



FORT WAYNE
PHILHARMONIC

Andrew Constantine, Music Director



Prelude
2022 - 2023



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Prelude

FORT WAYNE PHILHARMONIC PROGRAM VOLUME 78



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The Philharmonic makes every effort to provide complete and accurate information in each issue. Please inform the office of any discrepancies or errors. Programs and artists are subject to change.

Contributing Editors: Brittany Hall,
Jim Mancuso, Andrew Constantine &
Adrian Mann





Welcome FROM THE MUSIC DIRECTOR

Dear Friends, welcome to the Fort Wayne Philharmonic!

Whether you are a seasoned concert goer or are new to the fabulous world of orchestral music, I'm sure that we have something magical to entrance you with and leave you eager to hear more in our 2022-23 season.

Music is a haven that we all enjoy. It can be whatever we want it to be; relaxing, uplifting, inspiring, thought provoking and at times, disturbing! We each have our own personal responses and there's no right or wrong way of appreciating great music. The important thing is that we allow ourselves to open up to it and be moved by it.

I have to say that as I plan a season, I bear some of these factors in mind when I make my selections. Above all else, I and the musicians of the Fort Wayne Philharmonic want you to have a meaningful experience when you come to enjoy our concerts.

Opening night offers us exotic and magical delights from a Russia a million miles away culturally from the one we see now. Current world events would have horrified both Tchaikovsky and his musical colleagues. The power of their message, I hope, strikes you as one of deep humanity and love for the beauty of the world we all live in.

Beyond opening night I'm thrilled also to be bringing you great music by Rachmaninoff, Beethoven, Bernstein, Copland and many more. There'll be Elgar with actors, deFalla with dancers and a Carmina Burana that will raise the roof! There'll be music from three wonderful present-day composers each one enjoying international acclaim: Grammy winning Jennifer Higdon, Anna Clyne and our very own Patrick O'Malley!

And our soloists are just stunning with violinists Paul Huang and Vadim Gluzman, violist Brett Deubner and pianists Ilya Yakushev, Orli Shaham and the legendary Yefim Bronfman joining us on stage in the Embassy. And to add an extra layer of variety and colour, the fabulous bandoneon player, JP Jofre, will be thrilling us with music both by himself and the grand master of the tango, Piazzola!

Throughout the 2022-2023 Season there are plenty of your most cherished and revered Philharmonic offerings. Pops, Family, and education concerts, in school performances, 'specials', and community engagement events remain essential to this fantastic institution's massive reach and represent its importance to generations of Hoosier citizens.

The Fort Wayne Philharmonic is the shining artistic light in northeast Indiana. It defines who we are culturally to a level that surprises so many and helps shape the people we want to be and our children to become. I want to relay my thanks to you for supporting the Philharmonic, this vital community treasure, especially these last few years. Your ongoing generosity and commitment to our shared vision is appreciated more than I can put into words.

So, on behalf of myself and the fabulous musicians of your Fort Wayne Philharmonic we thank you and ask you to sit back, relax and enjoy the music!

Sincerely,

Andrew Constantine, Music Director

Celebrating the
arts and the joy
they bring to life
every day.



We're proud supporters of the arts, and big fans of the people behind them. Thank you, Fort Wayne Philharmonic, for helping to make Northeast Indiana a beautiful place.

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music speaks.*
~ Hans Christian Andersen

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SATURDAY, OCTOBER 8, 2022

MATINEE SERIES

FIREBIRD

2:00 p.m. | EMBASSY THEATRE

Andrew Constantine, conductor
Paul Huang, violin

GLAZUNOV	Autumn, Op. 67b, from The Seasons Bacchanal Petit adagio Variation (Le satyre)
TCHAIKOVSKY	Concerto in D major for Violin & Orchestra, Op. 35 Allegro moderato Paul Huang, violin
STRAVINSKY	Suite from The Firebird (1919 Suite) I. Introduction II. L'Oiseau de feu et sa danse & Variation de l'oiseau de feu III. Ronde des princesses IV. Danse infernale du roi Kastcheï V. Berceuse VI. Final

*This concert welcomes all ability levels. Comfort items welcome, quiet space provided and no intermission.

