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Upcoming concerts –

December 11 at GPC, 6:30 PM – Joy Over Adversity, featuring oboist Evan Tegley

February 12 at Asbury Methodist Village, 3:00 PM – A special concert curated by members of the Montgomery Philharmonic for Senior Citizens

April 23 at GPC, 6:30 PM – Immigrants and Emergents, Different Together

June 11 at GPC, 6:30 PM – Symphonies Different Together: A Continued Exploration of the Evolution of the Symphony

Artist



Sandra Ragusa is a charismatic personality on the classical conducting scene. Coming from an extensive background as both a conductor and a flutist, she brings the spirit of a true performer to the stage. Ms. Ragusa is known for her creative programming, emotionally charged performances, and interpretive depth. Recent debuts include conducting the Belgrade Symphony, Helsinki Radio Symphony Orchestra, The National Symphony Orchestra of Lithuania, The Berlin Sinfonietta, and Krakow Sinfonia.

Ms. Ragusa has several projects planned for the 2022–2023 season. The upcoming season features concerts in Washington, DC; New York; Berlin, Germany; Belgrade, Serbia; and Vilnius, Lithuania; and she continues her work as Music Director of the Montgomery Philharmonic and DC flutes.

Ms. Ragusa has enjoyed working with many international soloists. World-class soloists with whom she has collaborated include Aaron Goldman – Principal Flutist of the National Symphony Orchestra, Ildikó Szabó – cellist, Sophie Mödig – soprano, Vanessa Barkowski – mezzo soprano, Patrick Vogel – tenor, and Christian Oldenburg – baritone.

Committed to educating our next generation of musicians through social change, Ms. Ragusa enjoys working in the Baltimore Symphony Orchestra's OrchKids program, where she was the woodwinds chair and conducted the OrchKids Orchestra. Ms. Ragusa is also in demand to conduct honor orchestras and serves on juries in Pennsylvania, Maryland, Virginia, and Washington, DC.

A native of Los Angeles, Ms. Ragusa studied flute at the University of Southern California and holds a Master of Music degree from Carnegie Mellon University. She has been mentored as a conductor by Neeme Järvi, Pavo Järvi, and Colin Metters; her flute teachers were Julius Baker, Jeanne Baxtresser, and Roger Stevens. Ms. Ragusa has served on the faculties of California State Polytechnic University – Pomona (Adjunct Professor of Flute and Chamber Music), University of Southern California (Visiting Lecturer), Carnegie Mellon University (Artist Lecturer), and Pasadena City College (Professor of Flute and Chamber Music).



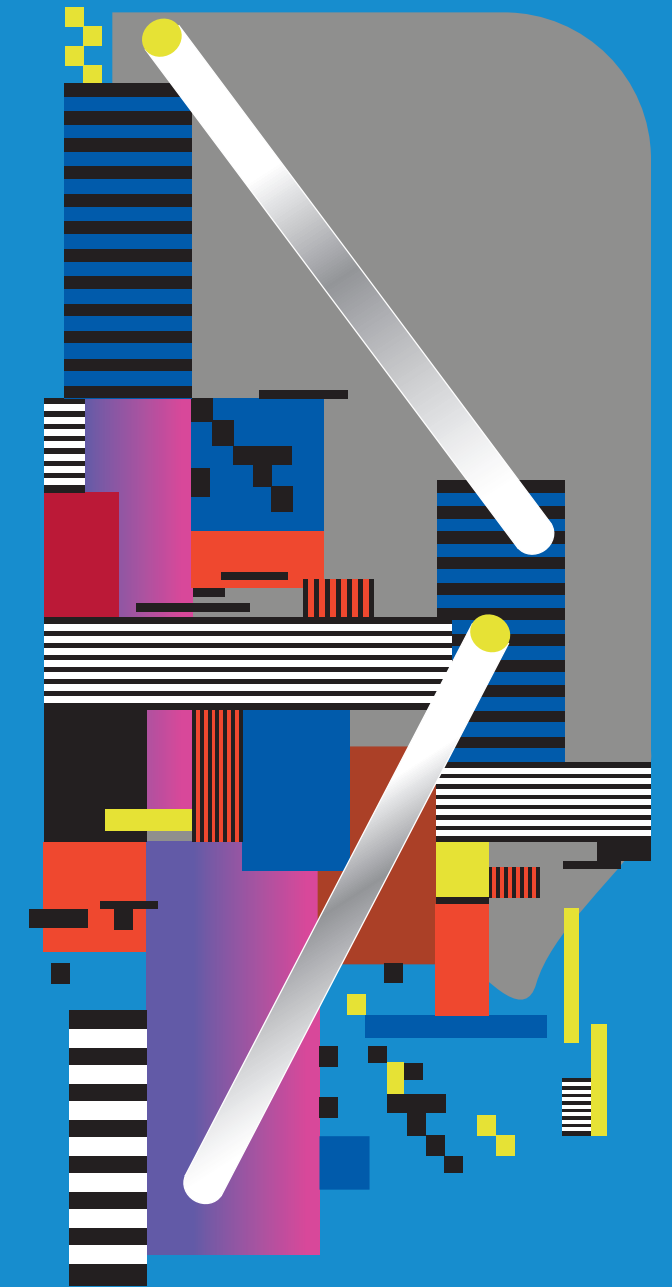
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MONTGOMERY PHILHARMONIC

