VOLUME 1

MOBILE SYMPHONY ORCHESTRA SCOTT SPECK MUSIC DIRECTOR 2024-2025 SEASON

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From September through May, your symphony is heard live by more than 40,000 people. Each year we present a casual Beethoven and Blue Jeans concert where we encourage everyone, including the orchestra, to wear jeans. Scott Speck, our music director, always reminds concertgoers they are free to dress however they wish for any concert. From young families attending their first concert to long-time MSO supporters, we welcome all!

As you read this program, you'll discover that the MSO is so much more than the music you hear today. Our education and outreach programs are unmatched along the Gulf Coast. Our amazing Mobile Symphony Youth Orchestra is a training ground for the Gulf Coast's very best student musicians. Attend one of their concerts, and you'll know we're not exaggerating!

Mobile Symphony Orchestra

mobilesymphony.org 257 Dauphin Street P.O. Box 3127 Mobile, AL 36652











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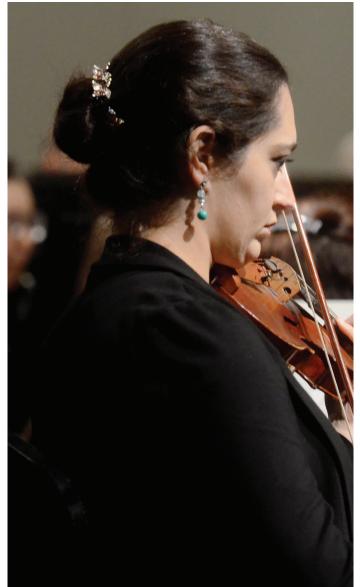


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ABOUT THE MUSIC DIRECTOR

SCOTT SPECK

Dear Friends.

One question that has intrigued me recently is:

"Where exactly is the music?"

By that I mean, at a concert of the Mobile Symphony, where exactly is the music located? When our musicians play, and the audience listens, at what exact point in space does the music get created?

Is it the point where the bow meets the string, the lips meet the mouthpiece, and the stick meets the drum? Is it inside the ears of the listeners, or the synapses of the brain? Or somewhere else?

I like to think that the music forms somewhere over the heads of the Mobile Symphony and the audience. Each musician produces a different sound that rises into the air; that sound merges with those of the other musicians. Of course that particular combination of sounds has been prescribed by the composer, but it's the MSO musicians that bring it into being. Then, in the next moment, another new set of sounds are combined, and then another. Each combination of sounds leads to the next, creating a cascade of sonorities, which we call "the music."

But the orchestra's act of creation is not enough. In order for that music to come to fruition, there's another crucial step. Your ears have to receive it and complete the circuit. Without you to listen, the music doesn't really exist. I believe that strongly.

I believe something else too. When you listen, some part of you travels up to meet the music in midair. Call it a "soul" or "spirit," or even just your attention. Up above our heads, the most magical thing happens. The myriad sounds of our music mingle with the myriad "spirits" of the audience. That's the point where all of us meet on a different plane. As long as you listen, we are all connected, musicians and audience alike. And this only happens in real time – during a live concert of the Mobile Symphony, here at the Saenger. We all transcend time and space; we all become one.

Where is the music? It's here. Enjoy!

Scott Speck

Scott Speck, Music Director



Scott Speck joined the Mobile Symphony in 2000 as its first full-time Music Director. Under his leadership the orchestra has grown into one of the Gulf Coast's premier performing arts organizations. Scott is a masterful conductor with a wide-ranging knowledge of repertoire, deep experience in programming, and a terrific sense of what will engage audiences – old and new. His performances with Yo-Yo Ma, Itzhak Perlman, Renée Fleming, Joshua Bell, Midori, Evelyn Glennie and Olga Kern have been highlights of his years as music director of the MSO.

Scott also holds positions as Music Director of the Joffrey Ballet, Chicago Philharmonic and West Michigan Symphony. He previously held positions as Conductor of the San Francisco Ballet; Music Advisor and Conductor of the Honolulu Symphony; and Associate Conductor of the Los Angeles Opera. During a tour of Asia he was named Principal Guest Conductor of the China Film Philharmonic in Beijing. He was also invited to the White House as Music Director of the Washington Ballet.

In past seasons Scott Speck has conducted at London's Royal Opera House at Covent Garden, the Paris Opera, New York's Lincoln Center, Chicago's Symphony Center, Washington's Kennedy Center, San Francisco's War Memorial Opera House, and the Los Angeles Music Center. He has led numerous performances with the orchestras of Chicago, Houston, Washington, Baltimore, Paris, London, Moscow and Beijing, among many others.

He is co-author of the world's best-selling books on classical music for a popular audience: Classical Music for Dummies, Opera for Dummies and Ballet for Dummies. He has been a regular commentator on National Public Radio, the BBC and the Australian Broadcasting Corporation, broadcast throughout the world.

Scott can be reached on Facebook, Instagram and Twitter @scottspeckmusic

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Strings and percusion personnel are listed alphabetically, following principal players



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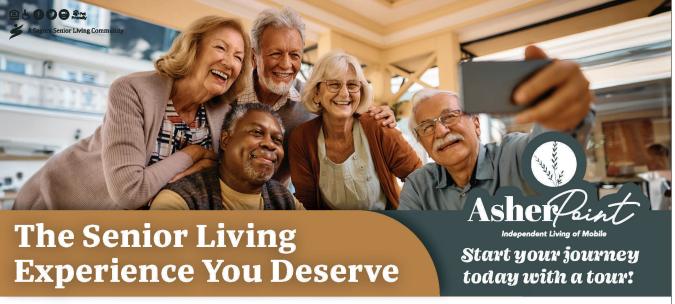
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2024-2025

elcome to another outstanding season of the Mobile Symphony. We're building on last season's huge success, including a landmark third appearance of Yo-Yo Ma. I'm expecting great things again, as I've learned each season just keeps getting better.

We start with the return of Randall Goosby, a vibrant young violinist who lit up our 2020 socially distanced Covid season. We'd barely stopped wearing Covid masks before Randall was rocketing to international fame. That happens to a lot of our young soloists!



Whether it's bringing the world's most famous classical musician to Mobile, launching the career of a bright new star, or celebrating the astounding talent of our orchestra, our success requires the work of many. I am honored to share in the accomplishments of the board of directors, generous donors and sponsors, hard-working staff members, dedicated educators, brilliant musicians and our inspiring music director, Scott Speck.

You have a part to play as well. Please consider becoming a member. You'll save money and enjoy some terrific perks. Better still, become a donor. Your ticket price covers less than half the cost of each concert and none of the costs of education programs.

Our symphony is one of Mobile's greatest treasures. We are truly offering world-class classical music performances close to home. It's always a source of great pride to hear an MSO newcomer – whether it's a lifelong Mobilian or a new resident –express surprise at the musical power of our orchestra.

And that's one more role you can play. If you enjoy the Mobile Symphony, join me in sharing the news about this outstanding Gulf Coast jewel. Invite your neighbors, friends and family to hear one of America's best regional orchestras. Let them know, "You've got to hear this!"

Thank you!

Dr. Richard L. Otts, Board Chair

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t is always about the music! Whether it is performing exceptional symphonic music in the concert hall or teaching a child to play a violin in the classroom, everything we do at the Mobile Symphony is about making music. Our reward is the energy and love we feel from the audience and the children in our education programs.

Music has the power to unite, inspire and transcend barriers to bring us together in the sheer joy of listening to our fine Mobile Symphony. Music is not a luxury – but a basic need of human survival. It is how we express feelings when there are no words. Think of the many times music helped us survive and heal after personal or national tragedies.

The Mobile Symphony changes lives and builds community whether it is through the concert experience or an education program. In fact, the quality of our orchestra often surprises guest artists, because very few cities of our size have this quality orchestra and education programs.

Your support is crucial to this success. Join us as we build a stronger community and touch lives in ways nothing else can. Many people were changed when they first heard an orchestra perform, because a teacher or friend invited them to a concert. Please invite a friend to the symphony soon.