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SATURDAY, OCTOBER 8, 2022

THE PAUL YERGENS AND VIRGINIA YERGENS ROGERS FOUNDATION

MASTERWORKS

FIREBIRD

7:30 p.m. | EMBASSY THEATRE

Andrew Constantine, conductor
Paul Huang, violin

VERDI	Overture to La Forza del Destino
GLAZUNOV	Autumn, Op. 67b, from The Seasons Bacchanal Petit adagio Variation (Le satyre)
STRAVINSKY	Suite from The Firebird (1919 Suite) I. Introduction II. L'Oiseau de feu et sa danse & Variation de l'oiseau de feu III. Ronde des princesses IV. Danse infernale du roi Kastchei V. Berceuse VI. Final

INTERMISSION

TCHAIKOVSKY	Concerto in D major for Violin & Orchestra, Op. 35 I. Allegro moderato II. Canzonetta: Andante III. Finale: Allegro vivacissimo Paul Huang, violin
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La Forza del Destino, Overture

GIUSEPPE VERDI

Giuseppe Verdi was very much the leading and driving force of opera in Italy throughout the nineteenth century. He was born in 1813 to a family of comfortable means and by all accounts, enjoyed a well supported childhood and education. That doesn't seem to have stopped him being something of a grumbler most of his life and only in his latter years, under the influence of his wife... and with status and wealth acquired, does he appear to have mellowed somewhat.

La forza del destino was written to a commission - and fee of 60,000 francs - from the Russian Imperial Court and eventually received its premier in St. Petersburg in 1862. The plot is, typically for the genre, hysterical, far-fetched, centered around a tragic love and, laced with violence!

The overture to the opera is distinguished by the opening six chords in the brass. This 'fate motif' will return a number of times, occasionally bringing matters to a halt, but at the opening is followed by a furtive figure whose nervousness propels us forwards. The more lyrical melodies that continue the overture, and represent the different characters, are constantly overshadowed by the tragic and doom laden consequences of the fate motif in the most melodramatic of fashions!

Well, that introduces the idea of 'fate' so now let's examine its impact on the other three composers on this programme.

Alexander Glazunov, Igor Stravinsky and Pyotr Tchaikovsky were all products, one way or another, of the education and cultural life available in St. Petersburg in the latter days of Imperial Russia. Glazunov was an incredible prodigy with a famous and much storied memory but his musical style remained firmly conservative, particularly after he became director of the conservatory in St. Petersburg in 1905. His particular fate was to be immortalized by Rachmaninoff's mother for being drunk while conducting the disastrous premier of her son's Symphony No.1 in 1891. This may or not have been true, but the chances are that it was particularly when taking into account

the reminiscences of one of Glazunov's pupils, Dmitri Shostakovich, who told stories of Glazunov keeping a large bottle of alcohol under the desk from which he took sips with a long rubber tube!

The relationship between Stravinsky and Glazunov was tepid at best. From a quite well-to-do background, Stravinsky was destined initially for a career in law and his music studies were privately funded. As a youngster Stravinsky admired Glazunov enormously even to the point of creating a piano reduction of one of Glazunov's string quartets. This admiration however, was not reciprocated. Glazunov is reported to have described Stravinsky as 'unmusical' whilst Stravinsky's opinion of Glazunov later did a complete about-turn. On more than one occasion he described Glazunov as "the most disagreeable man I ever met".

Of course fate dealt Stravinsky a different hand. He was to become one of the most revered composers of the twentieth century, feted by the rich and famous, lauded by his peers and living to a grand old age! Much of this was built on the success of his first three ballet scores written for the charismatic director Serge Diaghilev and his Ballet Russe; Firebird, Petrushka and the infamous Rite of Spring. He himself would trace this interest in the stage back to attending a performance of Tchaikovsky's Sleeping Beauty at the Mariinsky Theatre when he was just 8 years old, and throughout his life Stravinsky maintained a love for ballet as well as strong admiration for Tchaikovsky.

And then, there was Tchaikovsky. I can't think of any composer who allowed himself to be governed by an external force the way Tchaikovsky did. Throughout his career and life he commented on fate as being the malevolent force "which prevents the impulse to happiness from attaining its goal, which jealously ensures that peace and happiness shall not be complete and unclouded, which hangs above the head like the sword of Damocles unwaveringly, constantly poisoning the soul. It is an invincible force that can never be overcome—merely endured, hopelessly." His later symphonies in particular are riddled with its influence to such a point that we might even think it a source of inspiration or, at least, less debilitating more defining and, shaping the outcome and nature of his musical offerings.

The Seasons: Autumn

ALEXANDER GLAZUNOV

First performed by the Imperial Ballet in St. Petersburg in 1900 in the newly opened Hermitage Theatre, *The Seasons* is an allegorical ballet in four scenes with choreography by the famed Marius Petipa who also created the choreography for Tchaikovsky's *Sleeping Beauty* and *The Nutcracker*. Glazunov and Petipa had worked together before on a number of occasions however this time there was a difference. Rather than react to Glazunov's music, Petipa drew up detailed instructions for the composer as to the outline of the action. For his part, much like Tchaikovsky before him, Glazunov took this as a challenge; "Indeed, the need to conform to the conditions of the choreography bound me, but at the same time it hardened me against possible symphonic difficulties,... I had to satisfy the wishes of the choreographer and never go beyond the limits of 16 or 32 bars, but then, weren't those very iron chains the best school for developing and nurturing a sense of form? Should we not learn freedom in chains?"

