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Atlantic Classical Orchestra performs 'Dark Mountains' at Eissey Campus Theatre at Palm Beach State College

MaryAnn Ketcham, Special to TCPalm Published 11:14 p.m. ET Jan. 28, 2019

A considerable crowd of classical music aficionados gathered recently at the [Eissey Campus Theatre at Palm Beach State College](https://www.palmbeachstate.edu/theatre/eissey-campus-theatre/) (<https://www.palmbeachstate.edu/theatre/eissey-campus-theatre/>) for Atlantic Classical Orchestra (<https://atlanticclassicalorchestra.com/>)'s Masterworks I program, "Romance & Revolution," the first in a four-part series.

2019 Atlantic Classical Orchestra's Masterworks I



Nancy McEllone, left, Gloria Platt, Barbara Rizzo and Bunnie Perugini at Atlantic Classical Orchestra's Masterworks I program, "Romance & Revolution," at Eissey Campus Theatre at Palm Beach State College. (Photo: MaryAnn Ketcham/Special to Treasure Coast Newspapers)

In a pre-concert talk, composer Robert Paterson provided insight into his piece entitled "Dark Mountains." On-stage with Maestro David Amado, he explained his composition is meant to evoke feelings of calmness and beauty, speed and treacherous terrain, and the sounds of nature one might encounter while driving through the mountains of Vermont.

Amado then rendered the audience silent, steadfastly poising his baton, readying his musicians and opening the orchestra's 29th season with a journey through those "Dark Mountains."

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Charlie and Becky Isiminger, left, with Anne and John Isiminger at Atlantic Classical Orchestra's Masterworks I program, "Romance & Revolution," at Eissey Campus Theatre at Palm Beach State College. (Photo: MaryAnn Ketcham/Special to Treasure Coast Newspapers)

World-renowned pianist [Philippe Bianconi's](http://www.philippebianconi.com/) fingers soon canvassed the keyboard like a seasoned traveler as he presented Edvard Grieg's powerful piece, "Piano Concerto in A Minor." His virtuosic performance enticed a rapt audience back in time to the 1860s, when the 25-year-old Norwegian drew inspiration, thanks to a growing sense of Nationalism, and Norwegian folk-tunes.

The final selection, Beethoven's Symphony No. 3 (Eroica) conjured a trans-Atlantic crossing to the French Revolution and the early 1800s. Beethoven intended to dedicate this "heroic symphony" to Napoleon Bonaparte, whom he saw as a liberator of the people, but when Napoleon crowned himself Emperor, Beethoven became incensed and relinquished the idea.

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The evening's hemispherical sojourn through time delighted the crowd, many whom were members of Palm Beach Friends of the Atlantic Classical Orchestra, and when Amado's baton came down for the final time, the audience rose up in ovations.

Masterworks programs

- **Love's Blossom:** Masterworks II with guest artist, violinist Tessa Lark, takes place Feb. 13
- **Reflections & Impressions:** Masterworks III features mezzo-soprano Tara Curtis and flamenco artist Eva Conti on March 13
- **Strength & Providence:** Masterworks IV showcases cellist Julian Schwarz on April 3.

All performances begin at 7:30 p.m. with a pre-concert talk at 6:40 p.m. at [Eissey Campus Theatre at Palm Beach State College](https://www.palmbeachstate.edu/theatre/eissey-campus-theatre/), (https://www.palmbeachstate.edu/theatre/eissey-campus-theatre/)11051 Campus Drive, Palm Beach Gardens, (https://www.palmbeachstate.edu/theatre/eissey-campus-theatre/)



Judie and Aurin Primack, left, Pat Davidson, Composer Robert Paterson, Paula Davis and Burt Davidson at Atlantic Classical Orchestra's Masterworks I program, "Romance & Revolution," at Eissey Campus Theatre at Palm Beach State College. (Photo: MaryAnn Ketcham/Special to Treasure Coast Newspapers)



Doreen and Gilbert Bassin, left, Tamar and Milton Maltz and Adele and Lloyd Roberts at Atlantic Classical Orchestra's Masterworks I program, "Romance & Revolution," at Eissey Campus Theatre at Palm Beach State College. (Photo: MaryAnn Ketcham/Special to Treasure Coast Newspapers)

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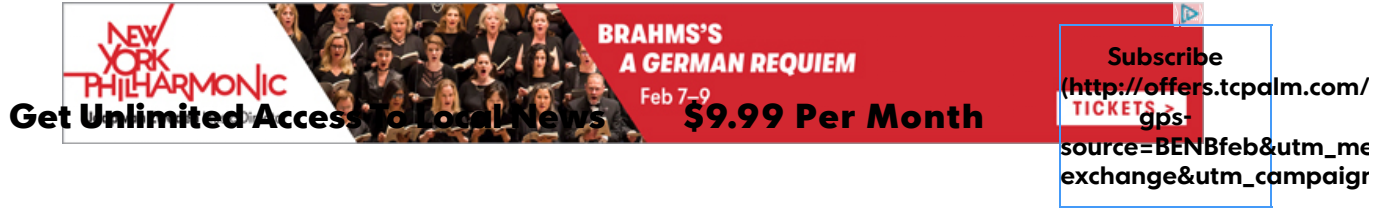
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