Sincerely,

Celia Mann Baehr, President / CEO

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Dr. Peter Wood, trumpet
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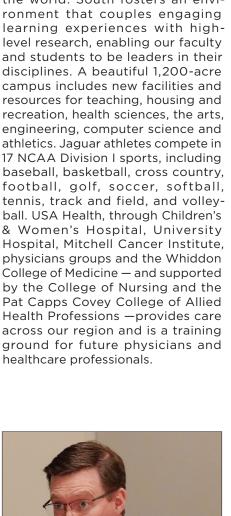
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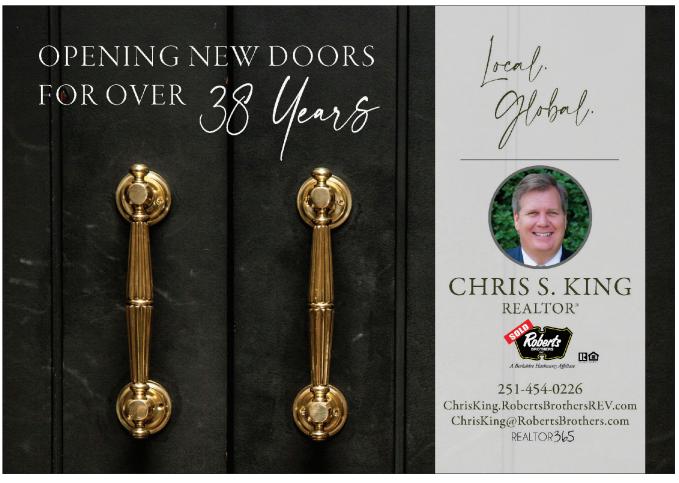
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PROGRAM

SCOTT SPECK, conductor RANDALL GOOSBY, violin

Saenger Theatre

Saturday, September 21, 2024 at 7:30 P.M. | Sunday, September 22, 2024 at 2:30 P.M.

Benjamin Britten (1913-1976)

Young Person's Guide to the Orchestra, Op. 34 Variations and Fugue on a Theme of Purcell 18 minutes

Samuel Barber (1910-1981)

Violin Concerto, Op. 14 Allegro Andante Presto in moto perpetuo 25 minutes

Randall Goosby

INTERMISSION

Sergei Rachmaninoff (1873-1943)

Symphonic Dances, Op. 45 Non Allegro Andante con moto Lento assai; Allegro vivace 35 minutes

Mr. Goosby records exclusively for Decca. More information on Randall Goosby can be found at www.randallgoosby.com Management for Randall Goosby: Primo Artists, New York, NY www.primoartists.com

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PROGRAM NOTES

The Young Person's Guide to the Orchestra

BENJAMIN BRITTEN

BORN November 22, 1913 | Lowestoft, United Kingdom

DIED December 4, 1976 | Aldeburgh, United Kingdom

Benjamin Britten — one of the most important figures in 20th-century British music — enjoyed writing music for children. Several of his operas include parts for children, and he even wrote a whole opera in which all the principal parts are children: *The Little Sweep*. He composed *The Young Person's Guide to the Orchestra* in 1945 for a documentary titled *Instruments of the Orchestra*, which featured the London Symphony Orchestra. The piece quickly found its way to concert stages, sometimes performed with narration and sometimes without.

To guide young people through the instruments of the orchestra, Britten chose to write variations and a fugue on a theme by another British composer, Henry Purcell (1659-1695). Purcell's melody comes from *Abdelazar*, or *The Moor's Revenge*, which was incidental music for a play by the same name. Britten starts his *Guide* with a presentation of Purcell's theme played by the full orchestra. The woodwinds, brass, strings and percussion then each take a turn sounding the theme.

Next, Britten composes an orderly series of eighteen variations. He takes into account the characteristic sounds, emotions and extra-musical associations of the orchestral instruments to craft variations that introduce not only the sound of each, but also their character. For example, you'll hear the plaintive quality of the oboe, the warmth of the cello, the grumbling voice of the string bass and a fanfare from the trumpets. The variations proceed family-by-family, from highest to lowest instrument in each. A series of woodwind variations comes first: flutes and piccolo, followed by oboes, then clarinets, and finally bassoons. There are then five string variations: violins, violas, cellos, basses and harp. Three brass variations follow:

horns, trumpets, then trombone and tuba together. A percussion variation closes this section.

Britten then launches into a fast-paced and carefully-constructed fugue, where each instrument enters in the same order as they had in the variations, slowly layering one on top of the other. The piece ends grandly with a final statement of the theme played broadly by the brass, while the woodwinds and strings continue the texture and melodies of the fugue underneath them.

The Young Person's Guide to the Orchestra has gained a permanent place alongside Prokofiev's Peter and the Wolf and Saint-Saëns' Carnival of the Animals on concerts produced for children. But Britten's command of the symphony orchestra and skillful contrapuntal writing make this piece a delight for all audiences.

This piece is scored for 2 flutes plus piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, a large complement of percussion, harp, and strings.

VIOLIN CONCERTO

SAMUEL BARBER

BORN March 9, 1910 | West Chester, Pennsylvania DIED January 23, 1981 | New York, New

DIED January 23, 1981 | New York, New York

Throughout all of music history — in fact, throughout all of history — we confront those who come down on the wrong side. In the case of Samuel Barber's Violin Concerto, the Philadelphia industrialist Samuel Fels, the violinist Iso Briselli and his coach Albert Meiff stand clearly on the wrong side of history.

In 1939, Fels, the president of a soap manufacturing company, commissioned Barber to write a violin concerto for Iso Briselli, who had graduated from Curtis Institute of Music alongside the composer. In the middle of October of that year, Barber delivered the first two movements to Briselli. A cordial conversation between the two left Barber with the impression that Briselli largely liked the movements

but hoped for a bit more virtuosity. They discussed "perpetual motion" for the final movement, and Barber believed that Briselli was on board. Barber was likely caught off guard when, the next month, he received word from Fels that Briselli's coach, Albert Meiff, did not like the piece at all. Meiff demanded that the first two movements be re-written (by some accounts he offered to do the revisions himself) and the final movement composed "with a knowledge of the instrument."

Hoping to forestall criticism of the last movement, Barber had a violinist at Curtis test it before sending it to Briselli in mid-December. Upon receiving the completed piece, Briselli complained that the third movement was too short and did not balance out the other two. Meiff had even more to say about the completed concerto. He wrote to Fels that the piece "hasn't got enough backbone - not strong, not majestic — does not contain enough dramatic moments." He said that the finale "was a dangerous thought from the very beginning, to make a perpetual motion movement ...without a breath of rest and without melodic parts...a risky tiresome ending...it was a wrong idea, and Mr. Barber should admit this."

Barber stood his ground, responding that he "could not destroy a movement in which I have complete confidence, out of artistic sincerity to myself." Briselli gave up any claim to the Concerto and played Dvořák's Violin Concerto at the performance scheduled for January 1940. A year later, in February of 1941, Albert Spaulding premiered Barber's Violin Concerto with the Philadelphia Orchestra. They went on to perform it later that month at Carnegie Hall. These successful performances cemented the piece in the solo violin repertoire.

The soapy drama of the concerto's inception may account for its incongruence. The first two movements — running ten and nine minutes, respectively — are pensive and songful. Critics have compared listening to the

first movement to sinking into a pillow or soaking in a warm bubble bath. In contrast, the final movement runs only four minutes. It is virtuosic, syncopated, and proceeds at a breakneck speed with only a couple of breaks for the soloist. Though Briselli passed up the opportunity to premiere this piece that has become a favorite of violinists and audiences alike, he and Barber remained friends until the composer's death in 1981.

This piece is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, snare drum, piano, and strings and solo violin.

SYMPHONIC DANCES, OP. 45 SERGEI RACHMANINOFF BORN April 1, 1873 | Straya Russa, Russia

DIED March 28, 1943 | Beverly Hills, California

Following the Russian Revolution, Sergei Rachmaninoff left his homeland in 1917, eventually settling in New York. He said that when he left Russia, he "left behind [his] desire to compose: losing my country, I lost myself also." For the next two and a half decades, he composed only six works. When he began work on his Symphonic Dances in 1940, after four years of compositional silence, he knew it would be his last.

Russian composers of Rachmaninoff's generation gravitated to ballet: Tchai-

kovsky, Stravinsky, Prokofiev and others all left their mark on that genre. Rachmaninoff first tried to compose a ballet in 1915, when he drafted one titled The Scythians. The Russian choreographer Michel Fokine — best known for his collaboration with Stravinsky on Firebird and Petrushka — rejected it as "unballetic." When Rachmaninoff sat down to compose his final work, he again hoped to break into the ballet world. He sketched out what would become Symphonic Dances and sent a piano reduction to Fokine. The choreographer deemed it "appropriate and beautiful," but the collaboration never materialized.