Full of optimistic charm, *The Seasons* depicts in the most colourful manner the full circle of nature's constant rebirth. I've selected the section depicting Autumn for tonight's concert not only because of its vitality but also because of the infectious joy it conveys as well as connecting us directly to the great ballet music of Tchaikovsky from the previous decade. The music itself falls into a number of sections and is a bacchanalian summation of all that has gone on prior:

Grande bacchanale des saisons:

- a. Entrée des saisons
- b. L'Hiver
- c. Le Printemps
- d. Bacchanale
- e. L'Été

The Firebird 1919 Suite

IGOR STRAVINSKY

Purely on a hunch, the great impresario Serge Diaghilev decided to offer a relatively unknown youngster the commission for a score to close his 1910 Paris season. And only ten years after Glazunov's *The Seasons*, Igor Stravinsky set us on a course that would be a major influence on the trajectory of twentieth century music.

Russian folklore provided the platform for Stravinsky to create an exotic musical background. *The Firebird* tells the tale of the evil Kastchei-the-Deathless who's raison d'être seems to be to capture beautiful princesses and turn, magically, their would-be rescuers to stone. The mission chosen by the young Prince Ivan is to destroy Kastchei and rescue the princess - but he can't do it alone! The assistance of the rare, magical and enchanting bird of the title is needed. The suite begins in the gloom of Kastchei's lair. Daring and undeterred by the risk to his own safety, the prince enters the garden and encounters the magical Firebird - you'll hear this clearly in the trills and quivering in the woodwinds and violins.

As Prince Ivan becomes even more daring he sees all of Kastchei's captives performing their ritual Khorovod, or round dance, and falls in love with the one who is destined to become his bride. But Kastchei is not alone and he and his monstrous aides have to be cast under a spell by the Firebird if Ivan is to succeed. Caught up in the 'Infernal Dance' they now hurl themselves energetically towards a state of exhaustion, a state from which there will be no escape. A serene lullaby from the bassoon hypnotizes them and while they sleep, Ivan destroys the giant egg which is the source of Kastchei's power. Dawn is signalled by the horn solo before the triumphant escape from this world of evil begins.

The original full ballet score calls for a sizeable orchestra and rendered it beyond the scope of many concert situations. But, always one to smell a financial opportunity, Stravinsky concocted a number of suites where he reduced the size of the orchestra and extracted the most dynamic and essential musical components. This suite from 1919 is the most popular and the one which the composer appeared on stage himself conducting over the next five decades. The music is an amazing blend

of colours and textures many of which emerged from the simplest of folk tunes but which Stravinsky sculpted into a new and vibrant language.

Violin Concerto

PYOTR TCHAIKOVSKY

Tchaikovsky's one and only violin concerto was less than well received at its launch. To our ears this seems surprising bearing in mind how it has risen above nearly all others in public affirmation since that time. Written in 1878 in Clarens, Switzerland, it was done so with the help and inspiration of the young violinist Yosef Kotek when Tchaikovsky was recovering from the depression induced by his recent and disastrous marriage. The history of the work's dedication is shrouded in mystery and error. The fact that it wasn't dedicated to the young Kotek was probably as much to do with the composer wanting to hide the true nature of their

relationship as to the fact that Kotek was not an internationally recognised soloist. It was dedicated initially to Leopold Auer but premiered by Adolf Brodsky! How was this? Well, it seems that Auer, who was a strong supporter of Tchaikovsky, felt that much of the violin passage work was, at that point, not suitable either to show off the violin properly or represent the musical ideas as the composer wanted them. There may well have been some truth in this as, when the work was eventually premiered in Vienna in 1881 - freshly rededicated to Brodsky - the influential critic Hanslick commented that the concerto "brought us face to face with the revolting thought that music can exist which stinks to the ear"! Thankfully, posterity has not been kind to his opinion.

-Andrew Constantine, Music Director



Recipient of the prestigious 2015 Avery Fisher Career Grant and the 2017 Lincoln Center Award for Emerging Artists, violinist Paul Huang is considered to be one of the most distinctive artists of his generation. The Washington Post remarked that Mr. Huang "possesses a big, luscious tone, spot-on intonation and a technique that makes the most punishing string phrases feel as natural as breathing," and further proclaimed him as "an artist with the goods for a significant career" following his recital debut at the Kennedy Center.

www.paulhuangviolin.com

Facebook: Paul Huang, Violinist



OCTOBER 20 & 23, 2022

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FREIMANN

LOUISE FARRENC – PIANO QUINTET

Thursday, October 20 | 7:30 p.m. | THE HISTORY CENTER

Sunday, October 23 | 2:00 p.m. | RHINEHART RECITAL HALL, PURDUE FORT WAYNE

PREVIN

Four Outings for Brass

Moderato, with energy
Blues tempo
Slowly
Vivace

Andrew Lott, trumpet
Daniel Ross, trumpet
Katie Loesch, horn
Brian Johnston, trombone
Chance Trotman-Huiet, tuba

