



Summerville Orchestra

Wojciech Milewski, music director

Presents:

A Platinum Jubilee

Voices of Destiny

Sponsored by
The Anthony and Janice Oglietti
Charitable Fund
February 9 & 10, 2024



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MUSICIANS OF THE SUMMERVILLE ORCHESTRA

Wojciech Milewski, music director

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concertmaster
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assist. concertmaster
Maia Gelser
Susie Hines
Daniel Kapsalis
Ira Lombardi
Taylor Norden
Kayleigh Osborne
Jack Pashby
Lauren Swann
Cecily Wright

2nd VIOLIN

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principal
Jamie Byrnes
Alannah Hurst
Terry May
Abby Lockaby
Leilanie Roberts
Abigail Rogers
Betty Settle
Michele Stevens
Gordon Tedeschi
Michael Weeks

VIOLA

Samantha Clark,
principal
Hazel Edwards
Sofia Graham
Savannah Koch
Olivia Price
Mark Tullis
Kevaughn Williams

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principal
Sara Baldwin
Drew Hamrick
Belinda Hull
Aaron McLaughlin
Robert Stewart
Pearl Wright

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Andrew Price,
principal
Benjamin Jhagroo
Anneliese Little
Joshua Mack
Alexander Morris
Thayne Thompson

FLUTE

Amy Schuck,
principal
Peggy Bohne

PICCOLO

Melanie Campos

OBOE

Sarah Teuscher,
principal
Jan Coldwell
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ENGLISH HORN

Frank Miley

CLARINET

Niko Stem &
Ray Willard,
co-principals
Cameron Harper

BASS CLARINET

Jack Hayes

BASSOON

Emily Caron &
Andrew Gossett,
co-principals

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principal
Cameron Buskirk
Anne Holmi
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PROGRAM

Overture to *Nabucco* Giuseppe Verdi
(1813-1901)

music sponsored by Dr. Martin and Kathryn Pressman

Scènes Historiques, Suite 1 Jean Sibelius
(1865-1957)

- I. All'ouvertura
- II. Scena
- III. Festivo
- IV. Finale- "Finlandia"

INTERMISSION

15 minutes

Suite from *Aladdin* Alan Menken
(1949-)

music sponsored by Chris Potter

"Sogno di Volare" Christopher Tin
(1976-)

Equus Eric Whitacre
(1970-)

A WORD FROM OUR CONCERT SPONSOR

The Anthony and Janice Oglietti Charitable Fund

WOW!! Congratulations to the Summerville Orchestra on this 20th Anniversary season! What a great accomplishment by an innumerable number of people! Sincere thanks go to the staff, the musicians, board members, the myriad number of volunteers performing so many roles, and, of course, the patrons and sponsors who have supported this organization over the past 20 years. The Anthony and Janice Oglietti Charitable Fund is humbled to have played a small part in the on-going success of the Summerville Orchestra.

Please enjoy today's performance and remember to support the arts and similar organizations that add so much to our community! As an aside, if you think you may have sleep apnea, please get checked by a doctor. That action may save your life! Thank you!

—Tony Oglietti

Overture to *Nabucco* by Giuseppe Verdi

After his first two operas were dismal failures, Giuseppe Verdi, in the throes of mourning the deaths of his wife and two young children due to illnesses, vowed to give up opera. The impresario Bartolomeo Merelli, however, saw things differently and ordered the young composer to take on the libretto for *Nabucco*. As one story goes, Verdi walked home with the libretto, opened the page to “Va, Pensiero,” and immediately heard the words singing to him. He poured those words and deep feeling into what would become the opera’s most celebrated chorus.

Verdi, a staunch supporter of a united Italy, would be embraced as king of Italian opera through much of the 19th century, premiering works in all the major cities of Italy, as well as Paris, St. Petersburg and Cairo. In 1861, “Viva Verdi (Vittorio Emmanuele Re d’Italia)” became a rallying cry for the patriots in support of the king of the new nation, Vittorio Emmanuele.

Verdi’s operas are full of his social and political idealism, crafting plots which were often blocked by the Italian censors. *Un ballo in maschera*, originally written about a true

incident in the life of the playboy King Gustav III of Sweden, had to be reset in Boston about a fictitious colonial governor; and *Rigoletto*, based on a play by the French playwright Victor Hugo about King François I, had to be reset in Mantua about a fictitious duke.