Rachmaninoff forged ahead, composing Symphonic Dances for the Philadelphia Orchestra to premiere in January of 1941. Amidst the lush melodies and careful orchestration that he is best known for are quotations from some of his earlier works. In the first movement, he returns to a theme from his First Symphony. Perhaps trying to close the book on a painful chapter of his life, Rachmaninoff quotes from the Symphony whose critical flop sent him into a spiral of self-doubt and years of writer's block and therapy. Now it resounds in a major key. In the third movement, he juxtaposes quotes of "Dies Irae" from the Latin mass for the dead with quotations from his All Night Vigil: "Blessed are thou Lord" is a moment celebrating the resurrection from the

Orthodox Liturgy. The resurrection theme wins out in this final movement and the composer, aware that he has reached the end of his compositional career, pencils in the words "I thank Thee, Lord" at the end of his manuscript. Between these two movements is a ghostly waltz, introduced by menacing, muted chords from the brass. The shifting meters and *tempo rubato* (where a performer or conductor intentionally "robs" a bit of a beat here and there, returning it later in the phrase) cause the waltz to stumble.

Rachmaninoff, who usually suffered from the unending impulse to revise, completed *Symphonic Dances* and never looked back. His sister-in-law reports that he considered it his best composition.

Against his doctors' advice, Rachmaninoff continued touring as a pianist until he was too sick to continue. He performed his last concert in February 1943, moved to California, and died six weeks later.

This piece is scored for 2 flutes plus piccolo, 2 oboes plus English horn, 2 clarinets plus bass clarinet, alto saxophone, 2 bassoons plus contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, a large complement of percussion instruments, harp, piano, and strings.

- Program Notes by Sarah Ruddy, Ph.D.

RANDALL GOOSBY

"For me, personally, music has been a way to inspire others"

 Randall Goosby's own words sum up perfectly his commitment to being an artist who makes a difference.

Randall Goosby was the star of our "Great Music, Safely Enjoyed" season during the pandemic in 2020. He performed Beethoven's Violin Concerto. Since then his star has been on a remarkable rise. He returns to perform Barber's Violin Concerto, and we are thrilled to have him back!

Randall began violin studies at the age of 7 and made his solo debut with the

Jacksonville (FL) Symphony at age 9. At the age of 13, Randall was the youngest participant ever to win the Sphinx Concerto Competition. He is a recipient of Sphinx's Isaac Stern Award and has made two appearances at Carnegie Hall as part of the organization's Young Artist Development Program. The New York Times raved that in his Carnegie Hall debut performance of Ysaye Solo Sonata No. 3, he "exerted a masterly level of control and lavished an exquisite tone... his performance won him a deserved standing ovation for its sheer virtuosity." Randall has been featured on National Public Radio's "From the Top," and he has been honored as a Rising Star of the

Stradivari Society. Randall was a prize winner at the 2018 Young Concert Artists International Auditions, leading to his addition to the artist roster of Young Classical Artists Trust in London. As YCAT's inaugural Robey Artist, in partnership with London Music Masters, Randall mentors and works closely with young musicians in schools around the UK. He is also a recipient of a career advancement grant from the Bagby Foundation. He has spent his summers studying at the Perlman Music Program, Verbier Festival Academy, and Mozarteum Summer Academy, among others.

Signed exclusively to Decca Classics in 2020 at the age of 24, American violinist



Randall Goosby is acclaimed for the sensitivity and intensity of his musicianship alongside his determination to make music more inclusive and accessible, as well as bringing the music of under-represented composers to light.

Highlights of Randall Goosby's 2023/24 season included debut performances with the Boston Symphony Orchestra/ Andris Nelsons, National Symphony/ Thomas Wilkins, Pittsburgh Symphony/ Manfred Honeck, Seattle Symphony and St Louis Symphony both under Christian Reif, with European debuts including a European tour with the Rotterdam Philharmonic Orchestra under Yannick Nezet-Seguin, Danish National Radio Symphony/Jukka-Pekka Saraste, Oslo Philharmonic/Ryan Bancroft and Lahti Symphony/Dalia Stasevska.

Later this fall, Randall will perform the Barber concerto with the London Philharmonic on an American tour and the Royal Scottish National Orchestra in Edinburgh. In 2025 he has concert dates with the Montreal, Detroit, Cincinnati and Philadelphia orchestras.

SPECK SPEAKS | WELCOMING RANDALL BACK!

We are thrilled to feature violinist Randall Goosby in our opening concert of the season. In the short four years since he first played with us, Randall has become something of a classical music superstar. When he first joined us in 2020, he was an extremely promising young virtuoso, recognized as a potential force in the world of classical violin – but he was still relatively unknown outside of a few zip codes.

The piece Randall played in 2020 was the Beethoven Violin Concerto. He had big shoes to fill: the last time we had performed it (in 2007), the soloist was Itzhak Perlman. Thirteen years later, we were dying to bring the piece back, but we needed somebody who could do it justice. Randall already had the imprimatur of Perlman himself, as he was studying with the great master in New York. In fact, Perlman taught him the

concerto. This seemed like the perfect connection. Randall had never performed the Beethoven with an orchestra, but he was eager to do it – and we were excited to try him out.

As you remember, 2020 was a special year. We were all social-distancing, and for us that meant performing concerts with a very separated orchestra and a half-sized audience. Instead of performing once each on Saturday night and Sunday afternoon, we played twice each day with a 90-minute break to sanitize the hall. For Randall (and for us), this meant extra performances. In fact, including the dress rehearsal, Randall may be the only violinist ever to play the Beethoven concerto five times within 24 hours. So, the Mobile Symphony can claim the distinction of hosting Randall's first five performances of this masterwork.

Now, four years later, with a stellar

international reputation, Randal returns with the Samuel Barber Violin Concerto. This piece is very close to his heart, and he has been performing it all over the world. This time he is playing it only twice – but he promises to make each one count.





BEETHOVEN & BLUE JEANS

PROGRAM

SCOTT SPECK, conductor BENJAMIN BAKER, violin JAMES BAIK, cello CHAEYOUNG PARK, piano

Saenger Theatre

Saturday, November 9, 2024 at 7:30 P.M. | Sunday, November 10, 2024 at 2:30 P.M.

Jessie Montgomery b. 1981 Starburst*

3 minutes

Franz Joseph Haydn (1732-1809) Symphony No. 94, G major "Surprise"

Adagio- Vivace assai

Andante

Menuetto- Allegro molto

Allegro di molto

23 minutes

INTERMISSION

Ludwig van Beethoven (1770-1827)

Concerto for Violin, Cello and Piano, C major, Op.56 "Triple Concerto"

33 minutes

Allegro Largo

Rondo alla polacca

Benjamin Baker, James Baik, Chaeyoung Park

*The presentation of this work is made possible by a generous donation to MSO's Symphonic Innovations Fund

Benjamin Baker, James Baik, and Chaeyoung Park appear by arrangement with Young Concert Artists, Inc. www.yca.org





Joanna Mayson Cunningham

Flowers in the Saenger Theatre arcade are provided by BayFlowers

PROGRAM NOTES

STARBURST

JESSIE MONTGOMERY BORN 1981 | New York, New York

Raised on the Lower East Side of Manhattan by parents who were politically involved artists, Jessie Montgomery writes that she has "created a life that merges composing, performance, education and advocacy." Montgomery is a violinist who has performed with the Catalyst Quartet and the Silk Road Ensemble. She was composer-in-residence for the Sphinx Virtuosi, an arm of the Detroit-based non-profit that supports young African-American and Latinx string players. And, beginning in 2021, she held a three-year residency with the Chicago Symphony Orchestra. Montgomery was named Musical America's 2023 Composer of the Year. She has an ever-growing body of work performed frequently by leading orchestras and chamber ensembles.

Starburst was a commission from the Sphinx Organization and premiered by the Sphinx Virtuosi in 2012. Montgomery writes of Starburst:

"This brief one-movement work for string orchestra is a play on imagery of rapidly changing musical colors. Exploding gestures are juxtaposed with gentle fleeting melodies in an attempt to create a multidimensional sound scape. A common definition of a starburst: 'the rapid formation of large numbers of new stars in a galaxy at a rate high enough to alter the struc ture of the galaxy significantly' lends itself almost literally to the nature of the performing ensemble who premieres the work, The Sphinx Virtuosi, and I wrote the piece with their dynamic in mind."

This piece is scored for string orchestra.

SYMPHONY NO. 94, "SURPRISE SYMPHONY"

FRANZ JOSEPH HAYDN BORN March 31, 1732 | Rohrau, Austria DIED May 31, 1809 | Vienna, Austria

Franz Joseph Haydn spent most of his career as a court musician employed by

the Esterházy family, composing nearly all his 104 symphonies for courtly entertainment. His position as Kapellmeister provided steady employment, but also kept him isolated from other composers and musical trends.

