuttle is available for all Phil concerts at Memorial Hall. Check our website for details.

Public Entrances and Exits to Memorial Hall are at the Court Street doors in the front of the building. Accessible entrance to all levels is on the side of the building on Memorial Drive.

Accessible Seating is available on all levels. It is the Plymouth Philharmonic’s policy to reserve the platforms for patrons with disabilities. Call the Phil box office for accessible seating.

Listen Audio Receivers (LAR) for the hearing impaired are available at Memorial Hall upon request at the box office.

Rest Rooms are located on the floor level and balcony level.

For Your Security Memorial Hall has surveillance cameras and procedures in place for emergency situations. In case of an emergency, please locate your nearest usher who will instruct you to the nearest exit.

Concert Hall - Plymouth North High School
41 Obery Street, Plymouth, MA 02360. Telephone: 508-830-4400

Directions: Off of Rte 3, take exit 5 and follow exit ramp to Long Pond Road/South St. Turn left on Long Pond Road/South Street, continue on South Street. Take first Right on to Obery Street, Plymouth North High School is on the Left, 41 Obery Street.

Ticket Information

The Box Office opens one hour prior to performances on concert days.

Pre-Concert Ticket Sales — You may order tickets in advance of concerts by calling or visiting the Phil office at 508-746-8008 or visit plymouthphil.org. All major credit cards are accepted.

Ticket Resale — If you can’t attend a performance, please consider making your tickets available for resale by calling the Philharmonic office. A receipt will be mailed to you for your tax-deductible contribution. There are no refunds.

Concert Etiquette

Pre-Concert Talks take place before each classical concert. Conductor Steven Karidoyanes addresses the audience at 6:30pm.

Seating of Latecomers will take place only during appropriate pauses in the music out of courtesy to the musicians and audience. If you need to leave the hall during a performance, please know that you will only be admitted back in during pauses in the music.

Courtesy — Please disconnect electronic signals on watches, cell phones and paging devices before performances. The acoustics in the hall are very good and every sound is magnified. Please refrain from extraneous noise during the music as to not disrupt the musicians and other audience members.

Fragrance — Please be considerate of those in the audience who may have allergies or sensitivities and refrain from wearing perfume or cologne.

Refreshments are available before performances and at intermission.

Cameras and Recording Equipment are not permitted in the hall during performances unless authorized by the Phil management in advance and in writing. Use of flash photography is prohibited at all times.

the PHIL
Plymouth Philharmonic Orchestra
Office: 32 Court Street, Plymouth, MA 02360
Office Hours: Monday — Friday, 9 am — 5 pm
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