

#### Program II

Suite Espanola

Enrique de Ulierte

Fandango

(19th c.)

Granadina

nadina

Malaguena

Zapateado

Angels We Have Heard on High

O Come O Come

Masters in This Hall

Evening Sky Sky Colored Lake

Robert Martel

Darlin' Corey

Michael Nix (contemp.)

Thursday, Dec. 18 at 8 pm

## Rowell Sing We Clear

#### A Pageant of Midwinter Carols

Why driive to Brattleboro this year to hear, see and join with **Nowell Sing We Clear** in their annual celebration of the midwinter season when we are lucky to have them perform right in our West County backyard?

The performance is stamped with the energetic dance band sound of fiddle, button accordian, electric piano, drums, concertina and includes traditional step dancing. This concert will be sold out. Buy your tickets tonight at intermission!

at the Bridge of Flowers!





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Saturday, December 13, 1997

#### Ashfield Town Hall

Ashfield, Massachusetts



### RURAL Renaissance

John Bos, Director proudly presents

Mandolin Madness — Part 1

# MANDOLIN

under the direction of MARK DAVIS
sponsored by LIGHTLIFE FOODS

#### Program I

Concerto in G

Giuseppe Giuliano

Allegro ma non tanto

(18th c.)

Allegro

Allegro assai

Solists: Josh Bell & Bob Asprinio

Pavane

Gabriel Fauré (1845-1924) (trans. by Jeff Dearinger)

Here We Come A-Wassalling The March of the Kings Joy to the World

Walnut Valley Suite

Bruce Graybill (contemp.)

The Wake
The Procession

Ritual Dance

Milual Dance

Intermission

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#### By John Bos

#### **REACHING A HALFWAY POINT**

Next Thursday's appearance of Nowell Sing We Clear in Ashfield Town Hall marks the halfway point in the 1997-98 RURAL Renaissance season. It is a time to look back and to look forward.

We've learned a couple of important lessons. The first lesson is that lots of people absolutely love and support the presentation of accomplished performing artists in out-of-the-way Ashfield. Audience reaction and critical acclaim have been extraordinary.

That noted, the second lesson is that people lead extremely busy lives and cannot attend every event that they might like to. This seems to be particularly the case from just before Thanksgiving through Christmas. Add to that the numerous other arts offerings during this time of the year and the job of filling Town Hall becomes problematic. A most poignant example of this was the evening of December 5 when we presented José González and his Criollo Clásico Quartet on the same night as Quetzal rented the Art Bank in Shelburne Falls to present their own concert of Latin American music. The audience for each event was about 70 people which, combined, would have made up a typical RURAL Renasissance audience.

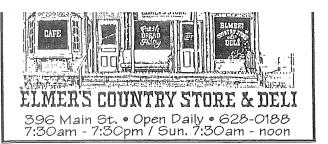
Also, like it or not, I have to acknowledge the fact that no matter how good the artist is, non-traditional or non-mainstream music and theater has a limited, built-in audience.

Ticket sales are the primary source of RURAL Renaissance operating funds. When we draw less than 150 people we're in financially trouble. A sellout, of course, can help to offset a poor turnout. Thanks to consistent sponsorship support from Mole Hollow Candles and Lightlife Foods we're just managing to keep our heads above water. And, we're starting to receive funding support from other outside sources. That support will help come this Spring. Right now it's important to sell tickets. Tell your friends!

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#### PROVIDENCE MANDOLIN ORCHESTRA

"The resurgence of the Providence Mandolin Orchestra," stated the Providence Journal recently, "is part of a nationwide encore for an instrument whose popularity at the turn of the century would have rivaled that of rock n' roll today."

That is one of the reasons I came up with the notion of our "Mandolin Madness" series. In February, two other mandolin ensembles — the Moser/Nix Duo (Feb. 7) and the Silk City Quartet (Feb. 28) - will complete the three-concert mandolin series that the PMO kicks off tonight. RURAL Renaissance audiences will be able to hear the mandolin in three very different settings; in a duo paired with a guitar, in a quartet complemented by guitar, electric bass, violin, clarinet, keyboards and vocalists, and in the PMO with is multiplicity of mandolins, mandolas, mandocellos, guitars, and a single mandobass!"

The Providence Mandolin Orchestra carries on a musical tradition that goes back to the 1880's when a group of Spanish bandurria players toured the U.S. and begat the craze for mandolin and guitar music that the Providence Journal refereed to. The Journal story stated that "Though mandolin orchestras were very popular in the early part of this century — indeed, Providence alone had three large mandolin orchestras back in the 1920's and 1930's — they generally faded from the scene as musical tastes changed."

But then along came Hibbard Perry, founder of one of those early mandolin orchestras, the Providence Plectral Society. It was Perry's dream to revive the orchestra, and that's what he did in 1973. Working with some of his former students, Perry renamed the group the Providence Mandolin Orchestra. In the years since its revival, membership in the PMO has jumped from 4 or 5 players to an orchestra of two dozen performers. Since Hibbard's death some years ago, the musical leadership of the PMO has been under the baton of Mark Davis, the director of the classical guitar program at the University of Connecticut.

Welcome to Mandolin Madness!

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