

Live Stream Concert Only

The Phil™

More than just great music

A violin and a red rose are the central focus of the image. The violin is positioned diagonally across the frame, with its body resting on a sheet of musical notation. A single, vibrant red rose with yellow-tipped petals is placed in the lower-left foreground. The background is a soft, out-of-focus view of the violin's body and the sheet music.

A Musical Valentine's Day Gift

February 14, 2021

Mark Latham, Music Director and Conductor

A. MOZART: Eine kleine Nachtmusik (Serenade No. 13 in G)

G. F. HANDEL: Largo from "Xerxes"

E. ELGAR: Salut d'Amour

P. I. TCHAIKOVSKY: Serenade for Strings

HORNER, arr. CUSTER: Music from the movie "Titanic"

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~ A letter from our Music Director

Dear Patrons of the NH Philharmonic,

We all hope that you are still thriving in these still difficult times. Even though live music is very hard to come by these days, are we not all blessed with our shared love of music? Our shared delight in the works of the great masters; our shared love of orchestras; of jazz combos and garage bands and drum circles. As long as there is music, surely there is hope for our future. Bach said to his wife on his deathbed, "Do not mourn for me, for where I go, music is born." For me, this is a profoundly optimistic statement!



On Valentine's Day, live music will be reborn! Yes! The wonderful strings of The Phil will give a live-streamed concert from Manchester Community Music School. Being that it is Valentine's Day, our concert, which lasts just about an hour, is a paean to love, and to music itself. We begin with the celebrated Eine Kleine Nachtmusik, Mozart at his most exuberant and lyrical. Next is a hymn of love and thanks - to a plane tree! The marvelous Largo by Handel. Then, Elgar's delightful 'Salut d'Amour', followed by two movements of pure Russian Romanticism - Tchaikovsky doing what he does like no other, sweeping us off our feet. We end - how could we not on this day of love? - with a medley of tunes from Titanic, including of course, "My heart will go on".

Please join us for our live celebration of love and music; share the passion and the joy of our musicians!

~ Mark Latham, Music Director





About the New Hampshire Philharmonic Orchestra

The New Hampshire Philharmonic is the state's oldest orchestra, tracing its roots back to 1895, and continuously performing since 1905. The Philharmonic connects people to the power of classical music, using the model of a living laboratory. The Phil brings together the best student, amateur and professional musicians in compelling performances of the core repertoire.

The New Hampshire Union Leader dubbed us "a fine-arts flagship for New Hampshire."

Each year the orchestra mentors some of the state's finest young musicians, providing each young artist an invaluable experience in his or her growth as a musician. Grammy-award winning composer John Adams described his experience with our orchestra:

"My experiences with the New Hampshire Philharmonic were of critical importance to my growth as a musician."

Come, join the community that makes up the New Hampshire Philharmonic.

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The PhilTM
More than just great music

❧ A letter from our President

Wow what a year! Normally that would be an appropriate opening of a letter to you, our patrons, and it would normally be summarizing what a fantastic season we had. Not so much for last year, but still an appropriate opening.

This past year certainly has been “a year”. However, the good news is the state’s oldest continuously performing orchestra is still here! We may have to include an asterisk in the history books regarding the continuous performance claim but I think history will look favorably upon that status, given the circumstances.



Last year was a challenge for so many performing arts organizations to keep things together. Even the larger and more traditional organizations and venues had trouble keeping their doors open. However, thanks to the amazing work of our dedicated and knowledgeable Board of Directors and our Executive Director we were able to find funding sources that have allowed us to keep things intact and ready to perform.

We have an extraordinary year of performances planned for this season and an amazing group of very dedicated musicians who are anxious to share their craft and passion with you, our patrons. While the Seifert Performing Arts Center at Salem High school will continue to be our “home theatre” for the foreseeable future, given the restrictions in place due to the pandemic, we are unable to hold events at that facility.

However, undaunted, we continue to seek out venues that can accommodate the full orchestra and provide the technical services, such as streaming capabilities, that a few years ago were only a dream or experiments in performance but are now standard fare for some locations and organizations.