This all changed in 1790, when his patron Prince Nikolaus died. Nikolaus's son and successor, Prince Anton, dismissed many of the court musicians to save money. Though Haydn stayed on with nominal responsibilities and a reliable pension, a German violinist and impresario named Johann Peter Salomon jumped at this chance to bring Haydn to London, where he was already immensely popular. In 1791, Salomon traveled to Vienna, reportedly arriving on Haydn's doorstep with the words: "I am Salomon from London and I've come to fetch you." Prince Anton gladly gave Haydn a one-year leave, and the composer soon left for London.

Haydn took two trips to London in 1791-92 and 1794-95. These visits were fruitful in many ways. During each trip, he earned more in a single year than the equivalent of several years' salary working for the Esterházys. And he felt appreciated and described his time in London as the happiest days of his life. Haydn wrote to a friend: "My arrival caused a great sensation... I went the rounds of all the newspapers for three successive days. Everyone wants to know me... If I wanted, I could dine out every day...."

The so-called "Father of the Symphony" composed twelve symphonies for London audiences, including Symphony No. 94. These symphonies were written while in London for London audiences who filled concert halls to hear new works by Haydn conducted by the composer himself. The enthusiastic response he received from the audience at concert after concert inspired him to try new things, to successively outdo himself, and to find new ways to surprise and delight.

The folklore of music history posits that the "Surprise" chord that gives this Symphony its nickname was a spur of

the moment addition by the composerconductor at its premiere. Hearing the sound of snoring coming from the audience during the quiet opening strains of the second movement, Haydn gestured for the entire orchestra — including timpani — to play the chord at the end of the second statement of the theme fortissimo, thus providing a rude wake up call to the sleepy audience member. Whether or not this account of the premiere is accurate, it is likely that Haydn provided that fortissimo exclamation point in the otherwise simple, tuneful variations that make up the second movement knowing that he would be on the podium to experience the audience's reaction. He must have relished in this small musical outburst, enjoying the reaction of his devoted London audience.

This piece is scored for 2 flutes, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, and strings.

CONCERTO FOR VIOLIN, CELLO AND PIANO IN C MAJOR, OP. 56 ("TRIPLE CONCERTO")

LUDWIG VAN BEETHOVEN BORN December 16, 1770 | Bonn, Germany

DIED March 26, 1827 | Vienna, Austria

Ludwig van Beethoven's Concerto for Violin, Cello and Piano is an unusual concerto for multiple instruments. There are well-known precedents for double concertos — for example, Bach's Concerto for Two Violins (the "Bach Double") and Mozart's Concerto for Flute and Harp but this "Triple Concerto" is largely an anomaly. In this piece, Beethoven places a chamber music ensemble at the center of an orchestra. The piano trio (violin, cello and piano) had become a common configuration since Haydn. In fact, Beethoven's Opus 1 of 1795 is a set of three piano trios. But Beethoven did not return to this combination until this work, which he composed in 1803.

That year was an important turning point for Beethoven. He was moving from the late classical sound of his first period

into his middle period. Stylistically, his middle period is defined by music that is intense and dramatic. Biographically, the middle period coincides with the onset of his hearing loss. In 1802, he wrote his "Heiligenstadt Testament," a letter to his brother in which he confesses his despair at his growing deafness. Around this same time, he was composing some of his most heroic-sounding works: his "Eroica" Symphony (No. 3), the "Waldstein" and "Appasionata" piano sonatas, the "Razumovsky" string quartets, and the opera that would become Fidelio. All are dramatic works that grapple with the idea of the hero.

Yet Beethoven's "Triple Concerto" contains none of the drama or romanticism of those pieces. This is a

concerto with no cadenzas and with very little dialogue between soloist and orchestra. And aside from a few big orchestral moments in the first movement, Beethoven presents a largely lighthearted work. It seems that the addition of the orchestra to the piano trio does not bring the chamber grouping into Beethoven's dramatic orchestral sphere. Rather, with this work, the intimate diversion of chamber music is presented on the concert stage, with the orchestra serving to expand and amplify the chamber group.

It is believed that Beethoven wrote this piece for his patron and pupil Archduke Rudolph. Rudolph was an amateur composer and pianist and perhaps wanted to perform a concerto, but couldn't hold his own at the front of that stage. So

Beethoven invented a concerto where less heavy lifting is required of the pianist. The result is a unique piece that brings the smaller and more direct emotion of chamber music to the public concert stage.

This piece is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, strings, solo violin, solo cello, and solo piano.

- Program Notes by Sarah Ruddy, Ph.D.

BENJAMIN BAKER, VIOLIN



Benjamin Baker, a New Zealand native, has moved audiences around the world with his musicianship, with recent performances as far afield as Lebanon, Albania, Siberia, China, Australia, New Zealand, Colombia, Argentina, Venezuela and throughout the United Kingdom and United States.

He has performed as soloist with the Royal Philharmonic, English Chamber Orchestra, Scottish Chamber Orchestra, Royal Northern Sinfonia, Christchurch Symphony Orchestra, London Mozart Players, Bristol Metropolitan Orchestra, Sinfonia Cymru in Wales, National Children's Orchestra in Manchester, Auckland Philharmonia, Maui Pops Orchestra, South Carolina's Long Bay Symphony, Charleston Symphony, and Fort Worth Symphony Orchestra.

Since winning 1st Prize at the 2016 YCA Susan Wadsworth International Auditions in New York and 3rd Prize at the Michael Hill Competition in New Zealand in 2017 Benjamin has established a strong international presence. Described by the *New York Times* as bringing "virtuosity, refinement and youthful exuberance" to his debut at Merkin Concert Hall, he is much sought after as soloist and chamber musician. Since his recital debuts on the Young Concert Artists Series at the

Kennedy Center in Washington D.C. and at New York's Merkin Concert Hall, sponsored by the Peter Jay Sharp Prize, he has also given recitals and performed chamber music at Wigmore Hall, New York's Caramoor Center, Haydn's Ferry Chamber Music Series, New York's Morgan Library & Museum, Ithaca College, Evergreen Museum & Library, Ravinia Festival, Washington Performing Arts, Pepperdine University, Buffalo Chamber Music Society and the Bridgehampton Chamber Music Festival.

Highlights of Benjamin's 23-24 season included debuts with the London Philharmonic Orchestra playing Mozart's Sinfonia Concertante alongside violist Jordan Bak, BBC National Orchestra of Wales playing the Barber Concerto under Ryan Bancroft, and the world premiere of Matthew Kaner's Violin Concerto with BBC Scottish and Ryan Wigglesworth. As part of Young Concert Artists' special season finale performance Benjamin made an appearance at Zankel Hall at Carnegie Hall in May 2024.

JAMES BAIK, CELLO



Cellist James Baik has been described as "an undeniable authority," and possess "a real warmth emerging in lyricism... and displays mixture of sonic mastery and interiority," by Belgian newspaper Le Soir, after his astounding performance at the 2021 Queen Elisabeth competition. James was a finalist at the 2019 Stulberg International String Competition and would go on to receive the first prize at the prestigious Irving M. Klein International Competition. He made his debut solo appearance in 2015 with the Houston Civic Symphony Orchestra and

the Clear Lake Symphony in Saint-Saens' Cello Concerto No. 1. In 2018, James won the DePaul Concerto Competition, reached the finals at the Johansen International Competition in Washington D.C and Baik rounded the year by being named a YoungArts finalist, participated at YoungArts Week in Miami and awarded the grand prize at the Walgreens National Competition, resulting in a performance of the Schumann Cello Concerto with conductor Dr. Allen Dennis at Northwestern University.

Highlights from recent and upcoming performances include the Dvorak Cello Concerto with the Colburn Orchestra, under the baton of Sir Andrew Davies at the Walt Disney Concert Hall, Haydn's Cello Concerto in C Major with the Orchestre Royal de Chambre de Wallonie with conductor Vahan Mardirossian, a performance of Brahms' Double Concerto alongside violinist Gabrielle Després and the Peninsula Symphony under the baton of Mitchell Sardou Klein, and chamber music performances at the Ravinia Festival, the Music in the Vineyards Festival in Napa Valley, and Nevada Chamber Music Festival, where he is an invited guest artist. In 2021, James, alongside his colleagues' violinist Ray Ushikubo and pianist HyeJin Kim, performed the Beethoven Triple Concerto with the Pasadena Symphony under the baton of David Lockington, where he also performed a new work for two celli with the conductor as composer and cellist.