The plot of *Nabucco* is based on biblical stories from the books of Daniel and Jeremiah, with significant non-biblical additions. It follows the plight of the Jews as they are conquered and exiled from their homeland by the Babylonian King Nabucco (in English, Nebuchadnezzar II). The historical events are a background for the romantic and political plot that Verdi aptly represents through his music.

Most famously, we see this in Verdi’s homesick lament of the enslaved Hebrews from Act III, “Va, pensiero sull’ali dorate” (“Fly, thoughts, on golden wings”), which appears within the overture. This chorus would become the “theme song” for the Risorgimento (the uprising for the unification of Italy). It is still commonly given an encore during performances of *Nabucco*.

WHAT TO LISTEN FOR:



The overture opens with a lyrical chorale in the lower brass that the orchestra expands upon. The Allegro section

that follows presents the first of the opera’s two choruses in the overture, “Il maledetto non ha Fratelli” (“The cursed man has no brothers”), where Ismaele is cursed for betraying his people by saving Nabucco’s

daughter. It's a very rhythmic, energetic and tense chorus, perfectly mirroring the text it accompanies. After a brief return of the opening chorale, we hear "Va, Pensiero," introduced by the oboe and clarinet.

The woodwinds sing over a light string accompaniment before the whole orchestra takes up the rousing song. A lone oboe brings the powerful "Va, Pensiero" chorus to a gentle rest, and we once again hear the chorus of "Il maledetto." This time, it is building up more energy and

then Verdi introduces a major key!

As Verdi drops the orchestra to its quietest dynamic, he begins one of the most powerful and recognizable operatic conventions of its time – the "Rossini crescendo" – a repeating theme that gradually increases in volume and texture played by the whole orchestra.

Just when we think the overture is over, Verdi pushes the tempo and the dynamics even further, making for a very exciting finish!

Scènes Historiques, Suite 1 by Lars-Erik Larsson

In February of 1899, the Emperor of Russia issued a "February Manifesto," an act that marked the beginning of the first period of Russian oppression and "Russification" of Finland. The restrictions sparked a wave of artistic protests. Among the most ardent was Jean Sibelius, who composed several movements of nationalistic musical "tableaux" later that year as a direct response. Tableaux are scenes that show an historical event in history, created on stage by a group of people dressed in costume who do not speak or move.

Sibelius' tableaux were presented as part of the main event of the three-day Finnish Press Pension Celebrations, a thinly veiled rally in support of freedom of the Finnish press, then controlled by tsarist Russia. For the occasion, he wrote a short overture and music for six tableaux, depicting scenes from Finland's history:

- I. Väinämöinen's Song
- II. The Baptism of the Finns

[into the Christian faith]

III. Duke John in the Castle of Turku

IV. Finns in the Thirty Years' War

V. The "Great Hate" (referring to the scorched-earth and reprisal tactics of the Russian Army during its invasion of Finland, 1714-1721),

VI. Finland Awakens.

In December of 1899, he created a four-movement orchestral suite that used four of these tableaux. The Song of Väinämöinen ultimately became All' overture, the fourth tableau, "Finns in the Thirty Years' War," became Scena, and the third tableau that depicted the court of Duke John, "Bolero," became Festivo. The Finale (aka, "Finland Awakes") later became Finlandia, when an arrangement for piano appeared in 1900. The Finlandia music was the first of the pieces to be printed, and it quickly became popular, often used as an anthem in struggles for independence around the world. Today, it's often used as the setting of a popular hymn sung in many churches, "Be Still, My Soul."

WHAT TO LISTEN FOR:



I. All'overtura – begins with a static “sunrise,” with low strings and brass gently rising. The main “Allegro” theme follows in the upper winds and strings. This is the song of Väinämöinen, the central figure in Finnish folklore, and main character of the national Finnish epic, the Kalevala. He is described in the epic tale as wise old man with a potent and magical singing voice. J.R.R. Tolkien used him as the basis for Gandalf in the “Lord of the Rings” series.

