

METROPOLITAN

CHAMBER

ORCHESTRA

Luis Biava *Music Director*

*Season 43*

# Leaning Forward



William Boyce



Gioachino Rossini



Richard Wagner



Antonin Dvořák

Sunday | November 6, 2022 | 7:30 PM

Ascension Lutheran Church | 1479 Morse Rd., Columbus, OH, 43229



Welcome to our season 43 of Metropolitan Chamber Orchestra and our fall concert, **LEANING FORWARD!** Composer Edgard Varèse was once asked if he considered himself a visionary, as many of his contemporaries and followers had suggested. He responded, “It is not a matter of being ‘ahead of your time.’ Most people do not fully live within their own time.” Whether that statement is true or not, tonight we present music by four composers who all had abilities to foreshadow and influence future generations of writers and interpreters of music. Enjoy the evening of sonic time travel, and be sure to join us for one (both?) of two performances of our winter concert, **A NIGHT AT THE OPERA**. First, we will be at Ascension Lutheran on Sunday, March 19<sup>th</sup> at 7 PM with a main course of dramatic selections from Puccini’s *MADAMA BUTTERFLY!* The program also features a Rameau Overture, and our principal violist Lois Seward will solo in Vaughan Williams *Suite for Viola and Orchestra!* We will repeat that concert on Sunday, March 26<sup>th</sup> at Glenwood United Methodist Church, 2833 Valleyview Dr, Columbus, 43204, also with a 7 PM downbeat. Thanks for being a part of the MCO family! Enjoy the concert!



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## Luis Biava *Music Director*

Luis G. Biava is principal cello of Columbus Symphony Orchestra. He attended the University of Michigan, and earned a Masters degree from the Juilliard School where he studied with Leonard Rose. He is a frequent soloist with many orchestras, and is an avid chamber musician. He studied conducting with, among others, Howard Halgedahl; Michael Jinbo and, at Aspen Music Festival, David Zinman. He has conducted CSO, Doc Severinsen, the Rochester Philharmonic, and has been cover conductor of the Philadelphia Orchestra. With the Colombia National Symphony, he has toured his native Colombia. He regularly conducts the Guatemala National Symphony. He was CSO’s conductor for the holiday *Nutcracker* performances when –before the pandemic– the live orchestra was employed. In addition to Metropolitan Chamber Orchestra, Luis is music director of New Albany Symphony Orchestra.

This concert opens Maestro Biava’s 22<sup>nd</sup> season with MCO.

# Metropolitan Chamber Orchestra

Fall Concert 2022

## *Leaning Forward*

William Boyce ..... Symphony No. 1 in B flat Major (1756)

I: *Allegro*

II: *Moderato e dolce*

III: *Allegro*

Gioachino Rossini ..... Overture from *La Cenerentola* (1817)

Richard Wagner ..... Prelude from Act III of  
*Die Meistersinger von Nürnberg* WWV 96 (1868)

~ *Intermission* ~

Antonin Dvořák ..... Symphony No. 7 in d minor, Op. 70 (1885)

I: *Allegro maestoso*

II: *Poco adagio*

III: *Scherzo: Vivace*

IV: *Finale: Allegro*

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# Program Notes

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## **William Boyce (1711 – 1779)** **Symphony No. 1 in B flat Major** **(1756).**

Apart from a few selections from his voluminous outpouring of music for church services, the name William Boyce is largely (sadly) forgotten today. Like Beethoven, hearing loss became noticeable when Boyce was in his 20's, and he literally never heard any of the music written in the last decades of his life. And just as Schubert had lived, worked and still found a way to flex his musical independence in the shadow of the more famous Beethoven, Boyce did the same in the era of Handel. He knew Handel, Bach, Gluck and Mozart, was very widely respected as a composer and organist, and was even appointed as Music Master to the King. His eight symphonies were published in 1760. Comprised of works written over the previous two decades, they demonstrate his progress in the development of the early symphonic form. An innovator in theater music, Boyce is usually described as a Baroque composer; but from the beginning, he was a leading voice in the Rococo era (1740 – 1770); a time of lighter, less complex and ornate music than that of Bach or Handel.

## **Gioachino Rossini (1792 – 1868)** **Overture from *La Cenerentola*** **(1817).**

In the history of music, it is difficult to find a more unique sound- or career- than that of Rossini. By age twenty, he had already made a lot of money with an early opera that ran for an unprecedented 53 performances. By the time he retired at age 38, he had written 39 operas, many of them still staples of the repertoire. He was widely beloved across Europe, and had become a very wealthy man. This overture is his setting of the story of Cinderella, it is typical of much of Rossini's work: Written during an incredible 3-week deadline, with a formulaic overture, it certainly isn't *Barber of Seville*; but it is another successful opera, filled with fun tunes that are easy to enjoy. There is great opera from Monteverdi to Mozart, Wagner to *Wozzeck* and beyond. In the midst of it all is Rossini, an innovator in staging, storyline, and music in opera. He is very much a composer of his own time, yet equally timeless.

