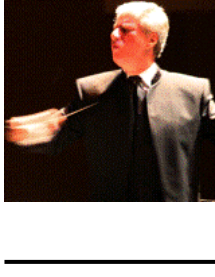
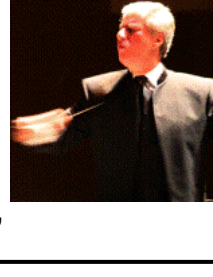


Experience Excellence. The Atlantic Classical Orchestra



"C" Notes



"News for Friends of the Atlantic Classical Orchestra"

Orchestral Favorites Set to "Delight" ACO Audiences

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Please scroll down for complete article.

ACO 2008 Season Opening Remarkable

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Please scroll down for complete article.

Annual Fund Campaign to Debut in March

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2008 Fundraisers Past and Present

Friends of the ACO have embarked on another season of exceptional fundraisers that are not only fun for attendees but provide much-needed income for our orchestra!

Please scroll down for complete article.

Rodrigo Guitar Concerto an All-Time Audience Favorite

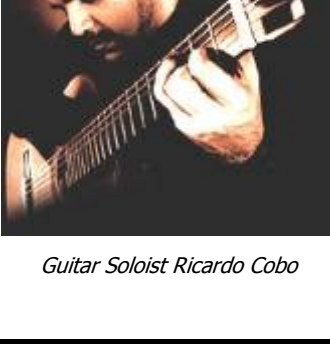
Spanish composer Joaquín Rodrigo's *Concierto de Aranjuez* is perhaps the best-known and loved work ever written for classical guitar and has been an audience favorite since its debut in 1940 in Barcelona.

Please scroll down for complete article.

Look for the ACO's Annual Fund Mailing in March 2008!

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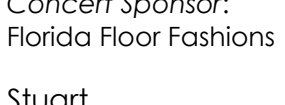
Volume 1, Issue 2, Winter 2008



Guitar Soloist Ricardo Cobo

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Schubert, Haydn & Rodrigo Highlight Series Concerts

Symphonies by Viennese masters Schubert and Haydn and arguably the best known and loved classical guitar concerto ever written are on the program for the next Atlantic Classical Orchestra performances.

Entitled "Orchestral Delights," the concert features Schubert's youthful Symphony #5 and Haydn's delightful Symphony #92 "The Oxford," paired with Rodrigo's beautiful guitar concerto, "Concierto de Aranjuez."

"The ACO's February program pairs two charming and unpretentious symphonies with Rodrigo's ever-popular guitar concerto," states Larry Kopp, ACO Executive Director. "This concert will truly be an aural delight and one not to be missed!"

The Rodrigo *Concierto* brings to the Treasure Coast guitarist Ricardo Cobo, one of the best known and highly regarded classical guitar artists performing today.



Franz Schubert

Schubert and Haydn are considered two of the "greats" of the Austro-Germanic musical tradition, and the February ACO programs present to audiences a pair of charming and lesser known works from the oeuvres of these composers of genius.

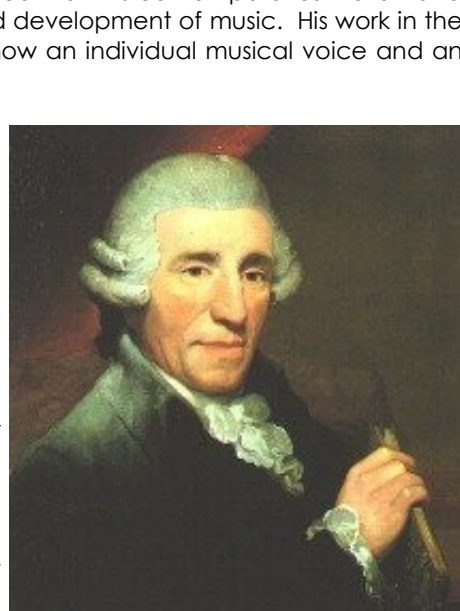
Franz Schubert is considered by many the epitome of the "starving" artist, a genius unappreciated by his contemporaries and dying a lonely and bitter death. The truth, however, is much more complicated. Schubert did lead a troubled life and died young, theorized to be the result of mercury poisoning, mercury being the treatment he was taking to combat his syphilis. He did, however, have a circle of friends who appreciated his artistic achievements and performed his chamber works in private concerts. Schubert's untimely demise leads to questions of what could have been, since his genius is undeniable and he left numerous masterpieces composed during his short, difficult life. Schubert is one of only a handful of composers, including Mozart and Mendelssohn, that wrote fully mature masterpieces before the age of 18— truly august company indeed!