II. Scena – A gentle, courtly minuet, reminiscent of those written by W.A. Mozart, opens the second movement. The Finns are at peace, enjoying a pleasant dance together. The bassoons present the main melody, followed by the oboes, when suddenly out of nowhere a heralding trumpet signals that something is coming. The strings rumble from their lowest ranges into the soaring stratosphere before more and more brass instruments join the

battle call. Together, the brass “sing” a big chorale at the height of the battle before a sweeping finish.

III. Festivo – a “Tempo di Bolero” meant to depict the court of Duke John, famous for bringing arts, architecture and worldly splendor as never before in Finland. The Spanish Bolero dance has a jovial, bouncy feel, using rhythms and technical elements to showcase the dance itself, certainly an homage by Sibelius to Duke John.

IV. Finlandia – most famous these days as a stand-alone piece, Finlandia is recognizable by its dark and defiant opening chords in the brass. The struggle for freedom and independence is evident in the ensuing dialogue between the Finns (woodwinds) and their Russian occupiers (strings). A conflict arises at the Allegro, punctuated by sharp rhythms in the brass. Later, a woodwind melody soars over the theme of independence and the famous “Finlandia hymn.” Eventually, this theme is taken up by the entire orchestra – Finland is awaking!

Suite from *Aladdin* by Alan Menken

Based on the Arabic folktale... “Aladdin” from the One Thousand and One Nights, the 1992 animated Disney film *Aladdin* was the third and final Disney film that composer Alan Menken and lyricist Howard Ashman collaborated on. In all ways, the film and the music soared. The movie became the highest grossing film of the year and won two Academy Awards for its music, including best song for “A

Whole New World.”

Menken’s previous soundtracks to *The Little Mermaid* (1989) and *Beauty and the Beast* (1991) had already given us some of the most recognizable music of the Disney Renaissance of the 1980s and 90s. The collaboration between Menken and Ashman on *Aladdin* (and later Tim Rice, who took over for Ashman following his death) resulted in 14 songs written for the film, though only seven

were included.

The story kicks in when Aladdin finds a magical lamp containing a genie, who grants him three wishes. With the genie's help, Aladdin disguises himself as a wealthy prince and tries to impress the Sultan to win the heart of his free-spirited daughter, Jasmine. The Sultan's evil vizier Jafar plots to steal the magic lamp for his own use. Although the film has sparked controversy in recent times

for tropes that challenge modern sensibilities, it is still beloved for its themes of friendship, love and the power of belief, especially that we can all change our destiny and pursue any dream. Of course, it helps to have a Genie by your side.

Today's exciting arrangement includes the movie's most popular songs: "Arabian Nights," "One Jump Ahead," "Friend Like Me," "A Whole New World" and "Prince Ali."

"Sogno di Volare" by Christopher Tin

Originally appearing as the opening track of Christopher Tin's 2020 oratorio and album about the pursuit of human flight, *To Shiver the Sky*, it is now best known as the theme song to the video game *Civilization VI*. "Sogno di Volare" ("The Dream of Flight") is based around the concept of exploration: both physically, in seeking out new lands, but also intellectually, in seeking out new frontiers of science, technology and humanities. Composer Christopher Tin credits Leonardo da Vinci as the source for the lyrics to this piece (a point of debate in itself), taken from da Vinci's writings on exploration and flight. Although we

perform tonight's work without the support of human voices, the lyrics are manifested beautifully in the orchestral arrangement:

"When once you have tasted flight, you will forever walk the Earth with your eyes turned skyward, for there you have been, and there you will always look to return."

My favorite way to describe 'Sogno di Volare' is that it celebrates human exceptionalism.

—Christopher Tin

The lyrics underline the main point of the game *Civilization* – to lead a group of people

forward from the birth of agriculture through the dawn of space flight. Few people exemplify this drive for human progress and innovation – cultural, scientific or otherwise – more than Leonardo da Vinci, arguably one of history's most important voices.

Equus by Eric Whitacre

Those of us who sang in choirs or played in wind ensembles might be familiar with the music of Eric Whitacre – lush, gorgeous melodies and harmonies that move seamlessly

through very dense moments. Pieces like "October," "Lux Aurumque" or "Sleep" come to mind. But then there's that other side we experienced during our All-American season in

2021 – “Godzilla Eats Las Vegas.” In that piece, Whitacre is a storyteller unafraid of musical jokes, who pulls it all together with brilliant orchestration and rhythm. “Equus” presents yet another, totally different vantage.

