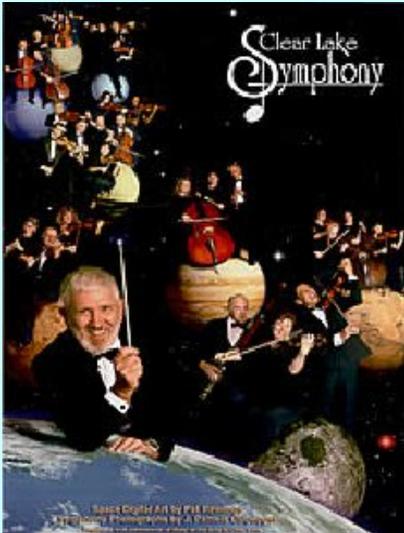


# Clear Lake Symphony Newsletter – Vol. 1, Issue 4, Page 1 of 3

[www.ClearLakeSymphony.org](http://www.ClearLakeSymphony.org)

Welcome to the fourth issue of the all new Clear Lake Symphony newsletter providing you with reminders of upcoming season performances and the Great Chefs fundraising event.



The Clear Lake Symphony performs its third concert of the 2009 - 2010 season on Friday, November 6, 2009 at 7:30 p.m. at Gloria Dei Lutheran Church located at 18220 Upper Bay Road in Nassau Bay.

This concert will feature Andrew Sords, violinist, playing Mendelssohn *Violin Concerto in E minor*.

Reminder: All concerts for this new season will be on Friday evenings at 7:30 p.m. For a list of all the season concerts, please click on the following link: [www.ClearLakeSymphony.org](http://www.ClearLakeSymphony.org).

## Clear Lake Symphony

Program November 6, 2009

<i>Brass Salutations</i>	Coombes/arr. Wall
<i>Fanfare from "La Peri"</i>	Dukas
<i>Violin Concerto in E minor, Op. 64</i> (movements played without interruption)	Mendelssohn
<p>Allegro molto appassionato Andante Allegro non troppo - Allegro molto vivace</p>	
Andrew Sords, violin	
INTERMISSION	
<i>Adagio for Strings</i>	Barber
<i>Symphony No. 1 in C Major, Op. 21</i> Adagio molto Andante cantabile con moto Menuetto Adagio; Allegro molto e vivace	Beethoven
Robert F. Wall, Conductor	
Steinway is the official piano of the Clear Lake Symphony	

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Tickets are available from Eye Trends, 515 Bay Area Blvd., Suite 300 (next door to Starbucks). Phone number: 281-488-0066. Tickets also available at the concert ticket table the night of the concert.

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## Concert Program Notes

*Brass Salutations* by Nigel Coombes, staff arranger for HM Band of the Irish Guards, London, was composed in 2005 as *Trumpet Salutations*. It was arranged and orchestrated for full brass in 2009 by Robert Wall for this concert.

*Fanfare from "La Peri"* - Paul Dukas (1865 - 1935). Paul Dukas spent his entire life in Paris as a greatly respected teacher and composer. He showed his musical aptitude early, teaching himself to play piano, and entered the Conservatoire in 1882, where he proved to be an excellent student, winning the second Prix de Rome in 1888. Though he had to abandon his formal training for a time to serve in the army, he turned that period to good use by studying many of the classical works of music, the basis upon which he later built his own compositions. Dukas held important positions throughout his life as an instructor at the Conservatoire and as a critic, and was awarded the Legion of Honor in 1906. Stern self-criticism of his compositions led him to destroy all his unpublished manuscripts before his death, so that only a small legacy of compositions remain. One such piece is this one act ballet, "La Peri" (an imaginary fairy like being in Persian mythology). The opening *Fanfare* from "La Peri" is a piece which begins the ballet and features the full brass section. It was written for the popular Russian dance company, Ballets Russes, who first premiered the ballet in 1912.  
*Some excerpts from Peninsula Music Festival Program Notes 2009 by Dr. Richard E Rodda.*

*Violin Concerto in E minor, Op. 64* - Felix Mendelssohn (1809 - 1847). Mendelssohn had such amazing facility that it would not have taxed him to write a violin concerto in six days. The fact that he spent over six years on this work is some indication of how much it meant to him, and how much care he took over it. He was aiming to compose something far more interesting than the conventional mid-19th century concerto. In these works the solo part is all-important, the orchestral parts are at best functional and at worst very dull, the form is conventional and the musical substance so thin that most of them are deservedly forgotten today. In every respect, Mendelssohn's concerto leaves such contemporary works far behind. It is not only the finest violin concerto of its period, it is really the only violin concerto of note after that of Beethoven (1806) and before those of Bruch (1868). The main reason for this is the sheer quality of the music. Although there is nothing at all easy about the work, its technical difficulties all have some musical point and there is nothing that goes against the nature of the violin. One of the concerto's special features is its continuity. As he had done in a number of other major works, Mendelssohn links the three movements with transitional passages so that the whole work is played without a break and there are no interruptions for applause between movements.

