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Photo by Jim Calarese

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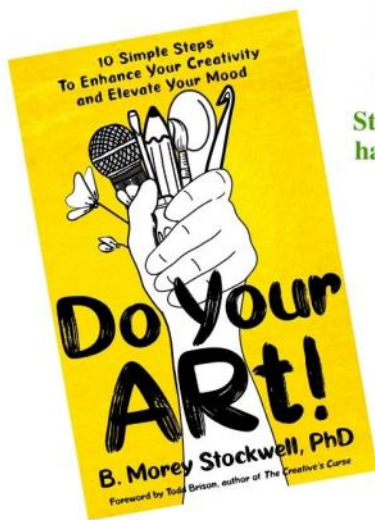
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You may know Bernadette for her work as Claflin Hill's Director of Development, but did you know that she's also an author? Stop by the membership table at the back of the hall tonight to pick up a copy of her debut book on the creative process.

The perfect gift for all the creative people on your list.

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Similar to karate's belt rankings, Do Your ART! guides the creative through 10 progressive levels.

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Praise for Do Your ART!

I just finished reading Do Your ART! and I am definitely inspired! I feel like everyone will have their own personal takeaways. For me, the parts that resonated the most are the foundations.

~ Chris Loring, Writer & CEO and Co-Owner, Dirigible Brewing Co.

If you want to get something finished, this book will get you there! Follow Stockwell's concrete steps to travel from idea to manifestation.

~LA Bourgeois, Creativity Coach & Freelance Writer

The processes Stockwell has outlined in Do Your ART! 10 Simple Steps to Enhance Creativity & Elevate Mood illustrate the methods and disciplines that will benefit any creative/performing artist. All who seek to be creative face the same obstacles – self-doubt, ennui, laziness, procrastination, lack of discipline, and fear of failure. Dr. Stockwell's outline helps one overcome self-imposed obstacles. The book provides a daily regimen and routine that, upon examination, has always been evident in the lives of most of the most outstanding creatives in human history.

~Paul Surapine, Founding Executive & Artistic Director, Claflin Hill Symphony Orchestra



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Presents

“Season 2023-24 – Our Twenty Fourth Season”

“Latin Salsa Buffet!”

with

Dave McLellan, Guest Classical Guitarist

Saturday, March 9, 2024 7:30 PM
Milford Town Hall

P R O G R A M

Cuban Overture

George Gershwin

Concerto in D Major for Guitar Mario Castelnuovo-Tedesco Op. 99

- I. Allegretto
- II. Andantino alla romanza
- III. Ritmico e cavalleresco

Danzon No. 2.

Arturo Marquez

David McLellan, Guest Classical Guitarist

I N T E R M I S S I O N

El Salon Mexico

Aaron Copland (1936)

Capriccio Espagnol

Nicolai Rimsky-Korsakov, Op. 34

- I. Alborada
- II. Variazioni
- III. Alborada
- IV. Scena e canto gitano
- V. Fandango asturiano

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“Latin Salsa Buffet”

Program Notes for Saturday, March 9, 2024

By Jon Mitchell

“Buffet” is a more-than-appropriate term to describe what “Latin” music offers, for there is such a variety of music and so many different creations to consider. “Latin” music itself is difficult to define for there are a plethora of dances, beats, tonal palettes, etc. The spectrum is very broad and one often thinks of “Latin” music in popular terms, from Desi Arnaz to Santana, or from Carmen Miranda to bandleader Xavier Cugat and his flamboyant wife Charo. In regard to classical music, however, much of the beloved “Latin” musical works with which we are most familiar—for example, Debussy’s *Iberia*, Chabrier’s *España*, or “Mambo” from Bernstein’s *West Side Story*--were not composed by “Latin” composers. Such is the case of the first three works performed on tonight’s concert.

The late 1880’s were an especially prolific period for Russian composer **Nicholai Rimsky-Korsakov** (1844-1908). Works produced by him during this period include *Scheherazade*, *Russian Easter Overture*, the opera *Mladi* and *Capriccio Espagnol*, heard this evening. . A member of “The Mighty Five” (which included his mentor Mily Balakirev, Modeste Mussorgsky, Alexander Borodin, and Cesar Cui), Rimsky-Korsakov’s compositions are brilliantly orchestrated yet exhibit a solid craftsmanship, perhaps leading back to the discipline acquired during his recent civilian post as Inspector of the Russian Naval Bands.