LOUISE FARRENC

Piano Quintet No. 1 in A minor, Op. 30

Allegro
Adagio non troppo
Scherzo: Presto
Finale: Allegro

Alexander Klepach, piano
Timothy Tan, violin
Debra Welter, viola
Elizabeth Lee, cello
Adrian Mann, bass

INTERMISSION

GRIEG

String Quartet No. 1 in G minor, Op. 27

Un poco andante - Allegro molto ed agitato
Romanze: Andantino
Intermezzo: Allegro molto marcato
Lento – Presto al saltarello
Freimann Quartet

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To open the 2022-23 season of Freimann concerts, Fort Wayne Philharmonic musicians will perform three very different works written over a span of almost 200 years. This season will focus on major works by four women composers, music that has recently gained much popularity. The featured work on this program will be the first Piano Quintet by Louise Farrenc.

The concert will begin with Four Outings for Brass by the late American composer André Previn. Born in Berlin in 1929, Previn was a vital part of the American music scene for over seven decades until his death in 2019. Much like Leonard Bernstein, Previn was a “triple threat,” equally influential as a pianist, conductor and composer. At home in both the classical and jazz idioms, he accompanied numerous jazz singers from Ella Fitzgerald to Doris Day, also producing many arrangements of songs from the “Great American Songbook.” His contributions to the film and recording industries were prolific, earning him four Oscars and three Emmys. Previn’s classical compositions are no less impressive and include 14 concerti, various orchestral works, two operas, dozens of songs and much chamber music. He held the music directorship of the principal orchestras of Houston, Pittsburgh, Los Angeles, London, and most recently, the Oslo Philharmonic and Tokyo’s NHK Symphony Orchestra.

Four Outings for Brass is an imaginative piece that highlights the range and variety of techniques possible on modern brass instruments. The opening movement, “Moderato, with Energy,” is in a jaunty, dissonant jazz style and features many solo passages for the tuba. Next follows a “Blues” movement, then a lyrical, muted movement, “Slowly,” in which the trombone is given a leading role. The concluding “Vivace” is an outgoing march, high-spirited and filled with tongue-in-cheek gestures.

Louise Farrenc’s Piano Quintet No. 1 in A minor, Op. 30, was first performed in 1839. Farrenc was a French virtuoso pianist, composer and teacher only seven years younger than Schubert but living well into the mature years of Wagner. Born Jeanne-Louise Dumont, the daughter and sister of famous sculptors, she studied piano with Moscheles and Hummel and composition with Anton Reicha. In 1821 she married Aristide Farrenc, a flutist ten years her senior with whom she concertized widely. Later they settled in Paris where she held the post of Professor of Piano at the Conservatory for 30 years. There the couple opened a publishing house, Éditions Farrenc, which became one of France’s leading music publishers for over 40 years. During this time she composed many piano and chamber works, several symphonies, vocal and choral music. She also produced and edited an influential book about early music performance style, *Le Trésor des Pianistes*, and was twice awarded the Prix Chartier by the Académie des Beaux-Arts.

The first of her two piano quintets—scored the same as Schubert’s “Trout” quintet, for piano, violin, viola, cello and bass—presages the mature Romantic style of Schumann and Brahms. The first movement “Allegro” is the most substantial and establishes her mastery of composition. A beautiful slow movement follows, “Adagio non troppo,” which opens with an extended cello solo, later mirrored in the viola. Next is a brilliant and playful Scherzo, marked “Presto.” The quintet concludes with a rousing “Allegro,” spirited and energetic throughout.

After intermission the Freimann Quartet will present Edvard Grieg’s String Quartet No. 1 in G minor, Op. 27. Written in 1877 when Grieg was in his mid-30’s, this piece is very different in style from the Farrenc work, more introspective and filled with the cooler “Nordic” sound that is typical of Grieg’s music.

Grieg was born and raised in Bergen, Norway, part of a musical family. As a youngster he was taught to play the piano by his mother. In his teen years he met the family friend Ole Bull, an eminent Norwegian violinist. Recognizing the boy’s talent, Bull persuaded Grieg’s parents to send him to the Leipzig Conservatory where he studied piano and enjoyed the many concerts and recitals given in that city. He completed his studies there after four years and presented his first concert back in Bergen. Later he traveled to Denmark and stayed there for several years. Upon his return to Norway he married the soprano Nina Hagerup. During the next few decades he achieved prominence in European musical culture, meeting and gaining advice from other composers such as Liszt and Tchaikovsky. He was appointed Music Director of the Bergen Philharmonic Orchestra and together with his wife, presented a concert to Queen Victoria at Windsor Castle. In his later years, Grieg was awarded honorary doctorates from the Universities of Cambridge and Oxford. Living seven years into the 20th century, he made several gramophone recordings of his piano music and was immortalized by a museum in Trolldhaugen and a statue in Seattle.