CHAEYOUNG PARK, PIANO



Chaeyoung Park has been praised as a passionate pianist who "does not play a single note without thought or feeling." (New York Concert Review). Embracing a broad range of the classical music literature, her programs feature works ranging from the early French Baroque by Rameau to Beethoven sonatas to new music by living composers including South Korean

classical composer, Unsuk Chin. Through Park's various roles as a recitalist, chamber musician, and concerto soloist, she has performed at Carnegie's Weill Recital Hall, Bravo! Vail Music Festival, Tongyeong International Music Festival, Ravinia's Bennett Gordon Hall, Symphony Center's Orchestra Hall, as well as live-streamed concerts presented by the Gilmore Rising

Stars series, the Carlsen Center, and the Lied Center of Kansas virtual series during the COVID-19 pandemic.

As winner of the 2019 Hilton Head International Piano Competition, Park is the first female Korean pianist to receive First Place in the history of the competition. She subsequently presented her solo recital debut at Carnegie's Weill Recital Hall and performed Beethoven's Piano Concerto No. 4 with the Hilton Head Symphony Orchestra under the baton of John Morris Russell. Her debut album on the Steinway label (to be released in soon), highlights diverse aspects of her artistry and her commitment to sharing hidden gems of the piano repertoire. It features the complete set of Musica Ricercata by Ligeti, as well as the more traditional, beloved masterpiece, Piano Sonata No. 3 by Brahms.

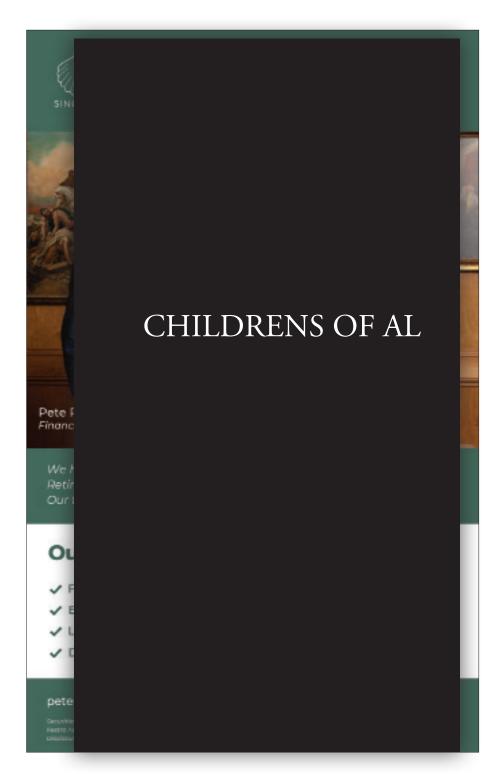
SPECK SPEAKSFULL OF SURPRISES

Surprise is the common thread in our BBJ concert this year! Of course, Joseph Haydn's Symphony No. 94 is known for the explosive fortissimo chord that would have awakened anyone dozing in the audience at its London premiere, eliciting cries of "Bravo!" and "Encore!" But all four movements of the symphony contain surprises. Abrupt fortes and pianos, long pauses, sudden changes of tempo, silent moments where the bottom seems to drop out – all of these create an atmosphere where you never know what's coming next. When I first conducted this piece, in my first ever concert as a student conductor in college, the tempo itself was a surprise - it was the speed at which my baton was shaking.

Surprises abound as well in Jessie Montgomery's exuberant work *Starburst*, from its explosive opening chords to its dramatic ending crescendo. Jessie Montgomery's music is characterized by vibrant eclecticism and dynamic energy. She seamlessly blends elements of classical music with jazz, folk, and contemporary influences. An active violinist herself, she explores all that the string section can do. If you're unfamiliar with her music, this short and astonishing piece is a wonderful introduction.

Beethoven's Triple Concerto may hold the biggest surprises of all. First of all, what kind of concerto features three soloists instead of one? Beethoven's decision to integrate piano, violin and cello into the same concerto was a total innovation for its time. Secondly, he constantly switches between the majestic, rich texture of a full orchestra and the intimate chamber music performed by the trio, in a way that always keeps us guessing. Thirdly, he surprises us by connecting one movement directly into the next. This is a work - in fact, this is a concert - where you never know what's coming next.

















Christmas Around the World!



PROGRAM

SCOTT SPECK, conductor
RICARDO JOSÉ RIVERA, baritone

Saenger Theatre

Saturday, December 14, 2024 at 7:30 P.M. | Sunday, December 15, 2024 at 2:30 P.M.

Ukrainian Christmas Carol Leontovich-Wilhousky arr. Richard Hayman

Fantasia on Greensleeves Ralph Vaughn Williams

O Holy Night Adolphe Adam, arr. Johnie Dean

Dance Noel (Il Est Né le Petit Enfant) arr. John Leavittl

Les Patineurs Emile Waldteufel

Los Peces en el Rio arr. Juan J. Colomer

Villancico Yaucano arr. Maury Vizoso

Christmas Eve Suite: "Polonaise" Nikolai Rimsky-Korsakov

INTERMISSION

Fledermaus Overture Johann Strauss Jr.

Tu Scendi Dalle Stelle arr. Marco Frisina

Gesù Bambino Pietro Yon, arr. William Ryden

Barber of Seville "Largo al Factotum" Gioachino Rossini

Radetzky March Johann Strauss Sr.

Christmas Sing-Along arr. Lucas Richman

It's a Wonderful Life Suite Arr. Tiomkin

"Auld Lang Syne"





Ernestine L. Lenior Charitable Trust

Wreath on the Conductor's Podium provided by Cleveland the Florist

RICARDO JOSÉ RIVERA, BARITONE



Ricardo José Rivera was a resounding hit when he joined the MSO for its Joy to the World holiday concert in 2021. His full voice and warm presence lifted the annual concert to new heights, and we are thrilled to welcome him back.

Praised for his "rich baritone and confident stage demeanor," Puerto Rican baritone Ricardo José Rivera is a 2021 alumnus of the Patrick G. and Shirley W. Ryan Opera Center at the Lyric Opera of Chicago. This past season Ricardo

performed Nottingham in Roberto Devereux with Washington Concert Opera, Don Carlo in *Ernani* with Sarasota Opera, Severo in Donizetti's *Poliuto* with Teatro Nuovo, and Silvio in *Pagliacci* with Opera San Antonio.

He recently made his debut as Figaro in *Rossini's Il Barbiere di Siviglia* and *Riolobo in Florencia en el Amazonas* with Opera San Jose, debuted the role of Miller in Verdi's *Luisa Miller* with Sarasota Opera, and returned to Teatro Nuovo for Carolina Uccelli's *Anna di Resburgo*. He also made debuts with Pittsburgh Opera as Silvio in *Pagliacci*, Opera Colorado as Conte di Luna in Verdi's *Il Trovatore*, Florida Grand Opera as *Belcore* in L'elisir d'amore, and the Colorado Springs Philharmonic in the role of Sharpless.

In concert, he has performed with the Collaborative Arts Institute of Chicago in Mahler's *Des Knaben Wunderhorn* and with the Civic Orchestra at the Chicago Symphony Center, Carl Orff's Carmina

Burana with the Dominican Republic Symphony Orchestra, and in several concerts with the Puerto Rico Symphony Orchestra. Also, in his native Puerto Rico he has performed with the Opera de Puerto Rico, Teatro de la Ópera, Ópera al Fresco and the Zarzuela and Operetta Foundation.

Ricardo has been the recipient of several grants, including the Richard F. Gold Career Grant presented by the Shoshana Foundation, First Prize and Audience Prize winner in the Houston Saengerbund Voice Competition, and Third Prize winner in the Metropolitan Opera National Council Auditions – Gulf Region.

His training includes the Britten-Pears Young Artist Program, under the tutelage of Antonio Pappano; Sherrill Milnes' VOICExperience; the International Lyric Academy of Rome; the American Masters of Opera Academy in Moscow, and the Aspen Music Festival.

SPECK SPEAKS | A WORLD OF CHRISTMAS MUSIC



Here's a peek behind the curtain of a professional symphony: Every year, almost all orchestras perform a holiday concert. And their challenge is to make the program different enough from one season to the next. After all, the number of well-known Christmas carols and songs is quite limited – perhaps a couple dozen. And the wintry-themed works by well-known classical composers number a couple of dozen more. How to introduce variety into a program of such limited repertoire?

