

as harmonic support (continuo). There are active ensembles in major metropolitan areas throughout the country—including, of course, Providence, Rhode Island.

Today's concert features an international cross-section of works for mandolin orchestra, all but one (William Byrd) originally composed for the medium. The pieces by Hans Gal, Hermann Ambrosius and, especially, Yasuo Kuwahara (a virtuoso performer and one of the most important Japanese composers) are central to the modern repertoire, while the Koulaphides concerto is a major new work that was recently given its US premiere by the Providence group. The concerto was composed for and dedicated to the Dutch mandolin ensemble, Het Consort, conducted by Alex Timmerman. The world premiere took place in Groningen, the Netherlands, in March 2005.

Two works on the program were composed for the Providence Mandolin Orchestra. Clarice Assad is a pianist, vocalist, and composer currently living in New York City; she is the daughter of the classical guitarist Sergio Assad, who with his brother Odair, form the world famous Duo Assad. "Song for My Father" is filled with the subtle harmonies and infectious rhythms characteristic of the composer's native Brazil. Eva Kendrick is a composer and vocalist from Massachusetts whose song cycle, *Shining*, has been performed several times recently in New England to considerable acclaim and will receive its West Coast premiere in June. Kendrick's "Country Fields" is a lovely, nostalgic piece that deftly evokes a pastoral atmosphere well suited instrumentally to a mandolin ensemble.

The Providence Mandolin Orchestra was founded by the late Hibbard Perry in 1973. Since then, it has become one of the leading American mandolin ensembles, with regular appearances throughout the Eastern United States, Canada, and Western Europe. With well over two hundred pieces in its repertoire, the PMO features a wide range of musical styles from Renaissance dances to Baroque concertos, from turn-of-the century nostalgia to avant-garde expressions. The group's unique tonality has inspired exciting new works by Eva Kendrick, Clarice Assad, Will Ayton, Stephen Funk Pearson, Barbara Kolb, Michael Nix, Robert Martel, Owen Hartford, and many others.

The Providence Mandolin Orchestra is under the direction of Mark Davis. Mr. Davis pursues an active career as a solo performer, educator and conductor. Mark Davis is in charge of instrumental music at the Wheeler School in Providence, RI, where he directs a multi-level classical guitar program.

— Robert A. Margo

# ARTS IN THE VILLAGE



*presents*

## THE PROVIDENCE MANDOLIN ORCHESTRA



*sponsored by the*

REHOBOTH ANTIQUARIAN SOCIETY

Saturday, 7:30 p.m., April 29, 2006  
Goff Memorial Hall, Rehoboth, MA

# THE PROVIDENCE MANDOLIN ORCHESTRA

Mark Davis, Director



Pavans and Galliards .....	William Byrd (1543-1623) (arr. O. Kalberer)
Music for Play .....	Claudio Monteverdi (b. 1577)
Entrata	
Canzona	
Allegro	
Capriccio .....	Hans Gal (1890-1987)
Song for My Father .....	Clarice Assad (b. 1978)
Concerto per orchestra a pizzico .....	Victor Kioulaphides (b. 1961)
Sinfonia	
Notturmo	
Rondo	
— <i>Intermission</i> —	
Country Fields (World Premiere) .....	Eva Kendrick (b. 1976)
Suite #6 .....	Hermann Ambrosius (1897-1983)
Prelude	
Minuet	
Sarabande	
Gavotte-Trio	
Bandinerie	
Song of Japanese Autumn .....	Yasuo Kuwahara (1946-2003)
Concierto de Media Luna .....	Jose Luis Barroso (b. 1960)
Recuerdos	
Elegia	
Danza	

## PERFORMERS

Mark Davis, Conductor

**First mandolin**  
 Joshua Bell, concertmaster  
 Michael Capelli  
 Yvette Cote  
 Robert Margo  
 Chang Lee

**Second mandolin**  
 Lynne Bell  
 Antonio Carlyon  
 Owen Hartford  
 Paul Wilde

**Mandola**  
 Steve Caddick  
 Mack Johnston  
 Will Melton  
 Gayle Raposa

**Mandocello**  
 Duane Golomb  
 Dan Moore  
 Matt Synder

**Guitar**  
 Mark Armstrong  
 Christine Chito  
 Beverly Davis  
 Scott Hacker

**Bass**  
 Gino Cicchetti  
 Dave Parr

## PROGRAM NOTES

As a "classical" instrument, the mandolin has its origins in the eighteenth century, but it was around the turn of the twentieth century that the instrument reached its zenith in popularity in the Old and New Worlds. In the United States, hundreds of thousands played the mandolin, often in "mandolin orchestras" that included other plucked "fretted" instruments such as guitar or banjo. By World War I, interest in the mandolin had largely died out in America, but the instrument retained a passionate following in other countries, particularly Italy, Germany and Japan. Today Germany boasts literally hundreds of *zupforchester* and numerous composers who supply them regularly with new compositions, a colorful and thriving musical subculture. The United States, too, has recently experienced a revival of interest in classical mandolin.

The contemporary American mandolin orchestra includes the mandolin (tuned like the violin), the mandola (viola), the mandocello (cello), and the mandobass (string bass), along with classical guitar

(Continued on back,

— Please hold applause between movements —