

TASO

THE AUGUST
SYMPHONY
ORCHESTRA

**TASO is most grateful to those who have provided
service and support.**

Union County Office of Cultural and Heritage Affairs
Our advertisers
and our volunteers.
First United Methodist Church of Westfield

TASO's Board of Trustees

Robert Whiteley, President
Herb Steiner, Vice President, Fundraising, Outreach
Janet Poland, Treasurer, Facilities Manager
Theresa Hartmann, Personnel and Music
Emily Thomsen, Social Media, Outreach
Donna Dixon, Board Member
Dr. Joseph Orchard, Program Notes

Martha Whiteley, Public Relations

Martin Sklar Founder and Music Director, 2005—2010
David Gilbert, Music Director, 2011—2015
Michael Avagliano, Music Director, 2016—

Join us here for next years concert on July 23, 2023

TASO

THE AUGUST
SYMPHONY
ORCHESTRA

Michael Avagliano, Conductor
16th Season

First United Methodist Church
Westfield, NJ
Sunday, July 24, 2022
3:00 PM



Made possible by funds from the Union County
Office of Cultural & Heritage Affairs, a partner
of the New Jersey State Council on the Arts.

The August Symphony Orchestra

Michael Avagliano, Conductor

**Sunday, July 24, 2022
Celebrating our Sixteenth Season**

Introductory Remarks

Program:

**The Sorcerer's Apprentice
Paul Dukas (1865-1935)**

There will be a brief Intermission

**The Planets: Suite for Large Orchestra
Gustav Holst (1874-1934)**

Mars, the Bringer of War
Venus, the Bringer of Peace
Mercury, the Winged Messenger
Jupiter, the Bringer of Jollity
Saturn, the Bringer of Old Age
Uranus, the Magician
Neptune, the Mystic



Donors

Dana and Ken Bassett
Sheree and Fred Bennett
Jeff Bradley
Joan Cingar
Hank and Judy Chang
Margaret Dahlberg
Virginia Dahlberg
Marcia and Arnie Feldman
Martin and Felice Gelfond
Joan Gillman
Robert and Colleen Helmacy
Joyce Kanyuk
Jeffrey Keller
Lillian Kessler
Alan J. Kiss
Peter and Noriko Kubo
Murray and Sydel Levy
Carol Lipman
Katherine M. Lordi
Paul and Linda McNamara
Caroline and Wells Perkins
Janet Poland
Peggy Reynolds
Caroline Russell
Mary Shoffner
Herbert Steiner
Samuel Tobias
Robert and Martha Whiteley
Edgar W. Woerner
Christine Yin



Essex
County
Summer
Players
Orchestra

Fiesta! Concert

Sunday, August 14 @ 3:00

Livingston High School

with Raúl Abbad Huamán, guitar

Michael Avagliano

Conductor/Music Director

The August Symphony

of some hellhole, gives rise to malignancies captured in dark harmonies and motives that intensify into roars of corrosive blasts.

Venus, the Bringer of Peace, greatly restrained in comparison to its previous counterpart, is calming, to say the least. All its parts work in harmony, massaging our sensibilities into contentment and serenity. But seduction is also at work, because the composition is deceptively sophisticated. The target of this suggestion may be the listener, but it is more likely Mars, for Venus is his consort. But the timbres also point forward, mostly towards Neptune.

Mercury, the Winged Messenger, might have been subtitled “bringer of tweets”. Velocity is the main attribute, enhanced by a beat divided into, twos, threes, and fours, and by an occasional regal flourish. This was the last movement Holst composed, perhaps because he was unsure what to do with it.

So far, each movement bears a single affect or emotion. *Jupiter, the Bringer of Jollity*, on the other hand is very elaborate, as will be Neptune. “Jollity” is a rare word in English. It embraces the gambit of things that lift a person’s spirits, be it pleasure, or revelry, or even splendor or magnificence. The movement works through this multifaceted sentiment with a variety of motives and themes, all thoroughly reflecting Jupiter’s reputation, and with a sense of abundance and dynamism. One motive, consisting of three rising notes, is particularly rampant, and, at the center of the movement, it leads into a statement of magnificence, which is fully captured by a solemn hymn. Unlike anything else in the movement, the hymn remains pristine, untouched by the whirling complexities.

