

RED MOUNTAIN

CHAMBER ORCHESTRA

Leslie Fillmer  
Music Director and Conductor

Sunday, Nov 8, 7.30pm.

St. Francis Xavier Church

(1987)

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## **Program**

*Overture to Tancredi*

*J. Rossini*

*Concerto in D Major for guitar and orchestra*

*Don Antonio Vivaldi*

*Allegro*

*Largo*

*Allegro*

*Mark Godwin, Guitar*

*Symphony No. 1*

*Felix Mendelssohn*

*Allegro di molto*

*Andante*

*Menuetto - Allegro molto*

*Trio*

*Allegro con fuoco*

This program is sponsored by the Red Mountain Chamber Orchestra and the Alabama State Council on the Arts and Humanities, with the assistance of the National Endowment for the Arts, a federal agency.

## **THE RED MOUNTAIN CHAMBER ORCHESTRA PLAYERS**

**1st VIOLIN** Ai-Bao, *Concertmaster*. Martha Markush, Mildred McClellan, Elizabeth Selman, Gwen Knowlton, Mersia Tenouvo

**2nd VIOLIN** Diane Hefta, *Principal*. Byrna Helfer, Sandra Miller, George Kemp, Jack Poole, Mike McGillivray

**VIOLA** Robert Markush *Principal*. Suzanne Beaudry, Mary Brown

**CELLO** Pat Brooke, *Principal*. Nancy Leo Moore, Eve Fingerett-Bevers, Ron Bradley

**BASS** Starla Sanders

**FLUTE** David Agresti, Carol Anne Yarbrough

**OBOE** Shari Harris, Stephen Hiramoto

**CLARINET** Barry Jackson, Elisa Burns

**BASSOON** Linda Ramey, Barbara Fillmer

**HORN** John Greer, Paul Antoon

**TRUMPETS** Joe Glasgow, Scott Trull

**TIMPANI** William Moore

### **MARK GODWIN, Guitarist**

Mark Godwin is a graduate in guitar performance from Samford University in Birmingham past five years.

### **LESLIE FILLMER, Conductor and Music Director**

Leslie Fillmer has been the music director and conductor of the Red Mountain Chamber Orchestra since 1983. In conjunction with the suggestions of the orchestra members Mr. Fillmer plans the season and selects the music for each concert. His professional career began in 1967 as an arranger for Apostolic Records in New York City. He served as a staff musician and arranger with the U.S. Air Force Academy Band where his compositions and arrangements met with the approval of many dignitaries, from foreign and domestic heads of state to Apollo astronauts. He joined the Alabama Symphony Orchestra in 1974. Since then he has written arrangements for Artinur Fiedler and Richard Hayman, both of whom have enjoyed long associations with the Boston Pops Orchestra. His music has been performed by a variety of organizations. Among them are the St. Louis Symphony Orchestra, the Independent Presbyterian Church Choir of Birmingham, the University of Alabama Jazz Ensemble, and the Montevallo Faculty Woodwind Quintet. He is presently Director of Ensembles and Instructor of Theory at the Alabama School of Fine Arts in Birmingham. In addition, he is heard occasionally as a guest host on National Public Radio member station WBHM in Birmingham.

### **RED MOUNTAIN CHAMBER ORCHESTRA**

The main purpose of the Red Mountain Chamber Orchestra is to give pleasure to both the public and the instrumentalists by performing fine chamber music. We must raise money since there are expenses, but none of the members is paid. The orchestra has found that its enjoyment is infectious, so that many of our community's talented musicians share with us the joy of playing fine music. RMCO is a non-profit, tax-exempt organization, and all donations to the orchestra are tax deductible. The following is a list of the contributor categories: \$10-\$24, Supporter; \$25-\$49, Contributor; \$50-\$99, Sustainer; \$100-\$499, Patron; \$500-\$999, Benefactor. If you are a patron of the arts in Birmingham, the orchestra would greatly benefit from your contribution. Donations may be sent to: Red Mountain Chamber Orchestra, 2644 Butte Woods Drive, Birmingham, AL 35243.

## ABOUT TONIGHT'S CONCERT

For centuries a premiere at La Scala has been the measure of success for an opera; however, during the nineteenth century La Fenice in Venice represented an equivalent artistic triumph. Gioacchino Rossini's initial conquest of La Fenice came in 1813 with *Tancredi*, a two-act melodrama authored by Gaetano Rossi, an amalgamation of *Gerusalemme liberata* by Tasso and a five-act tragedy of the same title by Voltaire. Apparently Rossini did not labor long composing the opera. Work was not begun in earnest until the completion of *Il Signor Bruschino* in January 1813. Lacking an overture, Rossini pirated music from his own *La Pietra del paragone*, and the premiere of *Tancredi* took place as scheduled on February 6! The work was moderately successful, though it was revised some fifteen times during the first season. Tragedy, it seems, upset some members of the audience who complained that such saddening scenes interfered with digestion. The overture is a sparkling instrumental showcase and a delightful addition to the concert repertoire.

Between 1703 and 1740 the "Red Priest," Antonio Vivaldi taught at the Music Seminary of the Ospedale della Pietà, an institution for sick and foundling children. At his disposal was an orchestra of remarkable proficiency, for all the children were required to learn to play one or more musical instruments as part of their basic education. Nearly five hundred instrumental concerti exist as a result of Vivaldi's enterprising creativity. Among this vast output we find a work in D Major for lute and two violins. That combination lends itself readily to transcription for the modern guitar and string orchestra. The *Concerto in D Major for Guitar and Strings* is in the traditional three-movement form favored and pioneered by this Italian master of the Baroque.

Felix Mendelssohn and his family delighted in all things British, particularly tea. His dear friend Klingemann resided in London along with such musical greats as Clementi, Kalkbrenner, Field, Hummel and Moscheles. Thus it was that young Felix journeyed to England in his fifteenth year. At first he encountered some difficulty, for he wished to be recognized as a composer rather than as a fashionable keyboard virtuoso. Through the efforts of Sir George Smart, an appearance with the London Philharmonic was finally arranged in May of 1824. The musicians snickered when Mendelssohn stepped onto the podium brandishing a small stick with which to conduct his own *Symphony No. 1 in C Minor, Op. 11*. Such derision was quickly supplanted by cheers of admiration as the members of the orchestra roundly applauded each movement of this magnificent composition.

-Leslie Fillmer-