

Check out the

# Silent Auction

**tables in the lobby**

Our members and supporters  
have donated:

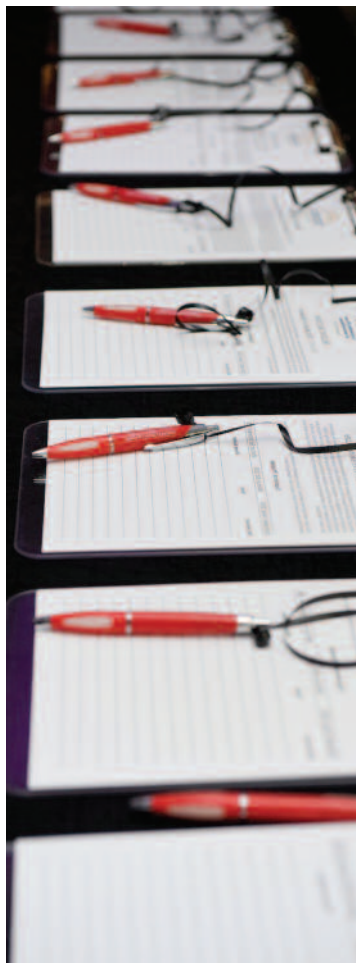
merchandise

hand-crafted items

gift certificates  
for activities and adventures

*Make your bids before the concert  
and during the intermission.*

*Winners will be announced at  
the reception following the concert.*



KEEP IN TOUCH WITH THE APO

facebook

[www.facebook.com/atlphilharmonic](http://www.facebook.com/atlphilharmonic)

@atlphilharmonic



[www.youtube.com/user/atlantaphilharmonic](http://www.youtube.com/user/atlantaphilharmonic)

[www.atlantaphilharmonic.org](http://www.atlantaphilharmonic.org)

ATLANTA PHILHARMONIC ORCHESTRA

10TH ANNIVERSARY SEASON



# Seeing the Light

with

**Betul Soykan, violin**

**Michael Heald, violin**

**Amy Wilson**  
conductor



Saturday, December 6, 2014  
7:30 PM

North Decatur Presbyterian Church  
Decatur, Georgia

## THIS SEASON'S SPONSORS



You don't have to play an instrument to be a part of the APO!

As a nonprofit community orchestra, we currently operate with no corporate or foundation sponsorship. Ticket sales and member dues are our primary income sources. Your donation — at one of these sponsorship levels, or at any amount — helps us offset the costs associated with rehearsal space and venue rental, music rental, licensing fees, staff stipends and guest musician honorariums, and more.

### CONCERT • \$1,000 +

### SYMPHONIC WORK • \$500 +

Matt Love

### REHEARSAL • \$200 +

Daniel Hardy

Art Schiller

### CHAIR • \$100 +

James Goodwin

Pat Del Ray

Steve & Robin Wilks

### STAND • \$50 +

Latta

Marlina McKay

Peatix, Inc.

### IN-KIND DONATIONS

Nick Arroyo

Kartouche • Communication & Design

To make a sponsorship donation online, visit  
[squareup.com/market/atlanta-philharmonic-orchestra](http://squareup.com/market/atlanta-philharmonic-orchestra)

*The APO also gratefully thanks our donors from past seasons.  
Without you, we wouldn't be here today.*

and the staff & members of  
**North Decatur Presbyterian Church**  
for the use of their sanctuary and fellowship hall

# Welcome!

## ABOUT THE APO

The Atlanta Philharmonic Orchestra is a volunteer community orchestra whose membership is not limited by sexual orientation or gender identity.

In December 2004, two clarinetists, an erstwhile oboe player cum English horn player, a rusty second violinist, and a very talented first violinist met with a choral director with the idea of forming a GLBT orchestra. Not a very promising start, but within a month the APO was rehearsing with a core group of about 20 musicians. Our inaugural concert, in November 2005, featured works by Sibelius, Rossini, Bach, and Dvorák. We have continued to grow in size ever since.

From our humble yet successful beginnings, we have expanded to a group of about 30 musicians who rehearse weekly (with a summer break) and perform four concerts each year.

## JOIN US?

We welcome adult musicians with high school- or college-level ensemble experience who are capable of playing the challenging music selected for our programs. Prospective members are encouraged to attend two rehearsals with us before scheduling an audition.

Please contact us through our website, [www.atlantaphilharmonic.org](http://www.atlantaphilharmonic.org), or send an e-mail to [info@atlantaphilharmonic.org](mailto:info@atlantaphilharmonic.org) to arrange your reading with us.