**Richard Wagner (1813–1883)**  
**Prelude to Act III from *Die***  
***Meistersinger von Nürnberg*, WWV 96**  
**(1868).**

Not many composers had as profound an effect on the sound, staging and production of music in their own time as did Wagner. Working almost exclusively in the domain of opera, he not only had original instruments built to serve his own orchestrations, he went so far as building an entire theater complex for staging his mammoth *Ring of the Nibelung*. Like any historic figure, he was dismissed by some; yet he had a far more fervent following and influence on his fellow composers than almost any other musician in history. Berlioz, Liszt, Smetana, Bruckner and numerous others regarded Wagner as a true genius and living legend. Musically, he transformed music from being based in a primary key to operating in a continual flux of tonality. This little prelude represents a curious moment: *Meistersinger* is in itself a case of rarefied air, as it is unusual to associate Wagner with comic opera. This is also one of those fairly quiet moments when dramatic and unusual sounding key changes are not a constant event.

**Antonin Dvořák (1841–1904)**  
**Symphony No. 7 in d minor, Op. 70**  
**(1885)**

1884 was a watershed year for Dvořák. His reputation as a composer had grown immensely - on an international basis. His *Stabat Mater* (1880) was being performed regularly in Europe and America, his published pieces were selling very well, and he was receiving regular commissions, including a request for a new symphony from the London Philharmonic. "I must write a symphony that will shake the world!" declared the maestro. While there are no records of resultant seismic tremors, he *did* write his biggest and most complex symphony of all with the 7th. It is darker and more dramatic music than his last two symphonies. A large scale study in contrasts, there are moments when the orchestration and harmony sounds like something from the early 20th century. Certainly Dvořák's dedication to the native music of Bohemia and Moravia was the beginning of a tradition of composers engaging in ethnomusicologic study that has become *de rigueur* in the 20th century and beyond. "God grant that this Czech music may move the world," was Dvořák's sentiment after conducting a triumphant premiere in London. In spite of the initial success, the 7th is clearly overshadowed by the popularity of the *New World* symphony. Still, most musicologists and music historians have declared the 7th as his finest symphony.

# Personnel

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## VIOLIN

Tom Pettenski, *concertmaster*

David Harris, *principal second*

Ginger Haack

Pat Clous

Katie Frame

Kathy Isern

Mary Rieder

Gordon Shecket

Mikana Tam

Anne Zavaglia

## VIOLA

Lois Seward\*

Ann Elliot

Kim Gerckens

Breanne Ziegler

## CELLO

Ian Wei\*

Nanci Gobey

Glen Sejko

Marci Shots

Dana Thompson

Stephanie Williams

Nancy Winebrener

## BASS

Dan Thyng\*

Doug Frank

## FLUTE

Sarah Luckay\*

Chip Wendell

## OBOE

Jan Dahlstrom\*

Becky Sigler

## CLARINET

Jesse Rogers\*

Marilyn Boyd

## BASSOON

Warren Leslie\*

Glenn Sigler

## FRENCH HORN

Tiffany Damicone\*

Steve Burkey

Gary Davis

Martin Young

## TRUMPET

Kevin Wu

## TROMBONE

Paul Young\*

Kevin Nishiyama

Jan Sally

## TUBA

Nick Hainen\*

Steve Hainen

## PERCUSSION

Charlie Mace\*

## HARPSICHORD

Ian Wei

\* Principal



METROPOLITAN  
CHAMBER  
ORCHESTRA

**Metropolitan Chamber Orchestra** was founded in February 1979. It offers playing opportunities to musicians whose expertise ranges from beginner to semi-professional. Funded primarily through dues from members, the orchestra gratefully accepts donations.

***Board Members***

Nancy Winebrener, *President*

Dan Thyng, *Vice President*

Kathy Isern, *Treasurer*

Gordon Shecket, *Secretary*

Lois Seward, *Librarian*

Ralph Hickok, *Webmaster*

Jan Dahlstrom

Ann Elliot

Mary Rieder

Jan Sally



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## ***Acknowledgments***

MCO is more than grateful to Ascension Lutheran Church for the privilege of rehearsing and performing in its Sanctuary, and for providing a space for our library and equipment. We thank the Church staff and community for their support.

MCO's endeavors are made possible by many orchestra members who have been generous with their time and efforts, or with extra financial help—or both. Sincere appreciation is due to all.

### **In particular we thank:**

Jan Dahlstrom, *our liaison with Ascension Lutheran Church*

Tom Pettenski, *mover and shaker extraordinaire*

Gordon Shecket, *for web maintenance over many years*

Nick Hainen, *for his work with the estate of our dear friend Mike Swinger*

***THIS CONCERT IS FREE  
BUT WE APPRECIATE DONATIONS.***

**THANK YOU FOR YOUR GENEROSITY!**

*A plate is by the door to receive donations  
and completed slips with your contact information*

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