



THE HAMPTON ROADS PHILHARMONIC PRESENTS

Mothers Day
CONCERT

Sunday, May 14

2:30PM | FORT MONROE THEATRE

2 TIDBALL ROAD, HAMPTON
FREE, DONATIONS ACCEPTED

WE CELEBRATE ALL OF THE MOTHERS IN OUR LIVES WITH A SELECTION OF BEAUTIFUL PIECES INSPIRED BY MOTHERS AND THEIR CHILDREN. COME HEAR MUSIC OF RAVEL, ELGAR, MOZART, AND AN ORIGINAL COMPOSITION BY OUR HARPIST MELVIN LAUF JR.

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Hampton, Virginia
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Program

Steven Brindle, Conductor

Mother Goose Suite, Ravel

1. Pavane of the Sleeping Beauty
2. Little Tom Thumb
3. Little Girl, Empress of the Pagodas
4. Conversation of Beauty and the Beast
5. The Fairy Garden

Flower Duet, Delibes Arr. Fine

"Sous le dôme épais"

Her Carnation: Petals of Love, Melvin Lauf Jr.

"dedicated to all mothers...past, present, and future"

Toy Symphony, Leopold Mozart/Haydn

- I. Allegro
- II. Menuetto - Trio - Menuetto
- III. Finale

The Wand of Youth Suite No. 1, Elgar

- IV. Sun Dance
- V. Fairy Pipers
- VI. Slumber Scene
- VII. Faeries and Giants



Music Director

Steven Brindle

Steven is a conductor, cellist, and music educator who works with musicians of all ages and backgrounds. Steven studied at Christopher Newport University, earning his degree in Music Education and has attended conducting workshops at the College-Conservatory of Music at the University of Cincinnati and at the Peabody Conservatory.

Since 2013, Steven has served as the founding Music Director for the Hampton Roads Philharmonic and as conductor for Bay Youth Concert Orchestra since 2016. Throughout his career he has also served as the Music Director for Tidewater Opera Initiative, conductor for Symphonicity's productions of *The Nutcracker*, and conductor for Capitol Opera Richmond.

As a proponent of new music, Steven regularly commissions works and collaborates with composers. In 2010, he conducted the world premier of *David and Glass*, an opera by Chris Lamb. Since then, he has conducted and performed in the premier of over fifteen new works, including the 2016 concert premier of *The Snow Maiden of Appalachia* by Andrew H. Austin.

Steven lives in Norfolk, Virginia and teaches at The Academy of Music and Ghent Montessori School. He is a member of the National Association for Music Education, Omicron Delta Kappa leadership honor society, Pi Kappa Lambda music honorship society, Alpha Chi academic scholarship society, and Phi Mu Alpha Sinfonia.



Hampton Roads Philharmonic

Steven Brindle, Music Director

Violin I

Peggy Watson
Alice Cryer
Mary Huber
Luke Heddle
Janet Nelson
Keri Houser
Lauren Bristow

Violin II

Steve Wood
Laurie McNemar
Myfanwy Morgan
Margaret Mastbrook
Kaysea Calvert
Sharon Katzman
Vera Rudolphi

Viola

Bryan Williams
Jan Ryan

Cello

Joanna Pearson
John Lenwell
Shea Matthews
Becky Smithson
Christoph Leeman

Bass

Kevin Garner
Bradley Blair

Flute

Traci Bluhm
Cathy Francis

Piccolo

Cathy Francis

Oboe

Melinda Mckenzie
Todd Worsham

English Horn

Todd Worsham

Clarinet

Gene Chieffo
Camiel Sims

Bassoon

Mike Marshall
John Parker

Contrabassoon

Laura Parker

Horn

Paul Tiller
Chelsey Hamm
Emily Judd
Christian Van Deven

Trumpet

Kerry Moffit
Shahana Keisler

Trombone

Mark Hendrickson
Dave Anson
Steven Thompson

Tuba

Steve Rossman

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Donny Gatz

Percussion

Dalia Berman

Harp

Melvin Lauf, Jr.

