

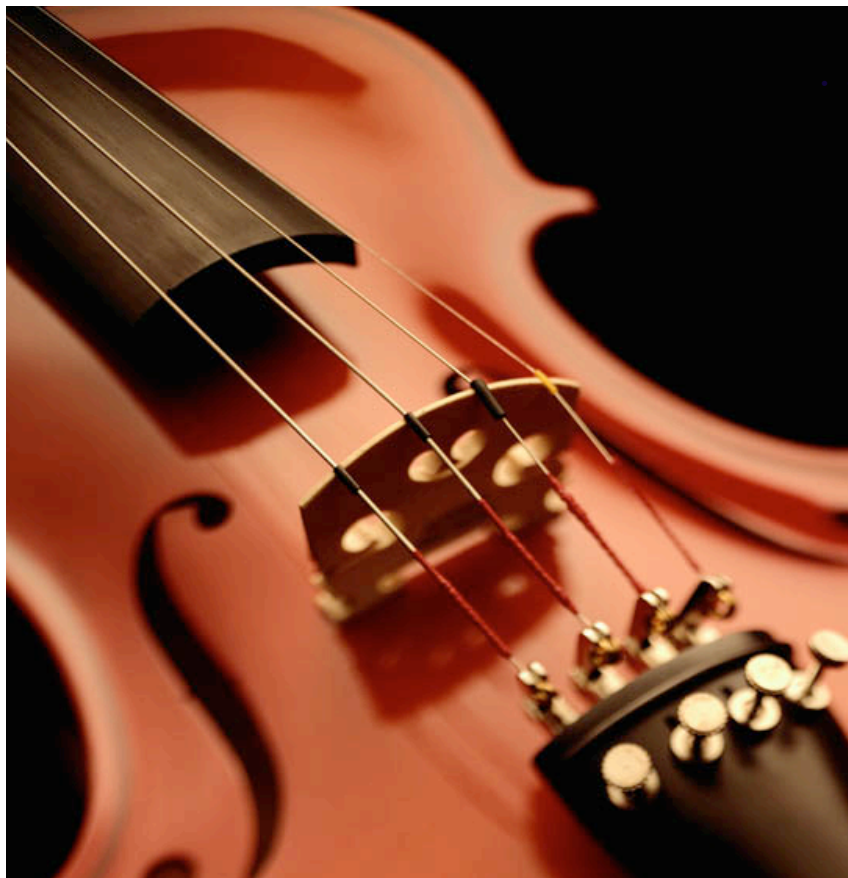
Great Lakes Chamber Orchestra

NEWSLETTER OPUS 5, NO. 1

MARCH, 2009

“World Class Music,

Right Here at Home”



The Great Lakes Chamber Orchestra
will present:

**“Haydn & Mozart,
Classical Miracles”**

Yi-An Pan, Pianist

March 28, 7:30 p.m.
First Presbyterian Church,
Harbor Springs

&

March 29, 4:00 p.m.
First Congregational Church
Traverse City

Haydn’s “Lord Nelson Mass”

Great Lakes Chamber Orchestra and Chorus
with Soprano Heather Patterson; Jamie Platte, alto; Scott Carter, tenor; and Peter Sims, bass.

May 30, 7:30 p.m. First Presbyterian Church, Harbor Springs
&

May 31, 4:00 p.m. Cross in the Woods, Indian River

Beethoven and Bay View

Lori Sims, Pianist - Beethoven’s Piano Concerto # 4 In G Major

June 14, 8:00 p.m. John Hall Auditorium, Bay View

2008-2009 SEASON



"Classical Era Miracles - Haydn & Mozart"

The music of Franz Joseph Haydn and Wolfgang Amadeus Mozart represents the essence of the classical style. Haydn was instrumental in its development in the late 18th century, and Mozart brought the style to its highest achievements.

Symphony # 96 in D Major (The Miracle) Franz Joseph Haydn

Overture to "Cosi fan tutte" K. 588 Wolfgang Amadeus Mozart

Concerto for Piano and Orchestra in C Major, No. 21, K. 467 Yi-An Pan, Pianist; Wolfgang Amadeus Mozart

"Commemorating Haydn"

Commemorating the 200th anniversary of Haydn's death, the GLCO and Chorus perform his "Lord Nelson Mass" with soloists Heather Patterson, soprano; Jamie Platte, alto; Scott Carter, tenor; and Peter Sims, bass.