A friend recently posted on Facebook a compilation of clips of famous dance scenes through the years – what an amazing retrospective. This caused me to reflect and deeply appreciate the influence of dance, music and live performing arts and how in our greatest times of turbulence and challenge in our country music and performing arts have been there to carry us through, providing hope that there are better days to come.

Let’s do our part to support those efforts. Whether financially supporting our organization, attending a streaming event or providing financial and attendance support to other performing arts organizations, let’s do our part to make sure these organizations thrive, so we know there are better days to come.

We appreciate you, your time to enjoy our performances and the support in all manner you provide. Here is to a great 2021 season, filled with hope and promise. Now on with the show!

~ Gary Miller, President



Mark Latham

Music Director

Mark Latham received his musical training at the Guildhall School (London), the Philadelphia College of Performing Arts, Brooklyn College Conservatory, and the University of Michigan, where he earned his Doctor of Musical Arts in Orchestral Conducting.

Mark was privileged to study with some of the great musicians and pedagogues of the past century: violin with Masao Kawasaki, Dorothy DeLay and Itzhak Perlman; and chamber music with the Juilliard, Emerson and American Quartets, with Eugene Lehner of the Kolisch Quartet, and Zoltan Zekely of the Hungarian Quartet.

As a violinist, he was a member of the Atlantic String Quartet for 6 years, in St. John's, Canada. He played with Emmanuel Music in Boston, the New England Bach Festival, and with the New Hampshire, Delaware and New Haven Symphonies. He now is a member of the Aryaloka String Quartet.

Mark's primary conducting mentors were Kenneth Kiesler and Marin Alsop, Gustav Meier, Larry Rachlef, and Helmuth Rilling. He has served as music director of several orchestras in Canada, Michigan and New England. In Michigan, he was music director of the Gilbert and Sullivan Society and conducted Dominic Argento's opera "Postcard from Morocco." He conducted the Cabrillo Festival Orchestra in Santa Cruz, CA, and the Oregon Bach Festival Orchestra, as well as those of MIT, the New Hampshire Youth Symphony Orchestra, and the orchestra at Concord Academy. Recently, he directed the premieres of a trilogy of operas in Boston and New Hampshire.

He has given numerous world premieres and his own works have been performed in the US, Canada and the UK including at New York's 92nd St. Y. He is a member 'in absentia' of the Canadian contemporary improv ensemble "The Black Auks" with whom he made several recordings.

Holding a deep belief that music is a broad and powerful educational and social medium for both children and adults, Mark has conducted several youth and community orchestras. The 2018 season included directing the All City Orchestra in Salem, Oregon; conducting the Broadway show Mary Poppins, in Chelmsford, MA; and giving the premiere of a new Requiem by the Vermont composer Robert Griffin. In the summers he conducts and coaches at CAMMAC in Quebec, and at the Iceberg Chamber Music Institute in Newfoundland. In August 2018, he was invited to teach composition and general music at MusicWorks in the UK, a chamber music program for some of Europe's finest young string and piano players.

Now in his ninth season as Music Director of the New Hampshire Philharmonic, Mark continues to direct the University Orchestra at the University of Massachusetts, Lowell, where he is adjunct professor of conducting, violin and viola.



Major Underwriters of A Musical Valentine's Day Gift

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Eine kleine Nachtmusik (*Serenade No. 13 in G*)

W. A. Mozart

Largo from "Xerxes"

G. F. Handel

Salut d'Amour

E. Elgar

Serenade for Strings

P. I. Tchaikovsky

- Valse Moderato

- Finale: Andante-Allegro con spirito

Music from the movie "Titanic"

J. Horner, arr. Custer

AnnMarie Pinard, Vocal Soloist



New Hampshire Philharmonic Orchestra

Mark Latham, Music Director and Conductor

Violin 1

Stephen Poirier
Louise Kandle
AnnMarie Pinard
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Cello

Johnny Mok
Dorothy Braker
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Ethan Cheng
Rachel Janielis

Bass

Nathan Terrien

The Music Explained *(by Mark Latham, Music Director)*

Eine kleine Nachtmusik: W. A. Mozart

The real title for this perennial Mozart favorite is Serenade No. 13 in G, although it's the informal title of 'Eine Kleine Nachtmusik' that has stuck. The more common name of this landmark work from 1787 comes courtesy of Mozart's obsessively organized side, a character trait about which we rarely hear. Despite possessing a brain that could remember music with 100 per cent precision, Mozart kept a detailed log of everything he'd written, just in case. The title 'Eine Kleine Nachtmusik' is what he jotted next to the entry for this particular serenade written for a string quartet with an added double-bass. It's another piece from his great purple patch. He was just thirty-one years old.