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Notes on the Program

Compiled by Helen Hazard

Flower Duet : Leo Delibes (1836-1891)

“Dôme Epais”, commonly referred to as the “Flower Duet”, was composed by Leo Delibes (1836-1891) for the French opera *Lakmé*, which premiered April 14, 1883 at the Opéra Comique in Paris. Most operas performed at the Opéra Comique differed from the old Romantic style in the fact that they used spoken dialogue instead of recitative. *Lakmé*, however, was a sort of blend between the French grand opera and opera comique style, known as lyric opera. The recitative is in fact sung, and the opera makes use of crowd scenes, typical of grand opera style, but it is also a straightforward semi-serious drama, and employs a smaller cast than that typical of grand opera.¹³¹⁴ The main focus, however, is still on the melody. Lyric opera became the defining French style in the latter half of the nineteenth century.

– Elizabeth Klesmith

Toy Symphony: Unknown (1719-1807)

Composed in the mid-1700s but not published until well into the 1800s, *Toy Symphony* first appeared with the last name “Haydn” on it. To this day, no one is quite sure who wrote *Toy Symphony*. The kid-friendly work has worn Franz Joseph Haydn and Leopold Mozart’s names throughout the years, but it is now disputed whether either of them wrote it. Even without a name attached to it, the piece has become a mainstay for children’s shows and Christmastime concerts. Each of its three movements features the sounds of actual toys and instruments that sound like they came straight from Geppetto’s workshop. The piece calls for a trumpet, ratchet, nightingale, cuckoo, drum, and for a handful of toys. Noisemakers rattle throughout the first of its three movements. The cuckoo and nightingale call out mischievously during the second, and in the third, the trumpets channel their inner kazoo. The presence of the toy instruments make this a fun piece for children to play, especially when there are also some toys waiting under the tree.

– Hailey Colwell



Notes on the Program

Compiled by Helen Hazard

*Ma Mère l'Oye (Mother Goose): Maurice Ravel
(1875-1937)*

The ballet *Ma Mère l'Oye (Mother Goose)* began its life as a suite of “Five Children’s Pieces for Piano Four Hands,” composed between 1908 and 1910 (they were completed in April of that year), and premiered by the child pianists Jeanne Leleu and Geneviève Durony, at the first concert of the Société Musicale Indépendante, at the Salle Gaveau in Paris, on April 20, 1910. In 1911, Ravel made an orchestral transcription of that five-movement suite, and the same year he expanded that suite into a ballet, which was premiered at the Théâtre des Arts in Paris, under the direction of Gabriel Grovlez, on January 21, 1912.

– The San Francisco Symphony

*Elgar Wand of Youth VI. Slumber Scene: Edward Elgar
(1907)*

Wand of Youth is a play that is based on the tunes Elgar composed when he engaged in fantasy games with his siblings. Although the shortest movement in number of measures, “Slumber scene” is actually one of the longer movements in either suite in terms of time length, due to Elgar’s metronome marking. The character of this movement, one of serene understatement colored with moments of passing harmonic tension and release, is perhaps one of the most expressively sophisticated portions of either suite. In the opening of the piece there is evidence of both the opening melodic material and the musical homage to Elgar’s childhood bass in the lower strings.

– Vaughn Aristides Cardona



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11th Season Opening Concert @ American Theatre

SUN OCT 15, 2023, 2:30pm

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SAT DEC 9, 2023 @ Fort Monroe Theater

SUN DEC 10, 2023 @ American Theatre

Young Artist Competition Showcase @ American Theatre

SUN MAR 10, 2024, 2:30pm

**3rd Annual Virginia Community Music Festival @
Christopher Newport University**

SAT & SUN APR 27 & 28, 2024, HRP performance TBD

**HRP Presents: A Moxart Concert @ Downing-Gross
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SAT MAY 18, 2024, 2:30 pm @ Ella Fitzgerald Theater