The First String Quartet begins “Allegro molto ed agitato” after a brief introduction marked “Un poco Andante.” This music reflects Grieg’s more intense, serious side. Next comes the “Romanze: Andantino,” a lovely folk song-like movement with a breathless middle section. The Intermezzo marked “Allegro molto marcato – Più vivo e scherzando” is similar in structure to the Romanze, changing character in a contrasting central section. After a dramatic slow introduction, the “Finale: Lento – Presto al saltarello” launches into a Nordic version of the famous Italian dance, often reminiscent of the well-known “Hall of the Mountain King” from Grieg’s Peer Gynt.

-Adrian Mann

★★★★★
“BRAVO!”

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SATURDAY, OCTOBER 22, 2022

FAMILY SERIES



Saturday, October 22 | 11:00 a.m.

AUER PERFORMANCE HALL - RHINEHART MUSIC CENTER, PURDUE FORT WAYNE

Troy Webdell, conductor
 Prentis Moore, narrator

BEETHOVEN Allegro con brio from Symphony No. 5 in C minor, Op. 67 - 7 minutes

BROWN Wild Symphony - 47 minutes
 Prentis Moore, narrator

*This concert welcomes all ability levels. Comfort items welcome, quiet space and sign language interpreter provided, and no intermission.

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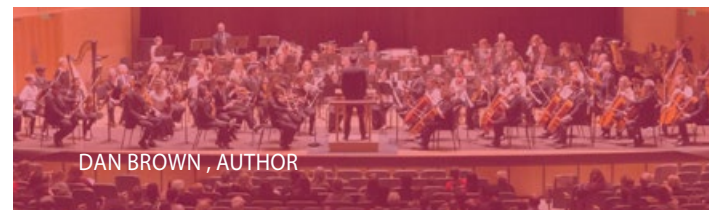
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DAN BROWN, AUTHOR



Dear Readers,

Long before I wrote stories . . . I wrote music.

My parents were both musicians and teachers, and I grew up practicing classical piano, singing in choirs, and attending LOTS of concerts. Music was a secret sanctuary for me as a child. It calmed me when I felt frustrated, was a trusted friend when I felt lonely, helped me express my joy when I was happy, and, best of all, sparked my creativity and imagination. Even now, I play piano every day— usually after I finish a long day of writing.

Music is a kind of storytelling, and the twenty-one orchestral movements in *Wild Symphony*— combined with their accompanying poems and illustrations—all work together (like a code, of sorts!) to tell a story . . . and reveal a funny or interesting side of an animal's personality. If you listen carefully, you might be able to find each animal hiding in the music. Even better, every animal in this book will share with you a simple moral . . . a fun collection of "secrets to life" that will help you on your way.

I hope you have as much fun experiencing *Wild Symphony* as I had creating it.

Sincerely,

Dan

Dan Brown, #1 New York Times best-selling author of publishing phenomenon *The Da Vinci Code*, has unleashed his latest surprise: *Wild Symphony*, the new illustrated children's book and orchestral music recording by the writer himself. From the joyous rhythms of "Bouncing Kangaroo" to the mysterious melodies of "Wondrous Whale" to the hair-raising harmonies of "Brilliant Bat," the nearly two dozen movements of *Wild Symphony* correspond to an animal featured in the picture book. *Wild Symphony* reveals the author as a lifelong musician and composer who counts himself among those inspired at a young age by Peter and the Wolf, *The Carnival of the Animals*, and *The Young Person's Guide to the Orchestra*. Featuring music produced by Bob Lord and PARMA Recordings and performed by the Zagreb Festival Orchestra, the orchestral recording is Brown's first official music release since his writing career began. "My intent with *Wild Symphony* is to provide a fun, fresh opportunity for families, parents, children, and people of all ages to reconnect with the magical experience of classical music," says Brown. *Wild Symphony* is a very wild symphony indeed, and offers a refreshingly real experience for children of all ages..



SATURDAY, OCTOBER 29, 2022

THE PAUL YERGENS AND VIRGINIA YERGENS ROGERS FOUNDATION

MASTERWORKS

CARMINA BURANA

7:30 p.m. | EMBASSY THEATRE

Andrew Constantine, conductor
Brett Deubner, viola
Andrea Carroll, soprano
Patrick Muehleise, tenor
Christian Bowers, baritone
Fort Wayne Philharmonic Chorus, Benjamin Rivera, Director
Fort Wayne Children's Choir, Jonathan Busarow, Director
PFW University Singers — William Sauerland, Director of Choral Studies