One frustrating by-product of Mozart's personal catalogue of all his works is that we also know that there were originally five movements of this work, rather than the four that now survive. Oddly enough, Mozart never published 'Eine Kleine Nachtmusik' in his lifetime. It was left up to his widow, Constanze, to sell it in a job lot of his music to a publisher in 1799, presumably to raise much needed cash. It saw public light of day only in 1827, some forty years after it was written.

Largo from "Xerxes": G. F. Handel

Xerxes, or Serse, to give it the Italian title, may have been a flop at its conception, but its enduring Largo aria has touched many hearts since it was first performed in 1738. Unexpectedly, Handel's opera, based on the story of Xerxes I of Persia, didn't go down too well in 18th Century England. Caught between the straight-faced drama of an opera seria, and the comic opera buffa style, it disappeared from the stage after a mere five performances at the King's Theatre in London.

🌀 The Music Explained *(continued)*

But Handel fans shouldn't write this opera off just yet. The opening aria, known as *Ombra mai fu*, is an operatic favorite thanks to its beautiful plaintive melody. It's one of opera's more unusual love songs, performed by Xerxes as he admires the shade of a plane tree. It's known as Handel's Largo, despite being marked *largo* in the score. On 24 December 1906, Reginald Fessenden, a Canadian inventor and radio pioneer, broadcast the first AM radio program, which started with a phonograph record of "Ombra mai fu" followed by his playing "O Holy Night" on the violin and singing the final verse. The aria therefore was the first piece of music to be broadcast on radio.

Salut d'Amour: E. Elgar

Elgar finished the piece in July 1888, when he was romantically involved with Caroline Alice Roberts, and he called it "Liebesgruss" ('Love's Greeting') because of Miss Roberts' fluency in German. On their engagement she had already presented him with a poem "The Wind at Dawn" which he set to music and, when he returned home to London on 22 September from a holiday at the house of his friend Dr. Charles Buck in Settle, he gave her *Salut d'Amour* as an engagement present.[1]

The dedication was in French: "à Carice". "Carice" was a combination of his wife's names Caroline Alice, and was the name to be given to their daughter born two years later. "Salut d'amour" is one of Elgar's best-known works and has inspired numerous arrangements for widely varying instrumental combinations.

Serenade for Strings: P. I. Tchaikovsky

- *Valse Moderato*

- *Finale: Andante-Allegro con spirito*

The Serenade is scored for violins I, violins II, violas, cellos, and double basses. In the score Tchaikovsky noted: "The larger number of players in the string orchestra, the more this shall be in accordance with the author's wishes". "No sooner had I begun to spend a number of days relaxing, than I began to feel somewhat restless and rather unwell... Today I could not bear it, and endure it no longer, and I busied myself a little with designs for a future symphony—perhaps? I immediately began to feel cheerful, well and relaxed ... This effect proved not to diminish itself with time, and I satisfied my intrinsic need to work—especially composition. Now here I am already with designs for a symphony or string quartet; I do not yet know which", Tchaikovsky told Nadezhda von Meck on 9/21 September 1880. He also wrote to Anatoly Tchaikovsky on 21 September/3 October 1880 that he had: "started to write something". By 25 September/7 October three movements of the new work were ready.

In a letter to Nadezhda von Meck of 25 September/7 October, Tchaikovsky described his new work as a suite for string orchestra. On 6/18 October in a letter to Anatoly Tchaikovsky he reported: "I've done quite a lot recently. I've already written the overture for the exhibition, and also written and should finish off a Serenade for string instruments". "I am now gradually orchestrating it", we read in a letter to Nadezhda von Meck of 8/20–10/22 October 1880, and later: "The Serenade... I composed from an innate impulse; that is something which arises from having freedom to think, and is not devoid of true worth".



