



LATIN GEMS AND ENGLISH ENIGMAS

Sunday November 20th, 2022 – 3:30pm
Beachwood High School Auditorium

Jorge Sarmientos, *Guest Conductor*
Domenico Boyagian, *Music Director*

IN LOVING MEMORY OF MORIS AMON

A. GOMES (1836-1896)

Fosca Overture (1873)

C. GUARNIERI (1907-1993)

Dança Brasileira (1941)

C. SANTORO (1919-1989)

Ponteio (1953)
for string orchestra

O. FERNÁNDEZ (1897-1948)

Batuque (1930)

~ Intermission ~

E. ELGAR (1857-1934)

Enigma Variations (1899)
(Variations on an Original Theme, Op. 36)

The SSO welcomes and thanks these musicians who join us for this concert:
Cassidy McColl, viola • Scott Hindulak, tuba • Stuart Garlock, contrabassoon
Eliot Korth, trumpet • Sarah Hartley, percussion • Brayden Dunn, percussion

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INTRODUCING OUR GUEST: Jorge Sarmientos, Conductor

The Brazilian conductor, Jorge Sarmientos has performed with orchestras in Brazil and in the United States, being praised for his musicianship and precision. Sarmientos worked with the Cleveland Institute of Music Orchestra and in Brazil, with orchestras such as the Santo Andre Symphony Orchestra, FIAM-FAAM Academic Orchestra, and the Sao Paulo State Academic Orchestra, in Sao Paulo, Brazil.



Sarmientos worked as an Assistant Conductor with the Cleveland Institute of Music Orchestra, working with renowned conductors: Carlos Kalmar, Vinay Parameswaran, JoAnn Falletta and Marcelo Lehninger. He also served as a cover conductor for the Buffalo Philharmonic Orchestra, working with Maestra JoAnn Falletta.

As a pianist, Sarmientos performed several recitals in concert halls in Sao Paulo. As a collaborative pianist, he participated in the production of Mozart's "Die Zauberflote" at the "Fabrica de Óperas" Festival of the Sao Paulo State University-UNESP, under the direction of Maestro Abel Rocha. In December of 2017, he worked as a pianist in the world premiere of the Ópera "Tres Sombreros de Copas" written by the Spanish composer Ricardo Llorca, in Sao Paulo, Brazil. He has also performed with soloists in recitals, auditions and recordings.

Jorge Sarmientos has a Master's Degree in Orchestral Conducting at the Cleveland Institute of Music-CIM, where he studied under the guidance of Carl Topilow, Emily Freeman Brown, Vinay Parameswaran and Carlos Kalmar. He also has a Bachelor's Degree in Orchestral Conducting from the Sao Paulo State University-UNESP, studying under the guidance of Abel Rocha and Lutero Rodrigues. In October of 2017, Sarmientos won the first prize of the Eleazar de Carvalho Young Soloists and Conductors Competition.

Sarmientos attended several conducting masterclasses and festivals with important names of the classical music scene like Louis Langrée, Mélisse Brunet, Andrew Grams, James Ross, Timothy Muffit, Carlos Kalmar and Kenneth Kiesler.



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INTRODUCING OUR GUEST: Jorge Sarmientos, Conductor

THE LEO ESRAL GUEST CONDUCTOR IS SPONSORED BY HIS DAUGHTER, DINAH JACOBS CASTLE:

It is a privilege to sponsor Maestro Sarmientos's performance with the Suburban Symphony Orchestra (SSO) in memory of my father. My Dad was a Curtis Conservatory trained oboist although he earned his living at the US Post Office. I clearly remember when he worked to startup the SSO. My Dad loved conducting, could play virtually every instrument with some degree of expertise, and made music literally every day of his life. During his retirement he formed many chamber music groups and quartets in Tucson Arizona and later in West Palm Beach Florida.

As a child whose life already revolved around music, it was very exciting to hear about the beginning of the SSO. I could read music before I could read words; I began piano at age 3, and oboe at age 10 so I could play in my school's orchestra. Today, decades later, I still love playing classical piano and practice as often as possible, ideally daily.