## 10th ANNIVERSARY 2014-15 SEASON CONCERTS

**March 7** - Family & Friends, featuring members of the orchestra

**May 23** - TEN!, an anniversary celebration

*The APO is a 501(c)(3) organization as defined by the Internal Revenue Code.*

## AMY WILSON interim music director, conductor

Amy Wilson is a promising young conductor who has conducted orchestras throughout the United States, Mexico, and Europe. Currently, she is also the artistic and executive director of the annual Southeast Stonewall Music Festival (founded in 2013) and principal guest conductor of the Atlanta Musicians Orchestra. She was previously associate conductor of the APO for three seasons.



photo by Felix Adamo

Amy holds degrees from the University of Cincinnati College–Conservatory of Music, the University of North Texas, and Mercer University. While at Mercer she was the conductor of the Mercer/Macon Symphony Youth Orchestra, apprentice conductor of the Macon Symphony Orchestra, and conductor for the Mercer Opera. Recently, she guest conducted the Atlanta Musicians Orchestra, Yakima Symphony Chamber Orchestra, Ocmulgee Symphony Orchestra, and the Warner Robins Air Force Band.

She has studied with such distinguished conductors as Robert Spano, Adrian Gnam, Gustav Meier, Jesús López-Cobos, Anshel Brusilow, and Wayne Wyman

and attended many prestigious masterclasses including the Seasons Fall Festival, California Conducting Institute, Conductors Retreat at Medomak, Pierre Monteux School, International Conductors Workshop and Competition, and Eduardo Mata conducting workshop. Amy was named the winner of the 2005 International Conductors Workshop and Competition. In the summer of 2011, Robert Spano invited her to study with him and to observe the Aspen Music Festival and School.

## BETÜL SOYKAN concertmaster



A native of Turkey, Betül took her first music lessons at age 7. She studied at Izmir State Conservatory and Bilkent University with Iwona Wojciehowska and the great Romanian virtuoso Ion Voicu. She was admitted to the Conservatoire Bern in Switzerland, with a full scholarship, to study with Ulrich Lehmann and later with Igor Ozim while pursuing a dual master in violin performance and string pedagogy. She received a special distinction award for her Concert Diploma recital as well as first prize in the Concerto Competition of Switzerland. She is currently working on her doctorate at University of Georgia with Michael Heald.

Betül has performed in some of the most prestigious halls around the world and taken part in master classes and seminars with world-renowned musicians. Her recording of Cesar Frank's Sonata and other pieces by Swiss composers (Eroica Records) includes the Sonata by Melchior Ulrich, which is dedicated to her. Her second album, *Complete Sonatas of Joaquin Turina* (Centaur Records), will be released in February 2015.

She is the founder and CEO of the Atlanta Strings Conservatory, which is styled after European conservatories, and a faculty member of applied violin at Gordon State College. Betül performs on a violin made by Antonio Gagliano, circa 1840.

## Opus Music

Music from all Publishers



Imagine...if you will...a store with music scores for piano, strings, guitar, percussion, woodwind and brass

The greatest music, musicians, composers...

Gershwin, JS Bach, Lady Gaga, Stevie Wonder, Erik Satie, Chopin, Ellington, Elton John, Harold Arlen, Stravinsky, Alan Menken and more

Music Gifts, Accessories and Art Works

Voice and Instrumental Lessons

Located in exciting downtown Decatur, Ga  
308 W. Ponce de Leon Place • Suite D • Decatur, GA 30030  
404.370.0507 • info@opusmusicstore.com

[www.opusmusicstore.com](http://www.opusmusicstore.com)

## BOARD OF DIRECTORS

James Goodwin	President
Cason Duke	Vice President
Faith Lynn	Secretary
Kate Siegel	Treasurer
Will Buckner	Member at Large
Robert McCarrier	Advisory Member