“Equus” is the Latin term for the genus that includes horses, donkeys and zebras. Described by

the composer as a “moto perpetuo” (perpetual motion), Whitacre seeks to embody the energy, essence and spirit of a running horse through constant motion and rhythm. The galloping never stops, it just changes and evolves throughout. This virtuosic showpiece embodies the power of the orchestral voice – a fitting finale!

“...it took me a full eight months to write the piece. There are a LOT of notes, and I put every one on paper (with pencil). I wanted to write a moto perpetuo, a piece that starts running and never stops... [it] would also be a virtuosic show piece for winds. The final result is something that I call “dynamic minimalism,” which basically means that I love to employ repetitive patterns as long as they don’t get boring. We finally premiered the piece in March 2000, nearly three years after the original commission date, and the University of Miami Wind Ensemble played the bejeezus out of it. Equus is dedicated to my friend Gary Green, the most passionate and patient conductor I know.”

– Eric Whitacre

WHAT TO LISTEN FOR:



“Moto perpetuo” is a technique composers use to create a never-ending, constant stream of notes.

To take it a step further, Whitacre describes his “perpetual motion” above as “dynamic minimalism,” a compositional practice that employs limited or minimal musical materials. In short, it’s building a piece of music out of a handful ideas. So, what are the ideas in this piece?

Equus is based around the number five, which takes many different forms. The structure of the piece is broken down into

five sections, the main theme in quintuple meter (meaning it is in 5/4 time) and notable leaps of a fifth interval occur throughout the piece. And of course, the word ‘Equus’ only has five letters!

Whitacre’s opening clarinet theme comes back in variations throughout and often leads us into a new section. The orchestra plays with the possibilities of rhythm and meter, leaving listeners on the edge of their seat. Before we know it, the full orchestra comes together at the end with a slight acceleration into its final repeated chords, ending with a sweeping flourish in the winds and strings!

A LETTER FROM OUR EXECUTIVE DIRECTOR

Dear Esteemed Patron,

As we embark upon the second half of our “Platinum Jubilee” season, I am thrilled to introduce you to an evocative theme that fits our 20th season so well – the “Voices of Destiny.”

The Summerville Orchestra setting is a vivid canvas upon which voices converge, each bearing its own narrative, emotion and significance, but together, creating one unified voice for our community.



This concert also marks the start of our Annual Gift Campaign season, an instrumental initiative that sustains our mission to bring forth breathtaking performances, educational outreach, and transformative experiences. The generosity of patrons and “voices” of the community like yours is the cornerstone upon which all our endeavors thrive.

Your unwavering support allows us to orchestrate an array of programs, from classical masterpieces that stir the soul to innovative collaborations that push the boundaries of musical expression. Moreover, your contributions enable us to extend our reach, nurturing talents through our youth programs, ensemble performances and scholarships for musicians.

I invite you to become a “Voice of Destiny” for the Summerville Orchestra. Your donation, regardless of its size, matters. **Please consider joining us on this incredible journey by making a gift that expresses your commitment to the arts and the orchestra’s unwavering dedication to excellence.**

Thank you for your steadfast support and belief in the transformative power of music.

With deepest gratitude,

A handwritten signature in black ink, appearing to read 'Andrew Price'. The signature is fluid and cursive, with a long horizontal stroke extending to the right.

Andrew Price
Executive Director

**WOJCIECH MILEWSKI,
MUSIC DIRECTOR AND CONDUCTOR**

Conductor Wojciech Milewski is an energetic and dynamic presence on and off the podium. A 2019 finalist of the Los Angeles Conducting Competition and recipient of the 2019 HSO Harold Farberman Prize, Wojciech is in his eighth season as music director of the Summerville Orchestra, and in his third season as music director of Charleston Opera Theater. Recent performances include collaborations with global artists such as Michael Chioldi, Cassie Pilgrim, Robert Auler and Phillip Bush. As a conductor, he is passionate about creating lively and interactive concert experiences that touch everyone.