I now work as a Musical Entrepreneur, specializing in advancing women in Classical Music and encouraging future generations of music lovers and listeners. I am the Lead Sponsor of the 2022 Inaugural Breaking Barriers Festival at the Ravinia Festival in Highland Park, Illinois. This year's Festival's theme is Women on the Podium/Leadership. (breakingbarriers.ravinia.org)

If you are interested in learning more about my work – and how you might participate – please email me at dinahjacobs7@gmail.com Again, thank you very much to the SSO for allowing me to honor my Dad.

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NOTES ON THE PROGRAM

By Jorge Sarmientos

Fosca Overture - Carlos Gomes

The Brazilian composer Antônio Carlos Gomes was the first composer from the Americas, to be accepted into the classical music tradition in Europe.

A contemporary of Verdi and Puccini, he had a very successful career as an opera composer. Verdi said that his work was an expression of "true musical genius".

Fosca tells the story about a pirate invasion in Venice in the 10th century. It is about Fosca, the sister of the leader of the pirates, and her unrequited love story with a Venetian Captain called Paolo. The opera in its style, is a blend of the Italian opera tradition and the German tradition.

The overture presents the most important themes of the opera, full of romanticism and heroism and Gomes uses all the forces of the orchestra in a very elegant and eloquent way.

Ponteio - Claudio Santoro

Cláudio Santoro was one of the most prominent names in music of the Twentieth Century in Brazil. He studied composition with Hans-Joachim Koellreutter and in Paris with Nadia Boulanger. In 1948 he won the Lili Boulanger Memorial Fund prize at the University of Massachusetts, in Boston. Santoro was a very prolific composer, having written fourteen symphonies, three piano concertos, among a series of other works.

The word "Ponteio" refers to the act of playing the acoustic guitar or the "Viola Caipira", a type of guitar with 10 strings very typical in Brazil. Ponteio also refers to the improvisation made with the "Viola Caipira", before an actual song also known as "Moda de Viola".

Ponteio belongs to Santoro's nationalistic period, with an influence of the popular musical practice in the way he writes the rhythms and melodies and combining that with a modern harmonic language.

Dança Brasileira - Camargo Guarnieri

Mozart Camargo Guarnieri was one of the greatest composers of the Twentieth Century in Latin America. Guarnieri is considered to be the father of the Brazilian nationalistic school having been influenced by his great friend and mentor, the writer Mario de Andrade.

The Dança Brasileira was originally written for piano, and it is a great example of the combination of Samba and Classical Music. The piece has a very energetic pulse with very vibrant melodies and the orchestral version has a very colorful instrumentation.

Batuque - Lorenzo Fernandez

Oscar Lorenzo Fernandez was another of the great Brazilian nationalistic composers. His music was very influenced by the French composers on his first works and later, his works had a much more nationalistic character, with the presence of folk melodies and other Brazilian elements.

Batuque is the last movement of the Brazilian Suite "Reisado do Pastoreio", and it is a unique combination of the Afro-Brazilian music. The word "Batuque" refers to the dance music, played by the Afro-Brazilians accompanied by percussion and voice. The piece has an extensive use of the orchestra especially percussion and brass. The music is vibrant and energetic, it reflects the diversity of Brazilian culture.



NOTES ON THE PROGRAM

By Bonnie Svetlik

EDWARD WILLIAM ELGAR

BORN: June 2, 1857. Broadheath, Worcestershire, England

DIED: February 23, 1934. Worcester, England

COMPOSED: 1898-99

"Commenced in a spirit of humor & continued in deep seriousness," is how Elgar later described the genesis of the work that would make all the difference in his life. After its premiere Elgar was almost immediately hailed as the greatest English composer to date and his music gained worldwide recognition. The year after *Enigma's* premiere, Elgar was awarded an honorary doctorate by Cambridge University, and was subsequently knighted in 1904.