**CONCERTMASTER**

Betül Soykan

**VIOLIN**

Earlisha Curney

Chip Epsten \*

Brendan Kretzschmar

Derick Jones

*Brian Le*

Marlina McKay

Marius McNeil

BJ Reilly

*Cameron Richardson*

George Rinker

*Kristin Stanfill***VIOLA**

Eric Gray

Evonee Mitchell

Carla Padron

**CELLO**

Ruth Einstein \*

David Feschuk

Joe Lamb

Faith Lynn

Stephen MacDonald

**BASS***Rashid Brown***PIANO / CONTINUO***Alex Benford***FLUTE**

James Goodwin \*

Kate Siegel

**PICCOLO**

Kate Siegel

**OBOE**

Maro Cooper

Cheryl Tuttle

Torrence Welch \*

**CLARINET***Mia Fearon*

Marie Shinotsuka \*

**BASSOON**

William Buckner

Joseph Sarra

**CONTRABASSOON***John Lenahan***HORN***Velma Alexander**Amy Black*

Matt Love \*

Della Taylor

**TRUMPET***Brad Bub***TROMBONE***Fred Land**Steven Ward***BASS TROMBONE***David Gennaro***TUBA**

Cason Duke

**PERCUSSION***Michael Parker*

Monique Williams

**ATLANTA PHILHARMONIC ORCHESTRA****Amy Wilson**, Conductor

## SEEING THE LIGHT

**Danzón No. 2***Arturo Márquez***Symphony No. 5 in D minor, Op. 107  
“Reformation”***Felix Mendelssohn*

Andante, Allegro con fuoco

Allegro vivace

Andante

Andante con moto, Allegro maestoso

*INTERMISSION***Concerto for Two Violins, Strings and Continuo  
in D minor, BWV 1043***Johann Sebastian Bach*

Vivace

Largo ma non tanto

Allegro

*Betul Soykan, violin**Michael Heald, violin***A Christmas Festival***Leroy Anderson***Sleigh Ride***Leroy Anderson*

APO members / \* section leader

*Guest musician for tonight's performance*

Out of respect for performers and other audience members ...

Please SILENCE your cell phone and electronic devices.

No flash photography during the performance.



## MICHAEL HEALD guest artist

Michael Heald is currently associate professor of violin at the Hugh Hodgson School of Music, University of Georgia. His performing career began in England where he was a member of the English String Orchestra for three years, recording with Nimbus. He played regularly with the City of Birmingham Symphony Orchestra under Sir Simon Rattle, recording major repertoire for EMI. He also played with the BBC Philharmonic Orchestra, the Royal Liverpool Philharmonic Orchestra,

and the Philharmonia Orchestra. Michael had the honour of performing “The Lark Ascending” to Her Majesty Queen Elizabeth II on one of her official visits to Hereford, England. He has appeared on BBC Radio as well as on public radio stations in the U.S.

Michael studied violin in London with Emanuel Hurwitz, then at the Royal Northern College of Music with Richard Deakin. He received his master and doctorate in violin performance at Michigan State University, studying with Walter Verdehr. In Michigan, he was concertmaster of both the Greater Lansing Symphony Orchestra and the Jackson Symphony Orchestra, and principal second violin of the Michigan Chamber Orchestra. Michael was a member of the American Sinfonietta for five years, appearing as assistant concertmaster on one tour of Europe. He has also been a guest concertmaster for the Shreveport Symphony Orchestra.

He has performed many solo and chamber concerts to critical acclaim across the United States and Europe. As a member of Quadrivium, he was in residence at the Virginia Museum of Fine Arts for a season of concerts connected to the various exhibitions. He is currently a member of the Franklin String Quartet with faculty at the University of Georgia. Michael’s concerto performances include those by Bach, Bruch, Vivaldi, Mendelssohn, Tchaikovsky, Wieniawski, Elgar, Beethoven’s Triple Concerto, Schnittke’s Concerto Grosso No. 3, and Brahms’ Double Concerto. He has also released a compact disc of sonatas by Elgar and Beethoven.

Michael has given public master classes and has also presented at the American String Teachers Association national conference. He has been on the faculty of the Montecito Music Festival in California and the Wintergreen Festival in Virginia. His article “What is the Point of Balance” was published in the national *ASTA Journal*. In 2010 he was awarded a significant grant from the National Endowment of the Arts to present a chamber music festival of American music at the University of Georgia.

## ABOUT THIS EVENING’S PROGRAM

### DANZÓN No. 2 (1994)

*Arturo Márquez*

In Cuba, the European contradance was transformed – via the Spanish, the British (who occupied Havana in 1762), and the French colonizers and their slaves (who fled from the Haitian Revolution) – into a new dance with much more expressive freedom. Mexican people carry on the danzón tradition in the state of Veracruz and in the dance parlors of Mexico City.

An unofficial national anthem of Mexico, this piece was commissioned by the National Autonomous University and is dedicated to the composer’s daughter, Lily. He says, “It endeavors to get as close as possible to the dance, to its nostalgic melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language, it is a very personal way of paying my respects and expressing my emotions towards truly popular music.”