Dance of the Blessed Spirits, from "Orfeo ed Euridice" Christoph Willibald Gluck

Concerto for Violoncello and Orchestra in G Minor Aimon Dwan, Violoncello; Georg Matthias Monn

Missa in Angustiis "Lord Nelson Mass" Franz Joseph Haydn

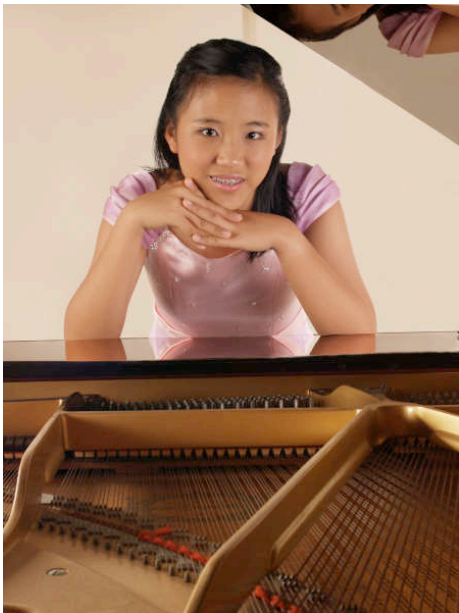
"Beethoven & Bay View"

Symphony # 31 in D Major, K 297, Chris Ludwa, Conductor, Wolfgang Amadeus Mozart

Piano Concerto # 4 in G Major, Opus 58 Lori Sims, Pianist ; Ludwig van Beethoven

Pianist Performing with the GLCO

Yi-An Pan



Interlochen Arts Academy student **Yi-An Pan** 16, was born into a musical family in Singapore. Since a tender age, she has shown great interest and talent in music. She started piano lessons at the age of four under both her grandparents, Prof. Pan Yi Ming and Prof. Ying Shi Zhen.

On July 7th 2006, Yi An performed the Mozart Piano Concerto in C Minor KV. 491 with the Singapore Symphony Orchestra for the President's Young Performer's Concert.

She also toured with SSO to America and Europe in March 2005 as the youngest member of the orchestra. For this feat, she is featured in the Singapore Book of Records to be the youngest musician to tour with the Singapore Symphony Orchestra.

Lori Sims



Maestro Matthew Hazelwood, Music Director of the Great Lakes Chamber Orchestra joined the orchestra in its first season, 2001, and has been the artistic force driving the remarkable development of the ensemble. His commanding presence and through musical understanding inspires both the orchestra and the enthusiastic audience members.

Chorus Master, Peter Sims has trained the chorus since its inception in 2006. Peter serves as Minister of Music at the First Presbyterian Church of Harbor Springs and directs the popular "Northern Michigan Chorale." He has enjoyed a successful career as a soloist with the Indianapolis Opera Company and has been invited to sing with Robert Shaw and recently with Helmuth Rilling at Carnegie Hall.

Lori Sims received the First Prize Gold Medal at the 1998 Gina Bachauer International Piano Competition. She has performed throughout America, Europe and Asia, including the Israel Philharmonic, the Utah Symphony, the Indianapolis Symphony, and the Kalamazoo Symphony. She was the first local artist to be featured at the Gilmore International Keyboard Festival (2000) and she made her fourth appearance at that festival in 2006. Her Alice Tully Hall debut (2000) met with critical acclaim from the New York Times.

She is the John T. Bernhard Professor of Music at Western Michigan University, teaching piano and lecturing in accompanying and keyboard literature.

GREAT LAKES CHAMBER ORCHESTRA

"Classical Era Miracles, Haydn and Mozart"

The music of Franz Joseph Haydn and Wolfgang Amadeus Mozart represents the essence of the classical style. Haydn was instrumental in its development in the late 18th century, and Mozart brought the style to its highest achievements. Although Haydn was 24 years older than Mozart, the two composers revered one another and admired each other's works. The classical style, with its emphasis on balance, order, and clarity, sets the foundation for the expansion which radiates from the works of Beethoven throughout the entire 19th century. Even 20th century composers such as Prokofiev and Stravinsky modeled works after our Classical Era Miracles, Haydn and Mozart.