In 2016, Wojciech served as music director for the world premiere of Joe Illick's *UnShakeable* with Santa Fe Opera, which was recently revived in Charleston by Charleston Opera Theater. He also served as assistant conductor of the Opera NEO festival in San Diego, and as associate conductor at El Paso Opera. Other highlights include performances with the Charleston Symphony, Charleston Symphony Youth Orchestra, Henderson Symphony Orchestra and the Lee County Orchestra (N.C.).

Off the podium, Wojciech maintains an active performing career as a pianist and clarinetist, regularly appearing in the Summerville Orchestra's *Encore Series* and at venues throughout the Charleston area. Previous performing experience includes the second clarinet position with the Roswell Symphony (N.M.) and featured appearances as a soloist with Opera Southwest, New Mexico Symphonic Chorus, San Juan Symphony, and the National Broadway Tours of "Wicked" and "Book of Mormon." He is the vocal coach and accompanist for the opera department at the College of Charleston.

SHARE YOUR STORIES WITH US!

To celebrate our 20th season, we want to hear from you! We are building an exhibit that will be on display as part of the celebratory year and you are a big part of who we are. Share your story of how the Summerville Orchestra has touched your life!

Send to us at office@summervilleorchestra.org

JOIN US

for an evening of celebration and support as we host our first

20

YEAR ANNIVERSARY

Musical Jubilee!

May 18, 2024 | 5:30 – 8:30 p.m.

What to expect:
Live band and dancing!
Traditional Italian Food
including Pasta Alla Ruota!
Drinks available for purchase!
Silent auction!
Hall of Fame induction ceremony!

Tickets:
\$50 adult
\$15 student

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All proceeds to benefit the
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2024 FREE SPRING EVENTS

Music Chats with Wojciech

Wed., March 13 at 5:30 p.m.— Electronics & Music
Wed., April 17 at 5:30 p.m.— John Williams
Sweet treats provided by McKenzie's Cakes and Supply
Hosted by Dorchester County Library



Art Stroll

April 27 at 6:30 p.m.
Hosted at Public Works Art Center
Drinks available for \$5 at door

Encore

Sat. March 23 at 7 p.m. — Jazzing up the classics
Hosted at Coastal Coffee Roasters



2024 TICKETED EVENTS

Shall We Dance?

April 12, 7:30 p.m. | April 13, 3 p.m.

Dance your socks off as the Summerville Orchestra brings you dances from the around the world!

Featuring:

Strauss - Overture to Die
Flaundermaus
Moncayo - Huapango
Copland - Saturday Night Waltz
Weinberg - Suite for Orchestra
Bates - Mothership

A Summerville Celebration

May 17, 7:30 p.m. | May 18, 3 p.m.

Enjoy our final 20th season performance with a U.S. and world premiere made just for the Summerville Orchestra!

Featuring:

Mozart - Overture to Magic Flute
Korngold - Straussiana
Karlłowicz - Eternal Songs
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\$25 for adults | \$5 for college students | \$2 under 18

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Shall we Dance?

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Lutynski, Corliss
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McAllister, Gillis &
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Price, Richard
Raybon, Sue & Warren
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Swann, Lauren

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Edwards, Brian & Hazel
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Robbie
Hamilton, Johnny

Juzups, Sandy
Ketcham, Richard &
Mary
Kettrey, Jeff
Kohut, Joseph
Litsey, Jessica
Lockard Jr, William E.
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(UP TO \$249)

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Aldinger, Laurie
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Andrade, Gail
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Miriam
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Burkert, PollyAnn	Erster, Susan	Jehl, Nancy
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To share our love of music by engaging and enriching our community through the evolution of the orchestral art form.

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We seek to create musical experiences accessible to all, and to build community relationships that will transform our cultural dialogue and landscape.

SUMMERVILLE ORCHESTRA

P.O. Box 2686, Summerville, S.C. 29484
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A photograph of an orchestra performing in a concert hall. A conductor is in the foreground on the left, facing the musicians. Musicians are seated with their instruments, including violins, violas, and cellos. A large white musical note graphic is overlaid on the right side of the image. A circular QR code is centered in the lower half of the image.

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