Schubert's Fifth Symphony was composed during 1814 when the composer was all of 19! Sparkling and vivacious, reminiscent of Mozart while undeniably "Schubertian," the Fifth Symphony carries no presentiments of personal tragedy to come— it is a thoroughly delightful work sprung fully-formed from the imagination of a youthful genius!

Franz Josef Haydn, though lesser known and appreciated than his contemporaries Mozart and Beethoven, holds an important place in the history and development of music. His work in the genres of symphony and string quartet in particular show an individual musical voice and an exceptional musical gift.

Haydn career also encompasses the shift in musical patronage of composers from royalty and aristocrats to an existence as "free-lancers" depending on commissions to pay for their work. For 30 years Haydn was in the employ of the Esterházy family, one of the wealthiest in the Austrian Empire. After leaving the Esterházs, Haydn worked as a free-lancer, including two visits to London in the 1790's sponsored by the impresario Salomon which were the highlights of his professional life. The "London" symphonies, composed by Haydn, for these trips, remain his most popular orchestral works.

The Symphony #92, called "The Oxford," was named due to its use in 1791 at a ceremony at Oxford University when Haydn received an honorary doctorate. It is not one of the "London" symphonies but was believed to have been composed earlier, in 1789, for a proposed performance in Paris. It is a work typical of the "Haydn" style, abounding with good nature and humorous exuberance.



Franz Josef Haydn

Finally, Joaquín Rodrigo's *Concierto de Aranjuez* is perhaps the best-known and loved work ever composed for classical guitar. A musical portrait of the gardens at Palacio Real de Aranjuez, Rodrigo said that the concerto should sound like, "...the hidden breeze that stirs the treetops."

Soloist in the Rodrigo, guitarist Ricardo Cobo, gave his professional debut with the Orquesta Filarmónica de Bogotá at age seventeen on a nationwide telecast for an audience of over nine million people. Celebrated for his passionate and mesmerizing performances worldwide, he is in high demand as soloist, chamber musician, lecturer and recording artist.

Equally in demand as recitalist, chamber musician and soloist with orchestras, Cobo's busy touring schedule has seen him perform at New York's Carnegie Hall and Alice Tully Hall, Atlanta's Spivey Hall, Washington DC's Phillips Gallery, Madrid's Teatro Real and his native Colombia's Teatro Leon de Greiff. He has appeared as soloist with the Orchestra of St. Luke's, the Dallas Symphony Orchestra and the San Antonio Symphony Orchestra among dozens of other orchestras and ensembles worldwide.

"Our third series concerts are aptly named— they will truly be a 'delight' for audiences," states Kopp. "Two charming symphonies and the most beautiful and popular guitar concerto ever written make these concerts a true delight for all music lovers."

Orchestral Delights

Wednesday, February 20, 2008, 8:00 pm
Waxlax Center for the Performing Arts, Vero Beach

Tickets: \$40.00 Call (772) 460-0850 for tickets and information. Tickets also available at the door the evening of the performance.

Friday, February 22, 2008, 4:00 pm and 8:00 pm
The Lyric Theater, Stuart

Tickets: \$40.00 (4:00 pm) and \$45 (8:00 pm)
Available at the Lyric Box Office, 59 SW Flagler Ave, or call the Lyric Box Office at (772) 283-2374.

ACO 2008 Season Off To A Remarkable Start

Over the past eighteen years the ACO has seen many successes, but even by the orchestra's high standards the 2008 Season is off to a remarkable start!

Artistically, the ACO has broken new ground, reaching new heights of artistic excellence in both the standard orchestral repertoire as well as in lesser-known and little performed masterpieces. Concerts featuring Beethoven and Shostakovich's difficult Symphony #14 were performed with a depth of understanding, a consummate musicianship and a technical assurance that was truly breathtaking.

"I can't tell you how many compliments Maestro Stewart Robertson and I have received from knowledgeable musicians and patrons on the first two concert series this season," states Larry Kopp, ACO Executive Director. "The ACO, under Maestro Robertson's baton, has definitely moved to a whole new artistic level. The interpretations have been stellar as have been the performances to the delight of our audiences."

And those audiences have been growing by leaps and bounds. The ACO has set a new record in 2008 for the total number of subscribers— with well over 900 subscribers, the ACO has increased its total by over 20% in the past several seasons. Single ticket sales have greatly exceeded that of past seasons, with the all-Beethoven program in January nearing a sell-out at all three performances.