- BERNSTEIN** Three Dance Episodes from *On the Town*
The Great Lover
Lonely Town (Pas de deux)
Times Square: 1944
- O'MALLEY** Concerto for Viola and Orchestra "The Horizons"
World premiere
Brett Deubner, viola
- INTERMISSION**
- ORFF** *Carmina Burana* (Songs of Beuren)
FORTUNA IMPERATRIX MUNDI (Fortune, Empress of the World)
O Fortuna
Fortune plango vulnera
PRIMO VERE (In Springtime)
Veris leta facies
Omnia Sol temperat
Ecce gratum

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Virginia Yergens
Rogers Foundation

Supporting artist sponsor:



UF DEM ANGER (On the Green)
Tanz
Floret silva
Chramer, gip die varwe mir
Reie
Were diu werlt alle min
IN TABERNA (In the Tavern)
Estuans interius
Olim lacus colueram
Ego sum abbas
In taberna quando sumus
COUR DAMOURS (The Court of Love)
Amor volat undique
Dies, nox et omnia
Stetit puella
Circa mea pectora
Si puer com puellula
Veni, veni, venias
In trutina
Tempus est iocundum
Dulcissime
BLANZIFLOR ET HELENA (Blanziflor and Helena)
Ave formosissima
FORTUNA IMPERATRIX MUNDI (Fortune, Empress of the World)
O Fortuna

On the Town, Three Dance Episodes

LEONARD BERNSTEIN

Dating from 1944 *On the Town* was a Broadway musical based on Jerome Robbins' ballet of the same year, *Fancy Free*. Whilst both the ballet and musical utilized Bernstein's music, when it came to the 1949 movie starring Gene Kelly and Frank Sinatra amongst others, all but four of the original songs were replaced by Hollywood written numbers. However, the musical content wasn't just limited to songs and as Bernstein himself wrote, it seemed "only natural that dance should play a leading role in the show *On the Town* since the idea of writing it arose from the success of the ballet *Fancy Free*."

The storyline explores the adventures of a group of three sailors on a 24-hour shore leave in New York. In the first episode, *Dance of The Great Lover*, Gabey falls asleep on the subway and dreams about the object of his affections, *Miss Turnstiles*. In the second episode, *Pas de Deux*, the mood is much more reflective with Bernstein's tune *Lonely Town*, accompanying a moment where Gabey witnesses a scene described as, "both tender and sinister, in which a sensitive high-school girl in Central Park is lured and then cast off by a worldly sailor."

The final episode, *Times Square Ballet* incorporates the immortal "New York, New York" and was described by Bernstein as being "a more panoramic sequence in which all the sailors congregate in Times Square for their night of fun."

Viola Concerto "The Horizons"

PATRICK O'MALLEY

It's always a great thrill to be able to celebrate and perform the music of 'one of our own!' Fort Wayne native Patrick O'Malley has been described as a composer of orchestral, chamber, and media music who is inspired by mysterious dichotomies in nature and art, writing music that often embraces abstract worlds and emotions rather than concrete images. Through balancing challenging techniques and traditional expression, Patrick's goal is to ignite the listener's imagination and memory in enduring ways. His works have been performed across the United States and also in Europe.

Most recently, Patrick O'Malley has been recognized or performed by organizations including the Albany, Minnesota and Milwaukee Symphonies, as well as ourselves

here in Fort Wayne. In addition, he has been a part of the Los Angeles Philharmonic's National Composer Intensive, as well as benefiting from The ASCAP Morton Gould Award, and The Aaron Copland House Residency. He was named Composer of the Year by the Sioux City Symphony in 2018, and made his Carnegie Hall debut with the New York Youth Symphony in 2021. O'Malley's film music has been heard at festivals around the country, and he also serves as the arranger and a conductor for the video game concert series Journey LIVE with composer Austin Wintory. Patrick completed his master's and doctoral degrees in music at the University of Southern California where he studied with Andrew Norman and Sean Friar. He divides his time between living in Los Angeles, California, and Lake Charlevoix, Michigan.

Who better to describe the music than the composer himself:

- I. Fantasia - Crystal Visions
- II. Scherzo - Ventures and Motions
- III. Adagio - Solitary Compass
- IV. Finale Deciso

"My viola concerto concerns itself with a process of rejuvenation, beginning in a place of stasis and uncertainty, and moving to a hopeful look towards the future (the Horizons). The piece is in four continuous movements, each exploring a different emotional landscape and lasting a total of 25 minutes. The first movement begins with gently frozen textures in the orchestra, with the viola "trapped" to only playing a single note at a time, like a beautiful tree or statue encased in ice. Eventually the soloist breaks free of this encasement with a simple tune evolving into a flowing cadenza, the orchestra gradually enraptured by its sounds. Filled with new life (heralded by a trumpet fanfare), the second movement is a tribute to fun and mischief, alternating between rambunctious passages for both soloist and orchestra, and more introspective moments as if discovering some beautiful scene in nature. The third movement explores a scene of contemplation, quietly reflecting on some dream or desire. The finale rouses the ensemble out of this rest with a short but energetic romp, capturing a spirit of rejuvenation and confidence for the future.