Elgar presented two mysteries, the identity of the "friends pictured within", and something darker at which he hinted in his program note. "The *Enigma* I will not explain – its 'dark saying' must be left unguessed, and I warn you that the connexion between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes', but is not played."

Variation I (C.A.E.)—This is Alice Elgar, "those who knew C.A.E. will understand this reference to one whose life was a romantic and delicate inspiration."

Variation II (H.D.S-P.)—Hew David Steuart-Powell was a pianist with whom Elgar, a violinist, played chamber music. Elgar mimics the pianist's trademark way in which he warmed-up on the piano.

Variation III (R.B.T.)—Richard Baxter Townshend, a popular author, Elgar imitates his tendency to raise the pitch of his voice when excited.

Variation IV (W.M.B.)—William Meath Baker, a country squire with a gruff disposition and a propensity for making hasty exits, often slamming the door when doing so.

Variation V (R.P.A.)—Richard Penrose Arnold, a young philosopher was "a great lover of music which he played (on the pianoforte) in a self-taught manner, evading difficulties but suggesting in a mysterious way the real feeling. His serious conversation was continually broken up by whimsical and witty remarks."

Variation VI (Ysobel)—Isabel Fitton, an amateur violinist who tried to learn viola under the composer's tutelage to make up for a shortage of violists in the neighborhood. The viola is the featured instrument of this variation and contains many string crossings, an homage to Isabel's struggle with this aspect of playing a stringed instrument.

Variation VII (Troyte)—Arthur Troyte Griffith, an architect and amateur painter, was one of Elgar's most intimate friends. This variation good-naturedly mimics his enthusiastic incompetence on the piano. It may also refer to an occasion when Griffith and Elgar were out walking and got caught in a thunderstorm. The pair took refuge in the house of Winifred and Florence Norbury.

Variation VIII (W.N.)— Winifred Norbury, “this variation is less a portrait of Miss Norbury than of Sherridge, the charming house that Elgar enjoyed so much.” As the variation draws to a close, Elgar offers the most beautiful harmonic stroke in the Enigma Variations.

Variation IX (Nimrod), the most loved of the variations, Nimrod is Elgar’s depiction of August Jaeger, Elgar’s publisher and close friend, Jaeger in German means “hunter,” and Nimrod is the one of the Old Testament’s fiercest hunters. This glorious Adagio is the composer’s fond recollection of “a long summer evening talk, when my friend grew nobly eloquent (as only he could) on the grandeur of Beethoven, and especially his slow movements.” Jaeger died in 1909, and nearly twenty years later Elgar wrote: “His place has been occupied but never filled.”

Variation X (Dorabella—Intermezzo)—Dora Penny, stepniece of Billy Baker (Variation IV), Elgar nicknamed “Dorabella”, after a character in Mozart’s opera, *Così fan tutte*. Both Dora Penny’s love of dance and her slight stammer are depicted.

Variation XI (G.R.S.)— George Robertson Sinclair, organist of Hereford Cathedral, but the music belongs to Dr. Sinclair’s dog. In Elgar’s words, “The first few bars were suggested by his great bulldog Dan falling down a steep bank into the River Wye; his paddling up stream to find a landing place; and rejoicing bark on landing.”

Variation XII (B.G.N.)— Basil G. Nevinson, the cellist in Elgar’s trio, this variation features the cello section in honor of Elgar’s serious and devoted friend.

Variation XIII (***)*Romanza*— A contested identity, the opinions formerly veering toward Lady Mary Lygon of Madresfield House, just then on her way to Australia (explaining a fleeting quotation of Mendelssohn’s *Calm Sea and Prosperous Voyage Overture*), but now allowing more for the possibility of Helen Weaver, once a girlfriend of Elgar’s.

Variation XIV (Finale: E.D.U.)—These are no one’s initials but run them together and they give you Alice’s nickname for Edward. This variation/finale shows the composer’s boldly assertive, confident side—less than half of him, in other words. Alice returns, as does Nimrod, and the music ends in a blaze.

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