And speaking of remarkable, in a little over a year the ongoing *Challenge Gift Campaign* has pledged already exceeding that of 48% of the final goal— truly an exceptional beginning to a most important campaign.

Ultimately, however, the ACO is a chamber orchestra, and it is by what is accomplished on the concert stage that it is judged.

"We at the ACO are extremely proud of our artistic achievements to date in 2008," states Kopp. "World-class performances of both the standard repertoire and an extremely difficult, little-known masterpiece such as Shostakovich Symphony #14 show the musical maturity and technical ability of our orchestra. By striving for and reaching the highest artistic goals we are able to best serve not only our audience but ultimately the entire Treasure Coast community."

Annual Fund Campaign to Debut in 2008

It takes more than inspiration and great performances to make an orchestra successful— it requires hard work, dedicated volunteers, enthusiastic patrons and... dare we say it? In today's world it requires a not inconsiderable amount of money to keep an orchestra on the stage and performing.

To that end the Atlantic Classical Orchestra is embarking on a new format for an old friend— the ACO's 2008 Annual Fund Drive will receive special attention through a separate mailing to all friends of the ACO.

"Annual Fund drives are the 'backbone' of fundraising for literally all non-profits, not just for orchestras," states Larry Kopp, ACO Executive Director. "It is the single largest source of income for the vast majority of performing arts organizations nationwide."

Last season 55% of the ACO's income came through direct donations from patrons, which is a situation similar to most orchestras. Ticket income alone cannot cover the costs associated with orchestra performance— in the ACO's case, 41% of the orchestra's income came through ticket sales. Putting dozens of musicians on-stage is an inherently costly enterprise, although ultimately the artistic results and the service we provide to the community far outweighs the costs associated with performing.

The ACO has taken as a theme for this years campaign beliefs expressed by the famed Russian author Leo Tolstoy. Tolstoy, author of such classics as *War and Peace* and *Anna Karenina*, later in life renounced his earlier artistic creations and sought in art a higher moral purpose than mere entertainment. In his work *What is Art?* Tolstoy wrote, "Art is not pleasure, consolation or amusement. Art is a great thing." To Tolstoy, art served a purpose far beyond being a pleasant diversion— it unites mankind and is a powerful, transcendent force for good.

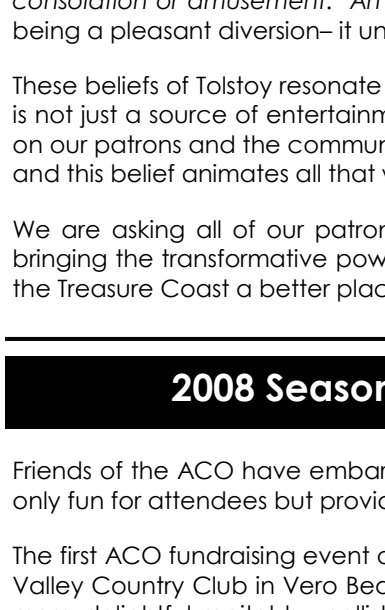
These beliefs of Tolstoy resonate with the ACO, as they mirror our deepest held views— the ACO is not just a source of entertainment but ultimately a transformative and inspirational influence on our patrons and the community as a whole. What we give to the Treasure Coast is priceless and this belief animates all that we do and is the guiding force behind all of our activities.

We are asking all of our patrons to consider a gift to the ACO's Annual Fund to help us in bringing the transformative power of music to our community and support our efforts to make the Treasure Coast a better place for us all.

2008 Season Fundraisers Already Underway

Friends of the ACO have embarked on another season of exceptional fundraisers that are not only fun for attendees but provide much-needed income for our orchestra!

The first ACO fundraising event of the season occurred on Monday, February 11, 2008, at Quail Valley Country Club in Vero Beach. Almost 800 guests enjoyed a delightful luncheon and an even more delightful recital by cellist Cornelia Bode-Brubeck. Special thanks to Evelyn Mayerson who chaired this delightful event.



ACO Musicians Performing in 2007

The Stuart Friends are taking a trip to Broadway with **Memorable Musicals** on Saturday, February 16, 2008, 5:00 pm, at the Elliott Museum on Hutchinson Island. Hear favorites from "The Great White Way" performed by ACO musicians and local performers all in a beautiful setting. Special thanks to Sheila Dwyer and Rosemary Lizars, Co-Chairs of this special evening in song. Tickets are \$75 and will be available at the door for those last-minute attendees.