Certainly, as much as any other movement, *Saturn, Bringer of Old Age*, demonstrates the influence of Arnold Schoenberg on Holst. In Schoenberg’s *Five pieces for orchestra*, he included a movement, *Farben (Colors)*, which primarily explored orchestral timbres. While that is not the complete story of *Saturn*, be attentive to the shifting sounds effected via unusual instrumentation, dense harmonies, volume, and articulation. None of this passes by very quickly--we’re aging. By the way, this was Holst’s favorite movement of the seven; it is often considered a self-portrait.

Uranus, the Magician takes us back to the afternoon’s first piece. Like the Dukas, it is framed with strong statements of the dominant, somewhat warped, motif. The large middle section moves apace in a triple meter, and seems to tell a similar story, ending a brash fanfare that also points to crisis.

Neptune, the Mystic closes out the suite...sort of. Though this is the last of the seven planets, none sounds as extraterrestrial as this one. The end of this unworldly portrayal is inconclusive, as Holst uses a “repeat and fade” technique, foreshadowing popular music recordings. In the original this is executed by a wordless women’s chorus. But the upshot is that we have an effective transition into silence.



Music Director of The August Symphony since 2016, Michael Avagliano is obsessed with redefining what’s possible for an orchestra. His focus on ambitious local collaborations and active community involvement has led to significant audience growth for the Somerset Symphony and the Summit Symphony Orchestra, both of which he also serves as music director. Largely inspired to become a conductor after a chance meeting with Leonard Bernstein, Avagliano continues to draw inspiration from the legendary maestro’s legacies of exuberant musicianship and a devotion to broadening classical music audiences.

Towards those ends, Avagliano has maintained focus on musical excellence: during his tenure, the Somerset Symphony has twice been named runner-up for the annual American Prize in Orchestral Performance. He is additionally sought after as a guest conductor and has led over 15 orchestras across the United States and Europe, including the Bohuslav Martinu Philharmonic (Czech Republic), Pleven Philharmonic (Bulgaria), Scuola Popolare di Testaccio (Italy), Plainfield Symphony (NJ), and University of Oregon Symphony. In a March 2020 performance, Avagliano was praised for an “effective, powerful performance” (New York Classical Review) in leading the Bachanalia Chamber Orchestra at New York City’s Merkin Hall.

When not leading orchestras, Mr. Avagliano turns his attention to mentoring the next generation of young conductors, imparting skills needed both on the podium and off. To train musicianship, he founded the annual International Conducting Masterclass in Stony Point, NY. Conversely, his online workshop Conducting the Interview focuses on career-building, teaching conductors significant skills in applying for positions as conductor and music director. One of the most comprehensive workshops of its kind, participants held mock interviews with a panel of industry professionals led by Henry Fogel, former president of the League of American Orchestras. Hoping to build upon the success of these initiatives and construct further ones, Avagliano co-founded the Performers Learning Alliance in 2020, a non-profit organization dedicated to creating educational and performance opportunities for emerging artists. .

The Orchestra

Michael Avagliano, Conductor

Violin 1

Evelyn Estava, ° *Bound Brook*
Barbara Bivin, *Rutherford*
Claire Caponigro, *Scotch Plains*
Judy Chang, *Lyndhurst*
Valerie Ciancosi, *Verona*
Lillian Kessler, *Chatham*
Nadine Kuhl, *Garwood*
Linda McNamara, *Scotch Plains*
Len Tobias, *Monroe Twp*

Violin 2

Betsy Maliszewski, * *Chatham*
Gene Ehrlich, *Westfield*
Joan Gillman, *Teaneck*
Jenise Grice, *Irvington*
Raffaele Ocello
Michael Schneider, *Summit*
Luba Schnable-Ungar, *Scotch Plains*
Ilona Wanner, *South Orange*
Christine Yin, *East Hanover*

Viola

Marty Gelfond, * *Manalapan*
Cormack Egerton, *Fanwood*
Cynthia Killian, *Mendham*
Janet Poland, *Springfield*
Peggy Reynolds, *Jersey City*

Cello

James Celestino, * *Basking Ridge*
Esther Chang, *Edison*
Arnie Feldman, *Monroe Twp*
Colleen Helmacy, *Hop Bottom, PA*
Helen Kong, *Ocean*
Carol Wooldredge, *Chatham*

Bass

Adam Ludwig, * *Nyack, NY*
Bill Beecher, *Morristown*
Margaret Blewett, *Lincoln Park*
Vince Maiolo, *Hillsborough*
Gennaro Marchese, *Sayreville*
Robert Whiteley, *Upper Montclair*

Flute/Piccolo

Emily Thomsen, * *Montville*
Daniel Rath, * *Maplewood*
Cristabella Fortna, *Scotch Plains*
Alissa Delgado, *North Plainfield* (Flute, Alto Flute)