It begins with a melancholy clarinet solo and goes on to feature oboe, piano, piccolo, and trumpet as well. You’ll also hear a trio of violin, clarinet, and bassoon.

### SYMPHONY NO. 5 IN D MINOR, OPUS 107, “REFORMATION” (1830)

*Felix Mendelssohn*

Although Mendelssohn’s grandfather was raised Jewish, as an adult, he encouraged his entire family to convert to the Lutheranism. A key document of that faith is the Augsburg Confession, and its presentation to Emperor Charles V in June 1530 was a significant part of the Protestant Reformation.

Composed to honor the 300th anniversary of that event, but delayed due to illness and not finished in time to be included in the celebrations, this work wasn’t performed until 1832 and not published until after 21 years after Mendelssohn’s death. In it, he quotes Mozart’s finale to the Jupiter Symphony, the “Dresden Amen” (also used by Wagner in *Parsifal*), Haydn’s Symphony No. 104, Bach’s contrapuntal style, and Martin Luther’s hymn “A Mighty Fortress Is Our God.”

After a slow opening, the strings and winds battle with meditative and heroic themes. The solemn recapitulation of the first movement brings order once again. The second movement is a playful scherzo. In the trio section, the cellos are given a lyrical melody. The violins take over with a sorrowful song in the third movement, which goes directly into the fourth movement. A solo flute introduces the hymn tune, sometimes called “The Battle Hymn of the Reformation,” and other instruments join in. It ends with the entire orchestra playing the hymn together in long notes, like a massive church organ, in a triumphant statement of strength.

# CHIROPRACTOR

— Back Pain Relief —



**Dr. David Feschuk**

has served the Atlanta and  
Stone Mountain community since 1998

has played cello in the APO  
for the past 10 seasons

404-775-9642

[www.TheBackShack.com](http://www.TheBackShack.com)

## CONCERTO FOR TWO VIOLINS, STRINGS AND CONTINUO IN D MINOR, BWV 1043 (C. 1717-1723)

*Johann Sebastian Bach*

Also known as the Double Violin Concerto or “Bach Double,” this is perhaps one of the most famous of Bach’s works. The subtle yet expressive relationship between the violins throughout, as well as the contrapuntal interplay between the soloists and the ensemble is an excellent example of the late Baroque period. Bach wrote it while working as Kapellmeister for Prince Leopold of Anhalt-Cöthen, a joyful period of his life when he also wrote his Brandenburg Concertos.

In the style of an Italian concerto, it has three movements: fast, slow, fast. The outer movements are in ritornello form, with alternating orchestra and solo sections. The first begins with a tutti ascending scale fragment that leaps up and then gradually snakes its way back down. The solo episodes respond with dramatic leaps and descending scale fragments. The stately second movement, for the two violins, begins with a another fugue pattern. The lines intertwine and overlap, creating a smooth stream of nearly constant, tender motion. At the start of the third movement, the second violin chases the first with the same melody just two notes later. Bach continues to use this canonic “echo effect” to create texture and tension, making the moments when the violins catch each other even more intense.

## A CHRISTMAS FESTIVAL (1950)

### SLEIGH RIDE (1948)

*Leroy Anderson*

Anderson is known for his light, fun pieces such as “The Syncopated Clock,” “Blue Tango,” “Bugler’s Holiday,” and “Sleigh Ride.” After receiving his master’s in music from Harvard, he was studying for a PhD in languages (he was fluent in nine) when he was discovered by Arthur Fiedler in 1936.

He wrote “A Christmas Festival” as a concert overture for the Boston Pops based on popular holiday themes, including: Joy to the World, Deck the Halls, God Rest Ye Merry Gentlemen, Good King Wencelas, Hark the Herald Angels Sing, Silent Night, Jingle Bells, and Oh Come All Ye Faithful.

“Sleigh Ride” was started during a heat wave in August 1946 to describe a winter scene. The Boston Pops’ recording of it was the first orchestral piece to reach No. 1 on the Billboard Pop Music chart. Lyrics were added later.

*Program notes by Amy Wilson and Kate Siegel, with information from:*

*Brandon Hill Chamber Orchestra, Chicago Symphony, Manchester Symphony Orchestra, PBS, Peermusic Classical, Phoenix Symphony, Redwood Symphony, Saint Paul Chamber Orchestra, Westchester Philharmonic, and Wikipedia.*