HOPE AND JOY

CONCERT SEASON 2022–23
OUR 16TH SEASON



OCTOBER
2022

SUNDAY
23

Four Dance Episodes from Rodeo (1942) –

Aaron Copland (1900–1990)

I. Buckaroo Holiday ~ II. Corral Nocturne ~ III. Saturday Night Waltz ~ IV. Hoe–Down
Aaron Copland wrote the ballet *Rodeo* for choreographer Agnes de Mille. De Mille gave the premiere in 1942 with the Ballet Russe de Monte Carlo, a dance company that moved to the United States during World War II. The Ballet Russe’s commission of this work brought de Mille from relative obscurity to great fame because she was given complete creative control of the project. The Ballet Russe allowed de Mille to choose the composer (Copland), and, in turn, the reluctant Copland recommended a set designer to her (Oliver Smith). The original five-movement work, *Rodeo – The Courting at Burnt Ranch*, premiered at the Metropolitan Opera House on October 16, 1942 and received 22 curtain calls. The symphonic suite that Copland constructed from the original work drops the “Ranch House Party” movement and retains “Buckaroo Holiday,” “Corral Nocturne,” “Saturday Night Waltz,” and “Hoe-Down.”

De Mille danced the lead role in the premiere and, because Rogers and Hammerstein attended the premiere, she was asked to choreograph their new musical, *Oklahoma*. Three important dance movements used by de Mille made the ballet unique: a riding movement, a square dance, and a cadenza for tap dancer. Until then, these movements had never been used in a ballet, but they caused quite a sensation and established de Mille as the top choreographer of classical American ballet.

These Worlds in Us (2006) – Missy Mazzoli (b. 1980)

The title *These Worlds In Us* comes from James Tate’s poem The Lost Pilot, a meditation on his father’s death in World War II:

(excerpt)

My head cocked towards the sky,
I cannot get off the ground,
and you, passing over again,

fast, perfect and unwilling
to tell me that you are doing
well, or that it was a mistake

that placed you in that world,
and me in this; or that misfortune
placed these worlds in us.

“This piece is dedicated to my father, who was a soldier during the Vietnam War. In talking to him it occurred to me that, as we grow older, we accumulate worlds of intense memory within us, and that grief is often not far from joy. I like the idea that music can reflect painful and blissful sentiments in a single note or gesture, and sought to create a sound palette that I hope is at once completely new and strangely familiar to the listener. The theme of this work, a mournful line first played by the violins, collapses into glissandos almost immediately after it appears, giving the impression that the piece has been submerged under water or played on a turntable that is grinding to a halt. The melodicas (mouth organs) played by the percussionists in the opening and final gestures mimic the wheeze of a broken accordion, lending a particular vulnerability to the bookends of the work. The rhythmic structures and cyclical nature of the piece are inspired by the unique tension and logic of Balinese music, and the march-like figures in the percussion bring to mind the militaristic inspiration for the work as well as the relentless energy of electronica drum beats.”

Symphony No. 2, Sinfonía India (1935–36) –

Carlos Chávez (1899–1978)

Carlos Chávez composed his second symphony, *Sinfonía India*, as a one-movement work. Although the symphonic form was rapidly changing in the mid-1930’s, writing an entire symphony in one movement was quite rare. Chávez used three melodies that originated with native-American tribes of northern Mexico. He began writing the piece while on tour of the United States in 1935 and finished the work in 1936. Chávez conducted the premiere in the United States with the CBS Symphony Orchestra.

It is important to program Chávez and Copland on the same concert because they were good friends and Copland was influential in bringing Chávez to the United States. After the Mexican Revolution, Chávez became one of the first composers to create Mexican nationalist music inspired by the Aztecs. He excelled as a conductor, leading Mexico’s top orchestras as well as ensembles around the world. He even filled in for Arturo Toscanini, conducting the NBC Symphony Orchestra. The main difference in their composition styles was that Copland’s music reflected an American populist style, while Chávez’s took his compositions toward a modernist style.

