

Celebrating 20 Years of Excellence

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FOR IMMEDIATE RELEASE

Atlantic Classical Orchestra Series III Concerts Announced

March 3, 2010, Fort Pierce, Florida--- The acclaimed Atlantic Classical Orchestra, Stewart Robertson Music Director, performs its third series concerts of the 20th Anniversary Season on March 11th and 12th, 2010.

The concerts, March 11th, 2010, 8:00 pm, at the Waxlax Center for the Performing Arts at St. Edward's School in Vero Beach, and March 12th, 2010, 4:00 pm & 8:00 pm, at the Lyric Theatre in Stuart, features works by Michael Torke, Darius Milhoad and Ludwig van Beethoven.

"We are continuing our 20th Anniversary Season with a series of concerts that are quintessentially ACO," states Larry Kopp, ACO Executive Director. "With a program that combines masterpieces from the early and late 20th Century that are very accessible to audiences with one of the greatest concertos ever written, Maestro Robertson has put together a concert that is both innovative and very 'audience-friendly.' It's a concert any lover of music won't want to miss."

Audience will be treated on the March 11th and 12th concerts to a program consisting of contemporary American composer Michael Torke's *Adjustable Wrench*; French composer Darius Milhaud's *La Création du Monde*, or in English *The Creation of the World*; and Beethoven's mighty Violin Concerto featuring Tchaikovsky Competition Gold Medalist Elmar Oliveira.

Young American composer Michael Torke (born 1961) writes in style labeled "post-minimalist;" his music combines the repetitive structures for which minimalism is best known with a combination of classical and contemporary musical influences. His music is best described as audience-friendly, with beautiful, hummable

The Atlantic Classical Orchestra

Celebrating 20 Years of Excellence

melodies supported by a restless rhythmic energy that propels the music ceaselessly forward. His music also features an innovative use of instruments that catches and maintains the listener's interest. *Adjustable Wrench* has been called by a critic "...the modern equivalent of a Mozart Divertimento," and the piece shows a real influence of contemporary popular music and will have the audience humming its contagious melodies long after the performance is over!

American jazz has exerted an influence on "classical" music since its very beginnings in the early 20th Century. Darius Milhaud's *La Création du Monde*, written in 1923, was composed under the direct influence of the American jazz that Milhaud heard in New York clubs during a visit to the US in 1922. A ballet suite based on African creation myths, *La Création du Monde* makes use of jazz melodies, rhythm and harmonies as well as borrowing from the instrumentation found in many jazz bands of the period. Considered Milhaud's personal masterpiece and one of the landmark musical works of the 20th Century, *La Création du Monde* also is a work that is very accessible to audiences and is not often heard on regular symphony concerts due to the unique instrumentation required to perform it properly.

Beethoven's Violin Concerto is truly a landmark in the history of the concerto. An extremely taxing piece for both soloist and orchestra, Beethoven expanded the size and scope of the concerto to new, unheard-of limits- the first movement of the concerto alone exceeds the entire length of all preceding violin concertos! With this unprecedented length comes unprecedented musical requirements- the soloist is required to not only have a virtuoso's ability on the instrument but must have profound musical understanding and interpretive abilities as well.

Composed at the same time as Beethoven was working on the Fifth Symphony, the Violin Concerto is a very different work than the Fifth Symphony. Whereas the Fifth Symphony is a work of conciseness and drama, the Violin Concerto can truly be said to be a work of deep spirituality and expansiveness. The second movement of the Violin Concerto contains some of the most sublime music ever written by Beethoven- and the third and final movement, by contrast, is the earthiest of country dances. To perform a work of this depth and variety

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requires a true artist- and the ACO is fortunate to have joining it for performances of Beethoven's Concerto violinist Elmar Oliveira.

Unsurpassed in his combination of elegance and impeccable artistry, Elmar Oliveira is one of the most distinguished violinists in the world today. His commitment to a wide spectrum of the violin world manifests itself in numerous ways, such as consistently expanding repertoire boundaries as a champion of both contemporary music and rarely-heard works of the past, devoting considerable energy to the development of younger artists, and enthusiastically supporting the efforts and art of modern violin makers.

Mr. Oliveira has become a familiar and much-admired figure at the world's foremost concert venues. His rigorous international itinerary includes appearances with many of the world's great orchestras, including the Boston Symphony, Buffalo Philharmonic, Chicago Symphony, Cleveland Orchestra, Colorado Symphony, Detroit Symphony, Helsinki Philharmonic, Leipzig Gewandhaus, London Philharmonic, Los Angeles Philharmonic, New York Philharmonic, Philadelphia Orchestra, Rochester Philharmonic, Saint Louis Symphony, San Francisco Symphony, Seattle Symphony, and the Zurich Tonhalle, to name a few. He has also made extensive recital tours of North and South America, Australia, New Zealand and the Far East.

A prodigious recording artist, Elmar Oliveira's discography on Artek, Angel, SONY Masterworks, Vox, Delos, IMP, Naxos, Ondine, and Melodiya covers a wide range of works from the Baroque period to the present. His best-selling recording of the Rautavaara Violin Concerto with the Helsinki Philharmonic (Ondine) won a Cannes Classical Award and has appeared on Gramophone's "Editor's Choice" and other "Best Recordings" lists around the world. He was also a Grammy nominee for his CD of the Barber Concerto with Leonard Slatkin and the Saint Louis Symphony.

Elmar Oliveira remains the only American violinist to win the Gold Medal at Moscow's prestigious Tchaikovsky International Competition. He was also the First Prize winner at the Naumburg International Competition and the first violinist to receive the coveted Avery Fisher Prize.

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“We are extremely fortunate and honored to have one of the finest violinists in the world appearing with our orchestra and performing one the greatest concertos ever written,” states Kopp. “Without a doubt, this will truly be a great evening of music and one that all lovers of music will not want to miss!”

The ACO Series III Concerts will be held on Thursday, March 11, 2010, 8:00 pm, at the Waxlax Center for the Performing Arts, 1895 St. Edward’s Drive, Vero Beach, and Friday, March 12th, 2010, 4:00 pm and 8:00 pm, Lyric Theatre, 59 SW Flagler Avenue, Stuart. Tickets are \$40 for the Vero Beach performance and the 4:00 pm Stuart performance; \$45 for the 8:00 pm Stuart performance. Tickets for the Vero Beach performance are available through the ACO Box Office by calling toll-free (866) 310-7521 or visiting the orchestra’s website at www.acomusic.org. Tickets for the Stuart performances are available by visiting the Lyric Box Office at 59 SW Flagler Avenue in downtown Stuart or calling (772) 286-7827.

For more information concerning the ACO’s 2010 Orchestra Series, electronic copies of artist photos, artist biographies or an interview with Music Director Stewart Robertson, Violinist Elmar Oliveira or Executive Director Larry Kopp, please contact the ACO Office at (772) 460-0850. In-depth information on the orchestra is available on the orchestra’s website, www.acomusic.org. The ACO office is located at 415 Avenue A, Suite 301, Fort Pierce, and is open 8:00 AM to 4:00 PM Monday through Friday. Mail should be sent to 415 Avenue A, Suite 301, Fort Pierce, FL 34950. For more information about the Atlantic Classical Orchestra or its events, call the Orchestra office at (772) 460-0850 or fax (772) 460-0851. E-mail to info@acomusic.org. Press and advertising information can be obtained through the Symphony office as well.