Capriccio Espagnol, Op. 34 (1887) is in five parts, played without intervening pauses:

- I. Alborada. *Vivo e strepitoso*
- II. Variations. *Andante con moto*
- III. Alborada. *Vivo e strepitoso*
- IV. Scene and Gypsy Song. *Allegro* [a series of five cadenzas]
- V. Fandango of the Asturias. *Fandango-Alborada-Coda*

The composer wrote the following in his Autobiography:

The opinion formed by both critics and public, that the capriccio is a magnificently orchestrated piece, is wrong. The *capriccio* is a brilliant composition for the orchestra. The change of timbres, the felicitous choice of melodic designs and figurative patterns, exactly suiting each instrument, brief virtuoso cadenzas for instrument solo, the rhythm of the percussion instruments, etc. constitute here the very essence of the composition and not its garb or orchestration. All in all, the *capriccio* is a purely external piece, but vividly brilliant for all that.



Capriccio Espagnol was premiered at a Russian Symphony concert in St. Petersburg on October 31, 1887, with the composer conducting.

American composer **George Gershwin** (1898-1937) is perhaps best remembered for combining elements of jazz into classical music. A New Yorker, born in Brooklyn, he started out his career as a “song plugger” in Tin Pan Alley before producing his first hit song, “Swanee,” in 1919. His first major work, *Rhapsody in Blue*, for piano and jazz orchestra, appeared in 1924. Teaming up with his brother Ira, a lyricist, he composed the music for a string of highly successful musical comedies. A *Second*

Rhapsody, for piano and orchestra appeared in 1931, though it was not successful at the time. Perhaps partly because of its failure, Gershwin took a two-week vacation to Havana in February, 1932. A byproduct of this trip was his *Cuban Overture*, composed during the following summer.

Originally titled *Rumba*, the work features a variety of Latin American percussion and, of course, Cuban (Caribbean) rhythms. *Cuban Overture* was premiered by Albert Coates and the New York Philharmonic at Lewisohn Stadium August 16, 1932 before a crowd of more than 17,000 people.

Fellow Brooklynite **Aaron Copland** (1900-1990) was known as the “Dean” of American composers during his lifetime. In 1924 he studied at the Fontainebleau School of Music near Paris with composer Nadia Boulanger, who encouraged him to seek out his own path. Upon returning to the United States, for the next decade Copland wrote compositions that, while containing jazz elements, were for the most part very dissonant and not well-received. As a result, after some soul-searching, he changed to a broader, less complex style that



essentially became his trademark. A trip to Mexico and the friendship of composer Carlos Chavez there inspired him to compose the symphonic poem *El Salón México* (1936). The title is that of an actual place (closed in 1960) in Mexico City, which was at that time the dancing capital of Mexico. Copland described in his *Autobiography*:

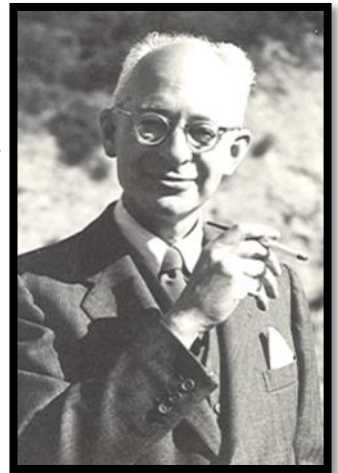
Perhaps my piece might never have been written if it hadn't been for the existence of the *Salón México*. I remember reading about it for the first time in a tourist guide book: "Harlem-type nightclub for the people, grand Cuban orchestra. Three halls: one for people dressed in your way, one for people dressed in overalls but shod, and one for the barefoot." When I got there, I also found a sign on the wall which said: "Please don't throw lighted cigarette butts on the floor so the ladies don't burn their feet."



Arturo Márquez (b. 1950) is one of the leading Mexican composers of his generation. Originally schooled in California, he studied piano and composition at Conservatorio Nacional de Música in Mexico City (1970-75) and, later, private composition studies with Federico Ibarra, Joaquín Gutiérrez Heras, and Héctor Quintanar. Later, in the United States he was the recipient of a Fulbright Scholarship and holds the Master of Fines Arts in Composition degree from California Institute of the Arts in Valencia, California.

The recipient of many awards, Márquez remained virtually unknown outside his native Mexico until the 1990s when, inspired by the ballroom dancing in Veracruz, he composed his *Danzonas*. *Danzón No. 2* (1994), his most famous work, became famous when Gustavo Dudamel programmed it on the Simon Bolivar Youth Orchestra's 2007 tour of the United States and Europe.