In order to suggest a sense of growing exuberance, each of the movements is shorter than the previous one; a "reverse-telescope" form that, for me, focuses the experience into an uplifting core of energy."

-Patrick O'Malley, composer

Carmina Burana

CARL ORFF

Europe in the 1930s must have seemed like a world poised on the edge of dramatic change. The future was going to be either wonderfully enlightened and optimistic or, tragically catastrophic and brutal. Sadly, it turned out to be the latter.

In the cultural world, artists were striving to develop new languages with more direct ways of communication. Many, like the composers Vaughan Williams and Bartok, sought out simple folk music and the like to try and preserve cultural identity. The German composer Carl Orff however, went back to a much earlier time via the collated writings - poems and dramatic texts - of a troupe of medieval monks and their hangers-on known collectively as goliards!

Orff's Carmina Burana, or Songs of Beuren (an area of Bavaria) used around 24 poems from this set dating back to the 11th, 12th and 13th centuries. Most are in secular Latin and some in Middle High German or Old French - the salient point for today's listener is, of course, that we don't understand their ribald and bawdy content!

Right from the very beginning though, with its petrifying first chord and the chorus intoning 'Fortune', we know this is a musical journey like no other we've experienced before. What is Orff doing that's so new and why am I, the innocent listener, powerless to resist this eviscerating sound?

Well, it's simple - in the literal sense! Carl Orff decided to eschew many of the trappings of the highly sophisticated compositional language he was brought up on. He reverts to fundamentals of rhythm, often repetitive and primal, and keeps melodies simple and harmony as static as possible. Combining this with truly gargantuan performing forces he created a musical feast which caused Carmina Burana to become one of the most popular concert works ever.

On stage you'll see and hear a huge orchestra including two pianos and an array of percussion instruments, a large chorus, children's chorus and three vocal soloists. The journey they take us on is one which

celebrates the changing of the seasons, and the joys and frailty of life - all framed by "Fortune, Empress of the World". We'll hear the painful agonies of a roasting swan - the one and only tenor solo - and the lusty and raucous singing of the men In the Tavern. We'll hear swooning lyricism from The Court of Love and the gentle rustling of trees and chirping of birds in Spring.

Carmina Burana is just as Carl Orff hoped it would be, an experience. It's both life-affirming and sonically exhilarating. But it also, and this is almost without intent, causes us to leave the concert hall wondering if we're now left with more questions than answers to many of life's imponderables!

-Andrew Constantine, Music Director



American violist Brett Deubner has established himself as one of the foremost violists of his generation. As a sought after soloist who has performed with orchestras on five continents, Deubner has redefined the role of "solo artist" and given the viola a new standing in the world of classical music through his virtuosity, commitment to championing new music and dedication to fostering the next generation's young artists.

As a concerto soloist, Deubner's debut with the Grammy award-winning New Jersey Symphony Orchestra premiering Lalo Schifrin's Triple Concerto resulted in numerous subsequent engagements throughout the U.S. and abroad. Deubner went on to perform worldwide as one of this century's most important viola soloists appearing with more than 80 orchestras in 11 countries to unanimous approval for "the warmth and sparkling" quality of his playing. (Doblinger Press, Vienna) To date Deubner has received over 50 viola concertos composed and dedicated to him and he has made 20 CDs on various labels such as Naxos, Centaur, Innova and Albany to critical acclaim and glowing reviews.

In 2017 Deubner received the United States Congressional Certificate of Recognition for his commitment to music and education. In 2019 Deubner received a Latin Grammy nomination for "Best Classical CD Recording" for his recording of Houston Dunleavy's Concerto "A Kiss Before the World's End" with the Orquesta de Heredia of Costa Rica. He is a recipient of the 2022 Global Music Awards Silver Medal for his recording "Transfiguration" an album of works by Stanley Grill for two, three and four violas of which he recorded all the parts.

In 2022-2023 Brett Deubner will perform 10 viola concertos with orchestras in North and South America as well as Europe. In addition to recording with Brett's piano partner Allison Brewster Franzetti in a highly acclaimed debut album "Mother Earth," this season he will release his debut "Solo" album featuring works composed for him. In the fall of 2022 he will make concerto recordings in Prague with the Czech Chamber Philharmonic and in Estonia with the Laanesaarte Kammerorkester.