Oboe

Megan Jadro, * *Leonardo*
Christian Carrillo, * *Somerville*
Lynn Grice, *Maplewood* (English Horn)
Alan Kiss, *Lincoln Park* (Oboe, Bass Oboe)

Clarinet

Martha Boughner, * *West Caldwell*
Theresa Hartmann, *Lincoln Park*
James Knapik, *Lake Hopatcong*

Bass Clarinet

Matt Charuka, *Vernon*

Bassoon

Karen Kelland, * *West Caldwell*
Abby Bennett, *Garfield*

Bassoon/Contrabassoon

Jeff LaMarca, *Basking Ridge* (Holst)
William Safford, *Troy, NY* (Dukas)

French Horn

Dana Bassett, * *Hackettstown*
Connie Beneroff, *Morristown*
Rich Golazeski, *Somerset*
Linda Lovstad, *Sparta*
Rick Ober, *Morris Plains*
Libby Schwartz, *West Orange*
Maya Waller, *Somerville*

Trumpet

Rich Barrieres, * *Stockholm*
Luke Finaldi, *Highland Park*
Darrell Frydlewicz, *Rahway*
Kassie Miano, *Matawan*

Trombone

Robert Tiedemann, * *Rockaway*
Jeff Bradley, *Hackettstown*
William Newrock, *West Orange*

Tenor Tuba

Rich Golazeski, *Somerset*

Tuba

Adam Dziemian, *Perth Amboy*

Timpani

Evan Chertok, *Kinnelon*
Adrienne Ostrander, *Verona*

Percussion

Nate Bohach, *Manville*
Josh Conklin, *Basking Ridge*
Robert Lenau, *South Plainfield*

Organ/ Celesta

Mark Hyczko, *Highland Park* (Organ)
Mark Yolleck, *Montclair* (Celesta)

Harp

Elaine Christy, *Princeton*

° Concertmaster

*Denotes principal



Program Notes By Dr. Joseph Orchard

Paul Dukas was of the same generation as Claude Debussy but was not the successful composer that Debussy was. Nonetheless, he was influential, and today's work exemplifies his mastery as a composer. The *Sorcerer's apprentice* premiered on May 18, 1897, in Paris. The work was based on a ballad by the great German poet Wolfgang von Goethe, originally published a century earlier. It relates the story of a young lad, who uses the master's magic to skirt his chores, commanding a broom to carry water for him. The deed gets out of hand when the apprentice forgets how to command the broom to stop. The growing flood of water only ceases with the master's return and intercessory incantations.

Dukas's telling resulted in the composer's most successful work, giving the piece a tight structure, achieved through the manipulation of distinctive motives, highly inventive harmonies and swaths of dazzling orchestration. Opening and closing with mystical gestures, the work's large middle section marks the move from the lad's clever idea to its catastrophic results. The piece was much admired and even imitated by subsequent composers, including Debussy, Igor Stravinsky, and, as you will hear, Gustav Holst.

In line with some of the most important pieces in Western music, **Gustav Holst's *The Planets*** is not just an engaging piece of music to sit and enjoy (even without extramusical assistance such as photos, fantastic fictional associations, astrological speculations, or program notes), it has a very interesting background and history, which I can only touch on with these few words.

For one, *The Planets*, like the opening work, is by far the most well-known music written by its composer. Though Holst was trained in the European tradition, he was English, and England's impact on that tradition had been minimal since the 17th century with Purcell and, a half century later, maybe Handel, who was not English at all. But that was changing, and the blessed plot was finding its identity again, most significantly with the music of Edward Elgar. Upon hearing the *Enigma Variations*, Holst was convinced that English composers must find their own way, independent of other European styles.

The work was composed between 1914 and 1916. It premiered in a private performance, after a one-hour rehearsal, on September 29, 1918, but a full public performance was another two years away. The complicated score required a great deal of care. The first engraving was three years after the premiere. A reprint appeared shortly thereafter with extensive notes by the composer.

Some comments Holst wrote to the conductor of the 1918 performance, Adrian Boult, are particularly enlightening regarding the first movement, *Mars, the Bringer of War*. The movement is famous for its darkness and militant expressions. Holst clearly wanted, among other things, to evoke the memory of the recent war, telling Boult, "Now could you make more row? And work up more sense of climax? Perhaps hurry certain bits? Anyhow it must sound more unpleasant and far more terrifying". The ostinato bass, which seems to creep out