Mario Castelnuovo-Tedesco (1895-1968) was born in Florence, Tuscany, Italy. He was already known as a composer of musical works, particularly those associated with literary topics, when he met the Spanish guitarist Andrés Segovia (1893-1987) at the International Society for Contemporary Music conference held in Venice in 1932. From that point forward, he had a real affinity for the instrument, composing over 100 works for the instrument. In 1938, being a Jew, he felt compelled to leave Mussolini's Italy and, through the work of conductor Arturo Toscanini and violinist Jascha Heifetz, came to the United States. In 1946 he became a U.S. citizen.



The *Concerto for Guitar and Orchestra No. 1*, the last work of Castelnuovo Tedesco composed in Europe, was premiered by Segovia in October, 1939. It was the first performance of a guitar concerto in the twentieth century. The work itself is in the traditional three movements (*Allegretto*, *Andantino alla romanza*, and *Ritmico e cavalleresco -Quasi andante-Tempo Io*), with the guitarist accompanied by a small orchestra. The composer said of the work, "Strangely enough, although it was written at the most tragic period of my life, it is one of my most serene compositions."

About tonight's soloist—



Dave McLellan has performed in the U.S., South America, Great Britain, and Europe since 1976, including debut and chamber appearances in Jordan Hall, Carnegie Hall, Merkin Hall, and Wigmore Hall (London). Beginning in 1981, he lived a double life as software engineer and concert guitarist with duo partner Neil Anderson. The Anderson-McLellan Duo gave several hundred concerts throughout the 1980's, including two concert tours of Great Britain, and festival performances in the US and South America. Supported grants from the National Endowment for the Arts and the D 'Addario Foundation, they gave their farewell performance in November 1989 in Merkin Hall, New York, in a program of American duo guitar music, including 3 premiers performances. Mr. McLellan's collaborators include the late guitarist/composer Frank Wallace, the Serata Quartet, soprano Rebecca Grimes, soprano Rebekah Alexander, contralto Emily Marvosh (Handel & Haydn Society, Lorelei), flutist Tracy Kraus, violinist Judith Eissenberg, and guitarist Edward Flower resulted.

Mr. McLellan has served on the faculties of The Hartt School and the University of Connecticut, where he also performed regularly with Edward Flower. In addition to serving on the faculty of the Performing Arts Center Metrowest, he serves the Town of Harvard Artist in Residence program. He is a self-taught free-lance timpanist and mallet percussionist and has appeared with community and professional orchestras in the Metrowest Boston area. He is the timpanist, publicist, and guitar soloist of the Lincoln-Sudbury Civic Orchestra, in residence at Lincoln-Sudbury Regional High School.

Having been raised by a pathological philanthropist, Mr. McLellan is committed to using music to change lives and help charitable causes. In 1998, he founded and continues to perform in **Concert in Your Living Room**, a service dedicated to helping non-profits raise funds. In 1996, he established the David S. and Margaret McLellan Endowment for Performance Outreach at The Hartt School. While he served on the Hartt School Board of Trustees in Audience Development (2015-2021), he created and curated the first six seasons of the popular **Hartt@Home** program, an initiative that brought Hartt students, faculty, and alumni performers into private homes for intimate performance experiences. Hartt@Home served over 2300 listeners in its six seasons, one living room (or Zoom call) at a time. He currently serves on the Boards of Directors of the Boston Classical Guitar Society and the Performing Arts Center Metrowest in Framingham.



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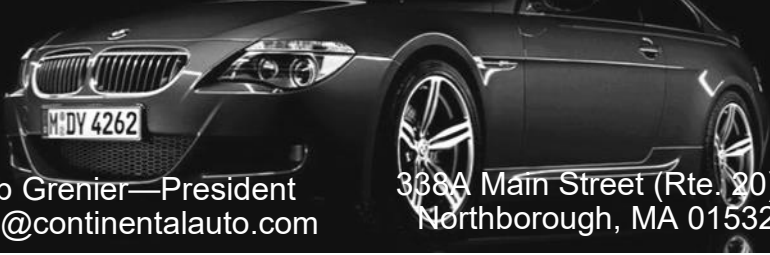
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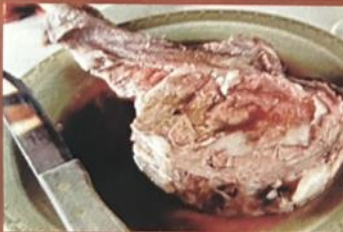
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