Well, it turns out the repertoire isn't really that limited – you just need to know where to look. This year our holiday concert takes us all around the world. Did you know, for example, that the number one Christmas song in Italy is "Tu scendi dalle stelle" ("You descended from the

stars")? Or that one of the biggest holiday hits in Spanish-speaking lands is "Los peces en el río" ("The fish in the river")? Or that in Puerto Rico, no Christmas is complete without "Villancico Yaucano" ("Puerto Rican Carol")? Or that in France, one of the most beloved Christmas tunes is "Il est né le divin enfant" ("He is born, the divine infant")? We'll play all of these, plus the original versions of many familiar carols that we may know only in English: O Holy Night ("Cantique de Noël"), Silent Night ("Stille Nacht"), The Infant Jesus ("Gesù Bambino"), and of course "O Tannenbaum."

Joining us for this delightful survey of international hits is Ricardo José Rivera, the Puerto Rican baritone who was a sensation on his first visit three years ago. His warm, rich voice is the perfect vehicle for these beautiful songs from all over. And besides, he's quite the polyglot – making our renditions all the more enchanting.



PROGRAM

SCOTT SPECK, conductor LAURA NOAH, timpani PETER FERRY, timpani

Saenger Theatre

Saturday, February 8, 2025 at 7:30 P.M. | Sunday, February 9, 2025 at 2:30 P.M.

Steve Reich b. 1936

Clapping Music*

3 minutes

Philip Glass b. 1937

Concerto Fantasy for Two Timpanists and Orchestra*

30 minutes

Movement I Movement II Movement III

Laura Noah, Peter Ferry

INTERMISSION

Sergei Prokofiev (1891-1953)

Suite No. 1,2, & 3

Romeo and Juliet Op. 64bis, 64ter and 101

Masks

Romeo and Juliet The Death of Tybalt

The Montagues and The Capulets

The Young Juliet

Romeo at Juliet's before parting Romeo at the Grave of Juliet

The Death of Juliet





The Shirk Family Foundation



Andra Bohnet

MEDIA SPONSOR

*The presentation of this work is made possible by a generous donation to MSO's Symphonic Innovations Fund Concerto Fantasy & Romeo and Juliet suites presented under license from G. Schirmer, Inc.



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Mobile County Commission







The Mobile Symphony Orchestra is one of Mobile County's valued resources.

The Mobile County Commission is proud to partner with MSO and to bring music to more than 10,000 area students annually.

It is an honor and privilege to support music through education and enrich our community.





THE BEST HE BEST

PROGRAM

SCOTT SPECK, conductor

Saenger Theatre

Saturday, April 5, 2025 at 7:30 P.M. | Sunday, April 7, 2024 at 2:30 P.M.

Erich Wolfgang Korngold

(1897-1957)

Bernard Herrmann

(1911-1975)

Bernard Herrmann

(1911-1975)

Ennio Morricone

(1928-2020)

Ennio Morricone (1928-2020)

Maurice Jarre (1924-2009)

Alan Silvestri b. 1950 The Sea Hawk

Vertigo: Prelude and Scene d'amour

Psycho Suite

The Mission: Gabriel's Oboe

Cinema Paradiso

Doctor Zhivago

Back to the Future

INTERMISSION

Danny Elfman

b. 1953

John Barry

(1933-2011)

John Williams

b. 1932

John Williams

b. 1932

Jerry Goldsmith (1929-2004)

Beetlejuice Theme

Out of Africa

Jurassic Park

Close Encounters of the Third Kind

Star Trek First Contact: End Credits

The Sea Hawk presented under license from G. Schirmer, Inc.



Karen & Jim Atchison

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PROGRAM

SCOTT SPECK, conductor KATHRYN MUELLER, soprano EMILY MARVOSH, contralto JAMES REESE, tenor JONATHAN WOODY, bass UNIVERSITY OF SOUTH ALABAMA CONCERT CHOIR MOBILE OPERA CHORUS LAURA MOORE, director

Saenger Theatre

Saturday, April 26, 2025 at 7:30 P.M. | Sunday, April 27, 2025 at 2:30 P.M.

George Freidrich Handel (1685-1759)	Messiah, HWV 56	5	
PART 1			
No. 1. Overture	No. 6. "But who may abide"	No. 11. "The people walked in darkness"	No. 16. "And suddenly there was with the angel"
No. 2. "Comfort ye"	No. 7. "And he shall purify"	No. 12. "For unto us a child is born"	No. 17. "Glory to God"
No. 3. "Ev'ry valley"	No. 8. "Behold a virgin shall conceive"	No. 13. Pastoral symphony	No. 18. "Rejoice greatly"
No. 4. "And the glory of the Lord"	No. 9. "O thou that tellest"	No. 14. "There were shepherds and lo, the angel of the Lord"	No. 19. "Then shall the eyes of the blind"
No. 5. "Thus saith the Lord"	No. 10. "For behold, darkness"	No. 15. "And the angel of the Lord"	No. 20. "He shall feed his flock / Come unto him"
			No. 21. "His yoke is easy"

INTERMISSION

PART 2			
No. 24. "Surely he hath borne our griefs"	No. 29. "Thy rebuke"	No. 38. "How beautiful are the feet"	No. 42. "He that dwelleth in heaven"
No. 25. "And with his stripes"	No. 30. "Behold and see"	No. 39 "Their sound is gone out"	No. 43. "Thou shalt break them"
No. 26. "All we like sheep have gone astray"	No. 31. "He was cut out of the land of the living"	No. 40. "Why do the nations"	No. 44. "Hallelujah"
No. 23. "He was despised"	No. 37. "The Lord gave the word"	No. 41 "Let us break their bonds asunder"	
PART 3			
No. 45. "I know that my redeemer liveth"	No. 47. "Behold, I tell you a mystery"	No. 48. "The trumpet shall sound"	No. 53. "Worthy is the lamb - Amen"
No. 46. "Since by man came death"			



Anne Low
Dick & Betsy Otts

Flowers in the Saenger Theatre arcade are provided by Elizabeth's Garden



PROGRAM

SCOTT SPECK, conductor CHARLIE ALBRIGHT, piano

Saenger Theatre

Saturday, May 17, 2025 at 7:30 P.M. | Sunday, May 18, 2025 at 2:30 P.M.

Maurice Ravel (1875-1937)

La Valse, poème chorégraphique

12 minutes

Camille Saint-Saëns (1835-1921)

Piano Concerto No.2 g minor, Op. 22

Andante sostenuto Allegro scherzando

Presto

Charlie Albright

24 minutes

INTERMISSION

Hector Berlioz (1803-1869)

Symphonie Fantastique, Op. 14
Rêveries, Passions (Visions, Passions)
Un ball (A Ball)
Scéne aux champs (Scene in the Country)

Marche au supplice (March to the Scaffold) Songe d'une nuit du sabbat (Dream of a Witches' Sabbath) 49 minutes





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SYMPHONIC INNOVATIONS FUND

Launched by an extraordinary gift from an anonymous donor, Mobile Symphony's Symphonic Innovations Fund is dedicated to performing and commissioning new works. This season we hear works by three important American composers: Starburst by Jessie Montgomery begins our Beethoven & Blue Jeans concert. Steve Reich's Clapping Music opens our February concert. Our own Laura Noah, along with Peter Ferry, is featured on the Concerto Fantasy for Two Timpanists and Orchestra by the iconic Philip Glass.



Contribute to the Symphonic Innovations Fund by phone at 251-432-2010 or by check to

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EDUCATION

ORCHESTRATING STUDENT SUCCESS



obile Symphony is the most important source of music education in our community. More than 10,000 children and young people experience, create and learn music through the MSO's award-winning programs. Our education programs reach students throughout the Mobile Bay area, especially those whose families are least able to afford music lessons and quality arts experiences for their children.

Music learning supports ALL learning. Study after study shows adding music to a child's education develops a long list of skill sets that improves learning across all subject areas, carrying through to success in college and the workforce. Musical kids develop better language skills, increase their IQ, score better on tests, excel at math and gain the discipline to learn difficult skills. We spend almost one-fifth of our budget on education — much more than most orchestras or other local arts organizations. Here are just a few of the ways we make a difference:

 First and second graders in participating schools receive music classes all year through the symphony's award-winning Preludes classes. Our Strings in Schools program offers the only weekly string instrument instruction in Mobile and Baldwin County public elementary schools.