The Music Explained *(continued)*

By 14/26 October the Serenade was ready, and Tchaikovsky set to work on its arrangement for piano duet, which according to the date on the manuscript was completed on 23 October/4 November 1880. Dispatching the score and piano duet arrangement to Pyotr Jurgenson to be published, Tchaikovsky wrote: "I happened to write a Serenade for string orchestra in four movements, and am sending it to you the day after tomorrow in the form of a full score and four-hand arrangement ... I love this Serenade terribly, and fervently hope that it might soon see the light of day".

Today, the New Hampshire Philharmonic performs the second and fourth movements of the Serenade.

Music from the movie "Titanic": J. Horner, arr. Custer

Back in 1998, James Cameron's Titanic defied all expectations, becoming the first film to break the \$1 billion barrier at the box office and eventually scooping 11 Oscars, the most since Ben Hur. Cameron's masterstroke was to fuse an intimate, star-crossed love story with the extraordinary recreation of the sinking itself; the film made stars of Leonardo DiCaprio and Kate Winslet, and their likeable performances put a vivid human face on the tragedy without ever trivializing it. James Cameron and composer James Horner worked together on other films, often being at odds with each other as the music was cut to fit the timing of the film. It was expected that the two men would never work together again but Cameron's love for Horner's Braveheart score led him to seek out the composer. They let bygones be bygones and, consequently, the scoring sessions on Titanic were much happier and more creatively fulfilling, eventually leading to Horner's first Academy Award (he also won for Best Song, "My Heart Will Go On"). Titanic also went on to become the best-selling score album of all time.

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The New Hampshire Philharmonic Orchestra's endowment fund is professionally managed by the New Hampshire Charitable Foundation. Please contact Val Zanchuk at val@nhphil.org or at 603-647-6476 for more information.

The New Hampshire Philharmonic is a 501(c) (3) charitable organization.

Friends of the Philharmonic

The Friends of the Philharmonic are those individuals who support the Philharmonic through their volunteer work to help us promote the orchestra throughout the community. We thank those friends of The Phil who helps bring the gift of beautiful music to the Salem community, the State of New Hampshire and beyond.

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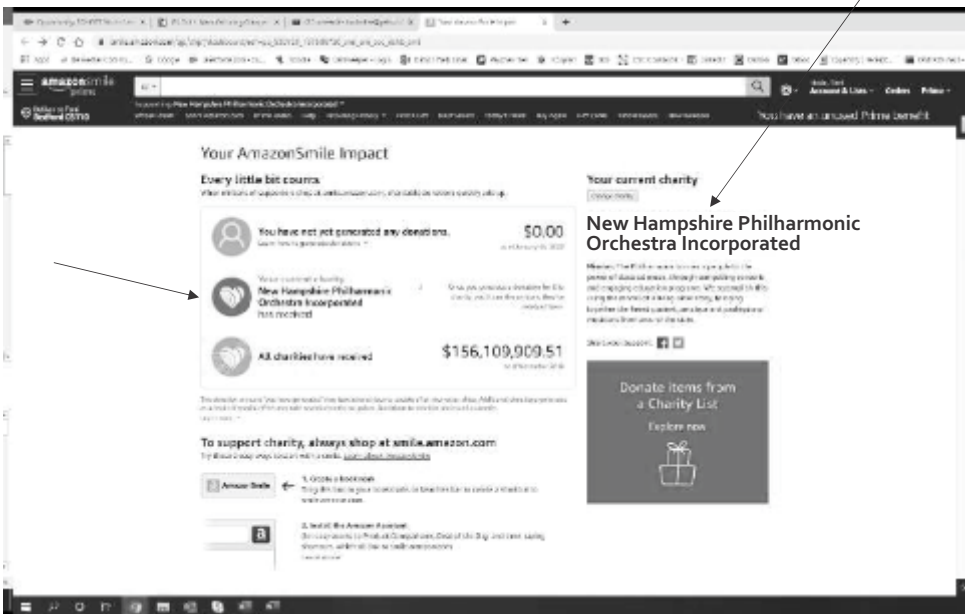
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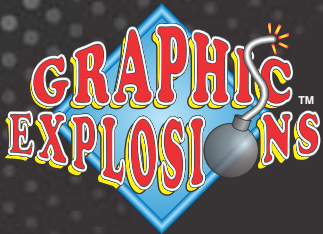


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