*Some excerpts from BBC Program Notes 2009 by Andrew Huth.*

*Adagio for Strings* - Samuel Barber (1910 - 1981). Samuel Barber grew up in a house filled with music. His parents were not surprised when their son began playing the piano when he was 6 years old and composing music at 7, and they did not argue when, at the age of 9, he told them he intended to be a composer. He was only 23 when the Philadelphia Orchestra gave the world premiere of his first orchestral score, the *Overture to "The School for Scandal,"* and soon his compositions were performed by many of the most celebrated figures of the day. Nothing in Barber's life proved more fateful than his contact with the Italian conductor Arturo Toscanini in 1933. Toscanini was taken with Barber's work, and later said he would consider playing a short piece of his on tour with the NBC Symphony Orchestra. Barber's eloquent *Adagio* for strings was the result. Toscanini conducted the NBC Symphony in the premiere during a coast-to-coast broadcast in November 1938, and almost overnight the *Adagio* became as well-known as any piece of American music.

*Some excerpts from Chicago Symphony Program Notes 2009 by Phillip Huscher.*

*Beethoven Symphony No. 1 in C Major* - Ludwig van Beethoven (1770 - 1827). In the late 1790's Beethoven, having begun to achieve recognition as a promising composer, discovered for the first time that he was beginning to lose his hearing, even though he was still a young man. In its early stages, his disability was only a minor nuisance that did not significantly affect his work. After an early concentration on smaller forms, he began to attempt more weighty works. At age 29 Beethoven premiered his first symphony. It was 1800, the dawn of a new century. He lost little time in developing his own unique style. A listener's first impression may well be of Mozart. Yet a second hearing reveals the unmistakable elements that made Beethoven unique: a vigorous approach, more robust orchestration producing a more powerful sonic effect,

## **Concert Program Notes (continued)**

and a use of harmony as well as melody to express ideas. His first symphony was well received by critics, yet little did they suspect that this new style was only the opening experiment of a genius who would usher in an entirely new school of music, the 19th century Romanticism that even today enralls us with its depth and emotional complexity.

*Some excerpts from Symphony of the Canyons Program Notes 1997 by Geoff Kuenning.*

## **Andrews Sords - Soloist**



Violinist Andrew Sords has established himself as one of the preeminent new faces of classical violin. He is the winner of the 2005 National Shirley Valentin Violin Award, the 2004 and 2005 National Federation of Music Clubs Competition, the Fortnightly Music Club of Cleveland and the Festival de la Orquesta Sinfonica de las Americas Competition of the Casals Festival among others.

Born in 1985 in Newark, Delaware, Sords later moved to Shaker Heights, Ohio, and began his violin studies with Liza Grossman, the dynamic founder and Conductor of the Contemporary Youth Orchestra with whom he recorded the Saint-Saens Concerto No.3.

Sords completed his undergraduate education at the Cleveland Institute of Music with violin pedagogues Linda Cerone and David Russell, and performed for the legendary Midori in master classes in New York and at the University of Southern California. Most recently, Sords studied under internationally acclaimed violinist Chee-Yun at the Southern Methodist University of Dallas, Texas. Having been exposed to the international stage, Sords has performed in American concert halls and venues in Europe, Latin America, the Caribbean and Asia.

In 2008, Sords received international exposure as the top Google Classical News story as well as topping the Top 40 Charts in Classical.

Strongly committed to extending classical music to all, Sords dedicates a portion of his time at almost every engagement to educational outreach, master classes and community programming.

Sords is the featured violinist in a documentary on violin technique. He has been honored by Pulitzer Prize nominated Composer Kellach Waddle who dedicated his violin sonata to the young violinist. Sord performs on a 1912 Augustine Talisse violin.

Sords will be the guest artist of the Clear Lake Symphony on their November 6 concert. He will perform the Mendelssohn *Violin Concerto in E minor*. You may visit his web site at [www.andrewsords.com](http://www.andrewsords.com).

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