- Internationally acclaimed musicians like this season's Randall Goosby, Grammy-winning Harlem Quartet, pianist Aldo López-Gavilán, Renée Fleming, international mandolinist Avi Avital and local professional ensembles perform for area students in their schools.
- Instrument and tuition scholarships, \$10 student tickets and free children's concert tickets on Sundays through Big Red Ticket (sponsored by Alabama Power Foundation and the Figures Foundation) make classical music accessible to all families.
- Mobile Symphony Youth Orchestra the region's top youth orchestra offers high-level instruction and performance opportunities resulting in success on stage and in life.

You can help support student success and keep this amazing outreach going by contributing today. Every gift makes an impact in the lives of the young people we teach in Mobile and Baldwin counties.

Find out more at MobileSymphony.org or call us at 251-432-2010 or daniela@mobilesymphony.org Follow Mobile Symphony Education on Facebook.



EDUCATION

ORCHESTRATING STUDENT SUCCESS



PRELUDES – Mobile Symphony professional instructors teach weekly general music classes at nine participating elementary schools. These classes reach more than 1,400 1st and 2nd grade students and show how integrating music and music education in the classroom can help in all subjects, making a more well-rounded student.

STRINGS – Students in our 24 participating public schools can sign up for group lessons in violin, viola or cello. Taught by professional musicians, these weekly classes are available in grades 2-9 and cover everything from basic string technique to more advanced music concepts, note reading and aural skills.

SUZUKI CLASSES – The Suzuki Classes are based on the teaching philosophy of Japanese violinist Shinichi Suzuki that "musical ability is not an inborn talent but an ability which can be developed." Children ages 4-7 are accepted for violin, viola or cello.

IN-SCHOOL PERFORMANCES

Professional Mobile Symphony ensembles perform for school assemblies throughout the school year. These performances introduce students to orchestral instruments in a fun and casual manner and expose young



audiences to classical music, helping them connect it to more familiar genres. MSO guest artists frequently visit area schools to perform, discuss music with older students and coach young musicians.

INSTRUMENT PETTING ZOO

One of our most popular outreach programs, instrument petting zoos are a unique hands-on experience in which students learn about and experiment with making sounds on the various instruments of the orchestra. The experience can be tailored to all audiences including the hearing or visually impaired, special education students or general education.

STRING ACADEMY, CHAMBER STRINGS AND EASTERN SHORE

STRINGS – Three training string orchestras for intermediate-level string players. Unlike other instructor-based MSO education programs, these ensembles have a conductor who works with students on their individual skills and ensemble playing. Students in grades 5-10 can work as a team, grow artistically and train in a rehearsal-based environment. In May, we combine all ensembles to present Strings Spectacular, a strings extravaganza showcasing more than 70 students on stage



YOUNG PEOPLE'S CONCERTS

The Mobile Symphony presents full-orchestra performances at the Saenger Theatre for children during the school day. This year we will present *Lily and the Bull Shark* on Feb. 10, 2025.

BIG RED TICKET – Mobile Symphony's Big Red Ticket program, underwritten by The Alabama Power Foundation and The Figures Foundation, provides any K-12 students (ages 5-18) with free admission to MSO Sunday classical matinee performances when accompanied by a paying adult. The following performances are eligible for Big Red Ticket admission. Please no babies in arms.

September 22, 2024 November 10, 2024 February 9, 2025 April 6, 2025 April 27, 2025 May 18, 2025

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IVAN DEL PRADO, MUSIC DIRECTOR







MSYO's 2024-2025 season will feature some of the greatest pieces in the orchestral repertoire performed by the finest young musicians on the Gulf Coast.

In addition to performing two major concerts in the Saenger, the MSYO is proud to present two concerts as community outreach events, taking great orchestral music venues throughout the

Mobile Bay region. This season, we will return to Foley for our traditional holiday program and to Medal of Honor Park for our Mother's Day celebration.

For information about concerts or auditions, please call 251-432-2010 or visit www.mobilesymphony.org.

MSYO 2023-2024 SEASON

Sunday, November 17, 2024 - 2:30 p.m.Opening Concert - Saenger Theatre

Friday, December 6, 2024 - 7:00 p.m. Holiday Concert - Foley, Alabama, Civic Center **Sunday, May 4, 2025 – 2:30 p.m.** Season Finale – Saenger Theatre

Sunday, May 11, 2025 - 5:30 p.m. Mother's Day Concert - Medal of Honor Park 1711 Hillcrest Road, Mobile, Ala. 36609

All concerts are subject to change.

MOBILE SYMPHONY YOUTH ORCHESTRA

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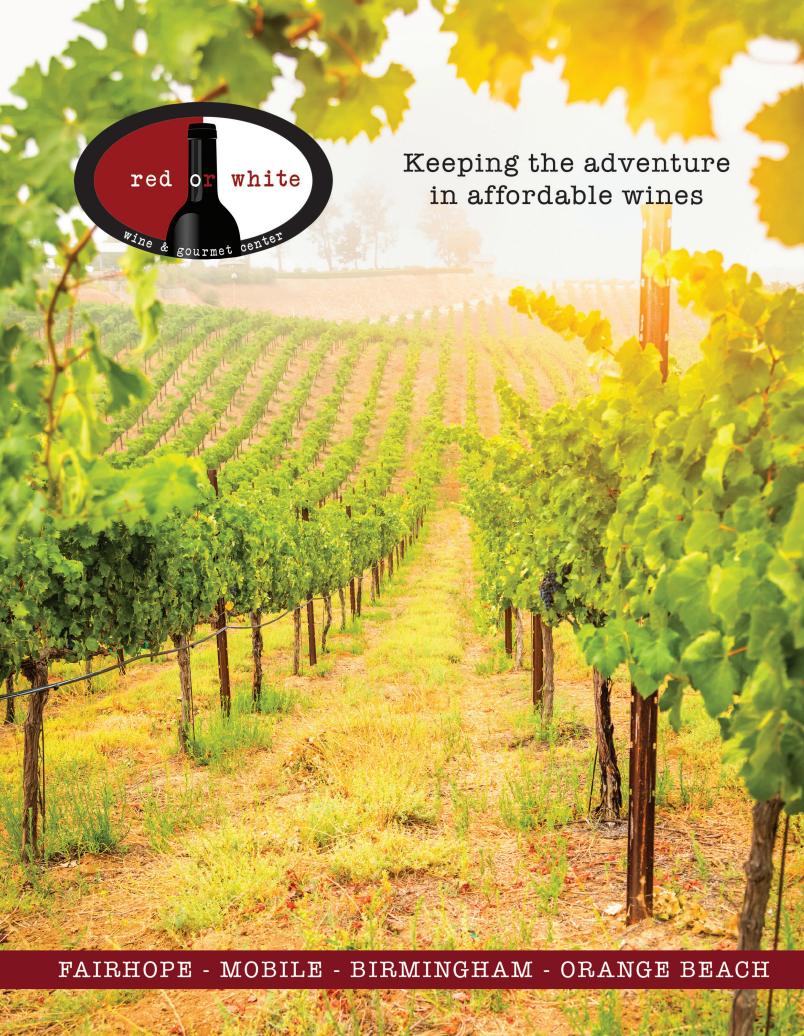




his is Dr. Ivan del Prado's sixth season as music director of the Mobile Symphony Youth Orchestra. Recognized as one of the most gifted Cuban-American conductors and described by critics as energetic and versatile, Dr. Del Prado is also the music/artistic director of the Philharmonic Orchestra of the State of Chihuahua, Mexico. He has been the principal conductor of the National Symphony Orchestra of Cuba, artistic and music director of the Gran Teatro de La Habana Symphony Orchestra, founder and general director of the Chamber Orchestra of Havana and music director of the Baja California Orchestra in Mexico.

Del Prado has been guest conductor for numerous orchestras around the world and has been praised by critics for his masterful interpretation on both standard Romantic literature and works from the 20th Century. His versatility spans the genres of symphony, opera and ballet. Opera has given del Prado the opportunity to collaborate with outstanding artists such as Maestro Luigi Alba, José Carreras and Victoria de Los Angeles. Ballet has taken him to conduct the Deutsch Staatsoper Unter den Linden Ballet and the Cuban National Ballet in international tours.

Education has been a central focus in Ivan del Prado's career, and he was founder of the Cuba National Youth Orchestras. He was an adjunct professor at the University of Southern Mississippi and artistic director of the Premier Orchestral Institute, a project of the Mississippi Symphony Orchestra.



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We've listed some suggested levels of giving below, but ALL contributions are welcome and appreciated. Each level offers its own experiences and rewards. Join our growing community of music lovers and musicians and enjoy the rewards of supporting one of the Gulf Coast's great arts organizations.