Overture to "Cosi fan tutte" K. 588

Wolfgang Amadeus Mozart
1756 - 1791

Three of Mozart's greatest operas, "The Marriage of Figaro," "Don Giovanni," and "Cosi fan tutte," were written in collaboration with the librettist, Lorenzo Da Ponte. Their final joint effort, "Cosi fan tutte," (Thus Do They All, or The School for Lovers) came as a commission from Emperor Josef II. The opera was written during the fall of 1789 and given its premiere in January of 1790.

The plot of the opera involves two young officers testing the fidelity of their wives. On a wager, the men leave and return disguised as Albanians and attempt to win the affections of the wives. The "Albanians" are eventually successful in their pursuits and the officers then reveal themselves and their wives' indiscretions. The opera ends happily, however, with renewed vows of love and forgiveness. (Hardly a politically correct scenario today.)

Following an adagio introduction the movement proceeds with a typically classical design based on motivic development without a distinctive second theme. Although the overture deviates from the classical norm, it follows the general concept of the sonata allegro form and provides an exciting and delightful opening to the opera.

Concerto for Piano and Orchestra in C Major, No. 21, K. 467 (Allegro) Andante Allegro vivace assai

Wolfgang Amadeus Mozart

Mozart completed the Concerto for Piano and Orchestra K. 467 in February of 1785 and he premiered the work the following month in Vienna. Having moved from Salzburg to Vienna in 1782, he used the piano concerto to establish himself. He wrote to his father that: "The concertos are in fact something intermediate between too difficult and too easy: they are very brilliant and fall pleasantly on the ear - without of course becoming vapid. Here and there only connoisseurs can derive satisfaction - but in such a way that the non-connoisseur will be pleased without knowing why." He wrote 3 concertos that season, six the following season - 1784, and another six in 1785-1786.

Mozart composed two masterworks simultaneously in February, 1785, the Concerto # 20 in D Minor, K 466, and the C Major Concerto # 21, K 467. The D Minor concerto is dark and unrelenting in its drama, while the C Major concerto is joyful; suggesting a night and day comparison. The aesthetic ideals of the classical era embraced clarity, balance and restraint, elements which seemed to be embodied in the major mode. The Concerto in C Major, K 467, is an excellent example of the classical era.

Symphony # 96 in D Major (The Miracle)

Franz Joseph Haydn
1732 - 1809

Adagio/Allegro Andante Menuetto Finale

Haydn was directly involved in the development of the Viennese Classical Style which Mozart and Beethoven both inherited and continued to develop. After Haydn retired from Esterhazy he was free to travel and he made two London visits between 1791 and 1795. His international reputation was secured by the active court life at the Esterhazy estate and at their residence in Vienna. Johann Peter Salomon, an impresario in London persuaded Haydn to bring six new symphonies to London with the promise of great financial success. Salomon had not exaggerated the possibilities for success, both personally and financially. Haydn arrived on New Year's Day, 1791 and the English royalty showered him with invitations and honors, and Oxford conferred an honorary doctorate on him in July of that year.

The Symphony # 96 was performed in March and after the concert the audience crowded the stage to congratulate the composer and musicians. Suddenly a chandelier fell from the ceiling into the empty seats, a miracle because no one was injured. Thus the title for the symphony. Historically, the idea of a "Miracle" has less to do with this particular symphony than to the extraordinary career and musical transformation that Haydn experienced and created.

GREAT LAKES CHAMBER ORCHESTRA



John Van Patten, Principal Second Violin

John Van Patten is one of the founding members of the Great Lakes Chamber Orchestra. In 1999 John and Bing Farrar started the Youth Orchestra which is now the Crooked Tree Youth Orchestra. Bob Pattengale assisted and proposed a benefit concert for the Youth Orchestra. The ad hoc orchestra performed in 2000 with members of the Youth Orchestra and in 2001 the Great Lakes Chamber Orchestra was established and gave its first concerts. John has been at the center of the orchestra's development since that first concert.

He has served as Equipment Manager, Recording Technician, and Secretary for the Board of Trustees. His quiet demeanor and calm appearance may not show his passion and deep commitment to music and the Great Lakes Chamber Orchestra.

He founded the Vivace School of Music and Art in 2003 and maintains a full teaching schedule in Harbor Springs and East Jordan.

Great Lakes Chamber Orchestra
438 E. Lake Street
Petoskey, MI 49770

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... Right Here at Home"*