Also just around the corner is another event in Vero Beach, this exclusive fundraiser being held on Sunday, February 24th, 2008, 6:00 pm, at the spectacular Orchid Island Beach Club. Co-hosted by Sydelle & Lee Blatt and Nancy & Vaughn Bryson, the featured entertainment will be a string trio led by ACO violinist Sha Zhang. Tickets are \$175 and \$250/person and are still available— please contact co-chair Sydelle Blatt at (772) 234-3822 to RSVP and for more information.

And start planning now for two exclusive and exciting events in Stuart in March and April 2008. Take a Trip to Scotland on Monday, March 10, 2008, with **Brigadoon**, featuring Stewart Robertson and violinist Scott Flavin performing romantic Scottish chamber music. Carrie Philbar's lovely Palm City home will become a Scottish enclave for the evening! And finally, on April 7, 2008, 5:30 pm, join us for a **Sunset Serenade** at the McArthur Club in Hobe Sound. Co-chairs Phyllis & Jerry Rappaport and Barbara & John Ginnetti are planning a special evening of music and magic. For more information or to RSVP to either please contact Stuart Friends President Sue Sokel at (772) 223-8866.

Join fellow music lovers and ACO patrons at one of our exceptional fundraisers this season and be prepared to be wowed by great music, great food and exceptional company!

Rodrigo Concierto a Musical Delight for Audiences

Spanish composer Joaquín Rodrigo's *Concierto de Aranjuez* is perhaps the best-known and loved work ever written for classical guitar and has been an audience favorite since its debut in 1940 in Barcelona. It was the work, due to its instantaneity and universal popularity, that brought world-wide fame to the composer. The *Concierto* was inspired by the gardens at Palacio Real de Aranjuez, the spring resort and gardens originally built by Philip II in the last half of the 16th Century, and later rebuilt in the middle of the 18th century by Ferdinand VI. Rodrigo, who was blind from the age of 3, could never have actually seen the gardens, but he attempts to musically describe the baroque splendor and airy brightness in the pellucid textures of the score. Rodrigo said of the concerto, "It should sound like the hidden breeze that stirs the treetops."

According to the composer, the first movement is "animated by a rhythmic spirit and vigor without either of the two themes... interrupting its relentless pace," the second movement "represents a dialogue between guitar and solo instruments (english horn, bassoon, oboe and horn)," and the last movement, "recalls a courtly dance in which the combination of dupe and triple time maintains a taut tempo right to the closing bar." He further described the concerto itself as capturing "...the fragrance of magnolias, the singing of birds and the gushing of fountains" in the gardens of Aranjuez.

The second movement is perhaps one of the best-known and recognizable pieces in classical music, used numerous times in movies, television and in commercials. Some historians have conjectured that the second movement, like fellow Spaniard Picasso's famous painting *Guernica*, was inspired by the bombing of the town of the same name in 1937 during the Spanish Civil War. Rodrigo's wife, however, writes in her autobiography that it was an evocation of the halcyon days of their honeymoon and the sadness Rodrigo felt at the miscarriage of the couple's first baby.

Joaquín Rodrigo (1902-1999), is considered one of the foremost Spanish composers of the 20th Century. Born in Sagunto (Valencia), Rodrigo lost his sight at an early age due to an outbreak of diphtheria, an event that he was later to confirm led eventually to a life in music. He began the study of music at eight, eventually matriculating to the Conservatoire in Valencia where he first began composing. In 1924 he won a Spanish national competition for his orchestral work, *Cinco piezas infantiles*, which first brought Rodrigo to national prominence.

In 1927 Rodrigo moved to Paris to study at the École Normale de Musique, where his composition teacher was Paul Dukas, best known today for his composition *The Sorcerer's Apprentice*. Rodrigo also studied musicology at the Paris Conservatoire and the Sorbonne, as well as becoming well known in Parisian musical circles as a pianist and composer. Paris at that time was a "hot bed" of musical activity, and Rodrigo became friendly with such luminaries as Honegger, Milhaud, Ravel and especially his fellow Spaniard Manuel de Falla, whose advice and support would be decisive in his career. At the conclusion of the Spanish Civil War in 1939 Rodrigo returned permanently to Spain and settled in Madrid, his home for the rest of his life. Besides composing, he was a Professor of Music History at Complutense University of Madrid, music critic for several newspapers and Head of Music Broadcasts for Spanish Radio.

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Soloist Ricardo Cobo