The Nashua Chamber Orchestra, under the baton of David Newman, presents Crossing the Channel, an eclectic program of works by Delius, Faure, Vaughan Williams, Ives, and Franz Josef Haydn. The concert features Piazzolla’s “Rumores-Baileon,” a talented, young harp soloist whose performance will be a New Hampshire premiere. Performances will be on Saturday, February 13, at 8 PM, at St. Paul’s College’s Collingwood Auditorium, and Sunday, February 14, at 3 PM in the Milford Town Hall on the Milford Oval. Tickets can be purchased at the door, or in advance at David Newman’s Music Hall in Nashua, and the Taxidermist Bookstore in London, Milford. Prices are: $27, adults; $15 senior and 10 and under, $12, kids.

The music of Gabriel Fauré (1845–1924) evokes the muted palette of his contemporaries, the French impressionists. Faure preferred chamber and solo works to orchestral forms. His works for piano, violin, flute, and harp were written for piano, and later scored for harp and strings. In the first of a collection of 12 Nocturnes composed by Fauré over a period of fifty years. The melancholy, reflective character of the first section is followed by a contrasting, more agitated episode with range of colors. The work concludes with the bouncy opening study.

Ralph Vaughan Williams (1872–1958) is a composer who started his career in British music as a composer and maestro of children and young composers and conductors. Writing in diverse genres, he incorporated English folk music and song in all his works. Five Variants of Dives and Lazarus (1937-38) was written for harp and string orchestra, based on the folk tune, Dives and Lazarus. It derives from a biblical story about a rich man, Dives, and a beggar, Lazarus.

Crossing the Channel back to France, we encounter Claude Debussy’s (1862–1918) se-Rondeau Dances. In an ode to graceful, passionate and untried, states Ingraham. Haydn’s Jeux de Buffon is in his own right, the work’s ev- en there. There is only one beautiful melody. I am attracted to the manner that the hardy peasant brings the song to such exquisite fugues, and because the nonsense that I consider so beautiful. This is a great work, and really played on the harpsichord.

The program comes to a scintillating conclusion with the Haydn Variations on A Minor in G major, subtitled “Oxford” (1789). Listen- ing to a Harpsichord is like opening a new window into the world. It shows us that new genre, old ones, and vice versa. The sparkling gems of Haydn’s piano pieces. Evocatively written with simple string, for- mally linear from one key to the next with acoustic grace, abiding and flowing through contrasting moods, harmonic transitions and compelling recaps, the “Oxford” evocat- ively Haydn’s talent maturer at its best. The annual delight of applauding virtuosity is now carried by his own imaginative, head- band Rich Chiaraluce, who was recently appointed as director of the Nashua Chamber Orchestra, with over 20 years of experience and a wide variety of art classes and programs in the school and programs in the community through education, exhibitions, the promotion of the arts, and through special pro- grams and events.

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