Unique to the symphony’s orchestration is the use of native Mexican percussion instruments. The original percussion instruments were very soft and difficult to hear above the winds and strings, so most orchestras substitute modern instruments so the percussion can be heard.

Sinfonía India is divided into three sections by using tempo changes. Irregular rhythms and cross-rhythms, syncopations, and stunning instrumental colors contribute to a driving, primitive energy. The work’s opening propulsion is immediately compelling, carrying the audience along on rhythmic and percussive momentum to a blistering fast finale.

William Tell Overture (1829) – Gioachino Rossini (1792–1868)

Gioachino Rossini composed the opera *William Tell* as his final opera. Rossini enjoyed enormous popularity at the time when he composed *William Tell*, but he wanted to retire from writing opera at age 37 so he could devote the rest of his life to composing sacred music. The four-act opera is based on a play (*Wilhelm Tell*) by Friedrich Schiller that tells the story of William Tell, an archer and Swiss hero who helps to liberate Switzerland from Austrian occupation. The opera was in contrast to his lighter works *Il barbiere di Siviglia* (“The Barber of Seville”) and *L’italiana in Algeri* (“The Italian Girl in Algiers”). *William Tell* was not performed as much as his other operas but all combined, he became a wealthy man before he was 40.

What remains of the opera is the famous overture, which is divided into four sections – Prelude: “Dawn”; “Storm”; “Call to the Cows”; Finale: “March of the Swiss Soldiers.” The Prelude highlights five solo cellos with minimal accompaniment by the bass section. The “Storm” features the piccolo and drums (mainly bass drum). The “Call to the Cows” paints a picture of the Alpine countryside, with the English horn setting the scene, joined later by horn, flute, and triangle. The finale starts with the famous trumpet call and finishes with the full orchestra in a rousing final flourish.



Sandra Ragusa – Music Director and Conductor

First Violin

Lydia Leong – Concertmaster

Daniel Ashton *

Samwit Dangol

Mark Deuser

Burt Feldman +

Akiko Gomez +

Claire Hacker

Smiley Hsu +

Jocelyn Marrow +

Makiko Taguchi *

Second Violin

Erin Grace – Principal

Michellene Bonney

Pat Bretthauer +

Jim Brown

Nancy Flemming +

Beth Jackson *

Phil Koenig +

Ariana Kavazovic

Yat-Lin Kwok

Eric Ridgeway

Alison Shu Kahn *

Viola

Emma Kinsley – Principal

Cindy Buhse

Amanda Laudwein

Ted McAllister +

Cristtel Rivera

Barbara Shellenberger

Marion Spahn

Violoncello

Ted Ashton – Principal

Heidi Ashton

Mary Carr

Heather Johnson-Skrivanek

Donna Sales–Smith

Miriam Schoenbaum

Marianne Wonnacott

Double Bass

Valerie Matthews – Principal+

Jeffrey Aaron

William Ashton *

Walter Heber +

Christopher Marsh +

Jamey Mayden

Paul Schopf

Harp

Claire Bradfuhrer

Megan Gwyer

Flute

Morgan Jenkins – Principal

Atecia Edwards

Diana Loeb

Piccolo

Atecia Edwards

Diana Loeb

Jackie Miller

Oboe

Gwen Earle – Principal

Evan Tegley

Jean Veta

English Horn

Gwen Earle

Evan Tegley

E-flat Clarinet

Andy Tangborn *

Clarinet

Jim Bensinger – Principal

Laura Bornhoeft

Laura Langbein +

Bass Clarinet

Michelle Escumbise

Bassoon

Amylia Barnett – Principal

Teresa Meeks

Contra Bassoon

Robert Goler +

French Horn

Mark Meuschke – Principal +

Karen Bakkegard *

Tobi Cisin

William Hoggard +

Cheryl Lovinsky +

Alexander Rise *

Daniel Severson

Trumpet

Chris Larsen – Principal

Jonathan Sellstrom

Jonathan Young

Trombone

Paul Fowler

Steve Ward

Bass Trombone

Tom Hill – Principal

Tuba

Amy Larsen

Timpani

James Bartelt – Principal

Percussion

Claudio Ferreira

Peter Kielar

Aldo Rivera

Joan Troy

Piano

Dotson Hsing

* substitute or extra musician

+ musician on leave or not required for this concert