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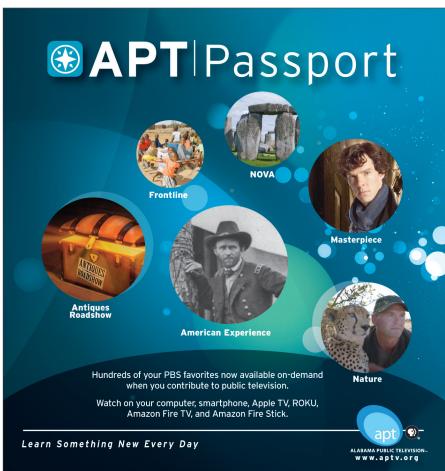
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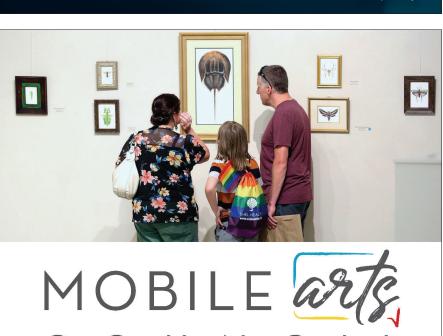
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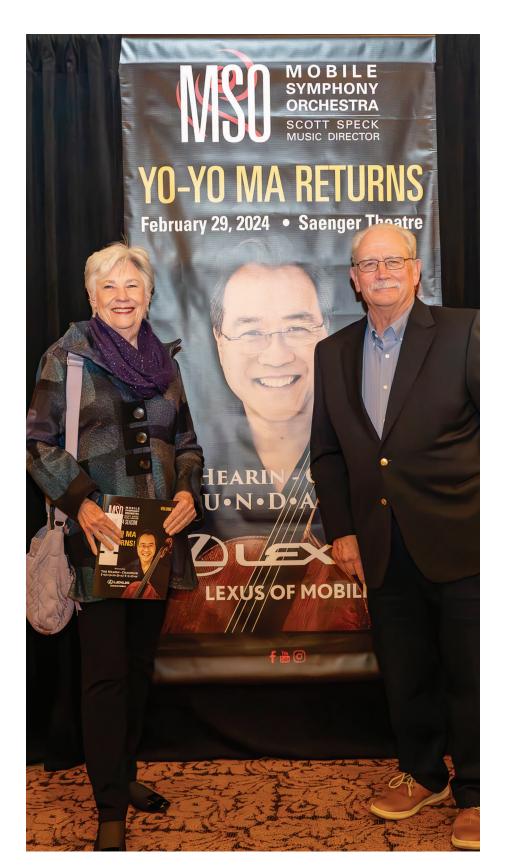
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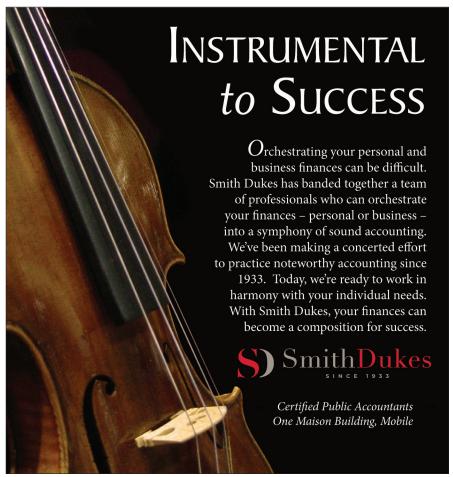
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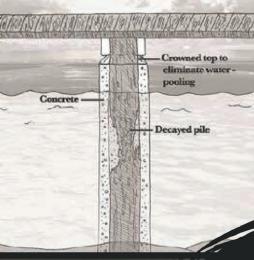
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he Mobile Symphony Endowment Fund was established to provide ongoing annual support to the Mobile Symphony Orchestra. Each year, the MSO receives a portion of the interest or earnings from the endowment to use for operating expenses. The corpus for the endowment will never be spent but will generate monies for annual operations for generations to come. The Mobile Symphony recognizes contributions to the Endowment Fund in a variety of ways. We will publicize your support (unless you request anonymity), and our musicians, board, staff, donors and patrons will know of and recognize your benevolence.

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For more information about a gift to our endowment, please call the Mobile Symphony Development Department at 251-432-2010.

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For more information, contact Celia Mann Baehr at 251-432-2010.

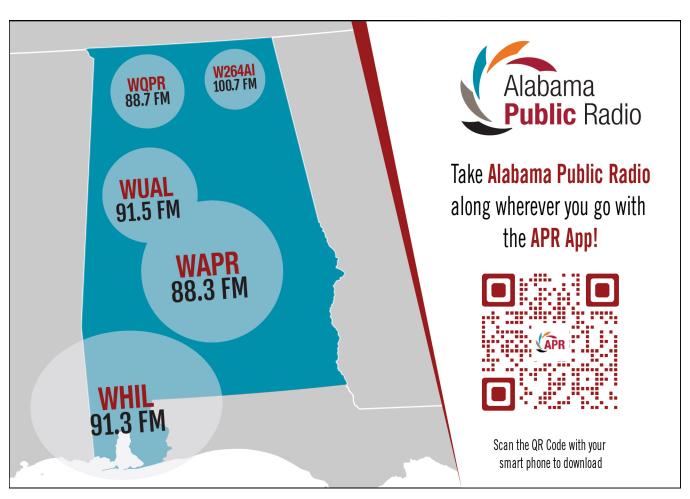














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ABOUT THE SAENGER

A JEWEL OF MOBILE'S HISTORIC ARCHITECTURE

he Mobile Symphony has performed in the historic Saenger Theatre since 1997. Built as part of a chain of Saenger Theatres along the Gulf Coast, Mobile's Saenger opened on January 19, 1927, and hosted everything from vaudeville shows to silent films. Construction cost approximately \$500,000 and took a year to complete. The Saenger's style was intended to resemble European opera houses and the decoration was inspired by classical Greek mythology and Mobile's coastal location.

The theater was closed in 1970 and later, like many of America's grand movie palaces, was prepared for demolition. On the eve of its destruction, the University of South Alabama bought the Saenger, and the theater was renovated and reopened as the USA Saenger Theatre, a performing arts center. In 1999, the City of Mobile purchased

the Saenger from USA. A non-profit organization, the Centre for the Living Arts, Inc., was formed in 2000 to operate the theater. The CLA, with generous donations from the community, restored the historic building to its former glory at a cost of about \$6 million. In early 2013, the CLA ended its contract and management of the Saenger.

In 2014, the Mobile Symphony was pleased to donate a new \$373,000 acoustical shell to the City of Mobile for use in the Saenger Theatre. The shell consists of movable white panels that are situated around and above the orchestra during a performance. This structure optimizes the sound of our musicians so that the softest stroke of a bow can be heard in the farthest seat.





MSO / SAENGER INFORMATION

PERSONAL PROPERTY – We regret that the management cannot be responsible for patrons' personal apparel or property. Lost and found inquiries may be directed to the Saenger's administrative office, 251-208-5605.

CELL PHONES, PHOTOGRAPHY & **RECORDING** – Cell phones MUST be turned off. Cameras and recording devices may not be brought into the theater without the consent of the Saenger Theatre management or Mobile Symphony. Recording in any form – including by cell phone – of a live performance may be a violation of federal copyright laws. All cell phone use during the performance is prohibited.

RESTROOMS – Restrooms are located in the Arcade and on the mezzanine and balcony levels.

SMOKING – The Saenger Theatre is a smoke-free facility.

SPECIAL ACCOMMODATIONS-

Wheelchair seating locations are available upon request from the Mobile Symphony box office. Box office policy is to sell one wheelchair ticket and one companion ticket together. Patrons with special needs are encouraged to contact the box office, 251-432-2010, in advance.

FIRE NOTICE – The exit sign nearest the seat you occupy is the shortest route to the street in the event of fire or other emergency. Please follow the instructions of ushers or other theatre personnel.

FOOD AND BEVERAGES – Beverage service is available in the lobby before performances and during intermission.

Alabama law prohibits the sale of alcoholic beverages to minors. No outside food or beverages may be brought into the auditorium. No food is allowed in the auditorium during the performance.

LATECOMERS – Latecomers will be seated at the discretion of Mobile Symphony management during appropriate pauses in the program. MSO policy is to begin performances at the advertised curtain time.

NO BABIES IN ARMS – We recommend ages 5 and up. All patrons must have a ticket to enter the theater and occupy their own seat.



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