A devoted and passionate chamber music collaborator Deubner has performed with Pinchas Zukerman, Joseph Kalichstein, Andre Michel-Schub, the Tokyo Quartet, Vermeer Quartet, Colorado Quartet clarinetists Guy Deplus and Alexander Fiterstein, as well as flutists Ransom Wilson and Carol Wincenc. Brett Deubner makes his home in the New York Metropolitan area where he is currently on the string faculty of the Aaron Copland School of Music at Queens College in New York. He is on the faculty of the Round Top Festival in Texas. He plays on a viola made for him by Alejandro Bacelar and is officially endorsed by D'Addario, the world's largest strings manufacturer, as a solo artist who uses the Kaplan Amo strings exclusively.

ANDREA CARROLL, SOPRANO



Hailed by Opera News for her “strong, vibrant soprano” with a “rich, dark low register and gleaming top,” soprano Andrea Carroll begins the 2020-21 season in her company debut with San Diego Opera as Musetta in *La bohème*. She appears later in the season in her debut at the Wiener Musikverein as soprano soloist in Beethoven’s *Symphony No. 9*, and returns to Garsington Opera as Adèle in *Le comte Ory*. She was scheduled to make her debut this season at the Metropolitan Opera as Zerlina in *Don Giovanni*.

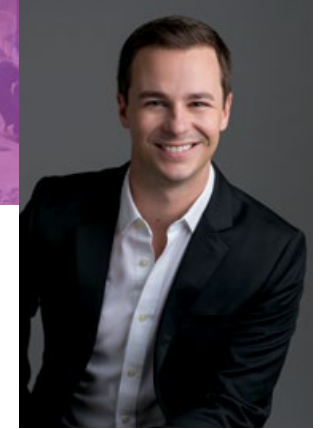
In the 2019-20 season Carroll debuted with Den Norske Opera in Oslo as Adina in *L’elisir d’amore*, The Dallas Opera as Pamina in *Die Zauberflöte*, and the Tokyo Philharmonic as Micaëla in *Carmen*. She returned to the Vienna State Opera for performances of Gretel in *Hänsel und Gretel*, Pamina in *Die Zauberflöte*, Norina in *Don Pasquale*, and Zerlina in *Don Giovanni*, with additional scheduled performances of Oscar in *Un ballo in Maschera* and Susanna in *Le nozze di Figaro*.

Recent performances include as Leïla in *Les pêcheurs de perles*, Maria in *West Side Story*, and Mary Bailey in the world premiere of Jake Heggie’s *It’s a Wonderful Life* at Houston Grand Opera; Gilda in *Rigoletto* with Palm Beach Opera and Opera Santa Barbara; and Micaëla in *Carmen* with Opera San Antonio. As an ensemble member of the Vienna State Opera, she has sung the roles of Musetta in *La bohème*, Adina in *L’elisir d’amore*, Nanetta in *Falstaff*, Susanna in *Le nozze di Figaro*, Gilda in *Rigoletto*, and Woglinde in *Das Rheingold/Götterdämmerung*. She created the title role in the worldpremiere of Johanna Doderer’s *Fatima* as well as the role of Kitty in the world premiere of *Die Weiden* by Johannes Maria Staud, both at the Vienna State Opera.

Carroll has appeared with the Washington National Opera as Rosalba in *Florenzia en el Amazonas*; Seattle Opera as Echo in *Ariadne auf Naxos*; Utah Opera as Rosalba in *Florenzia en al Amazonas* and Leïla in *Les pêcheurs de perles*; Fort Worth Opera as Susanna in *Le nozze di Figaro*; Garsington Opera as Mélisande in *Pelléas et Mélisande*; and Gotham Chamber Opera as Princess in *El gato con botas*. As a member of the Houston Grand Opera Studio she sang the roles of Musetta in *La bohème*, Adele in *Die Fledermaus*, Anne Egerman in *A Little Night Music*, the Plaintiff in *Trial by Jury*, and Woglinde in a new production of *Das Rheingold*.

Carroll performed the roles of Julie Jordan in *Carousel* and Rose Segal in John Musto’s *Later the Same Evening* at the Glimmerglass Festival, as well as Corinna in Rossini’s *Il viaggio a Reims* and Zerlina in *Don Giovanni* at the Wolf Trap Festival. She is a recipient of a 2018 Richard Tucker Foundation Career Grant

PATRICK MUEHLEISE, TENOR



Praised for his “real musicality and finely executed coloratura,” Patrick Muehleise is an acclaimed American tenor specializing in a wide variety of concert soloist repertoire and known for his “beautiful, evenly produced lyric tenor” and “pure tone.” Recent engagements include Mozart’s *Requiem* with Xian Zhang at the Aspen Music Festival, Monteverdi’s *Vespers of 1610* under the baton of Jane Glover, Mendelssohn’s *Elijah* with Fort Wayne Philharmonic, Handel’s *Messiah* with Winston-Salem Symphony, Bach’s *B Minor Mass* with Bach Akademie Charlotte, Reich’s *The Desert Music* with New World Symphony, Orff’s *Carmina Burana* with Long Beach Camerata, Rossini’s *Petite messe solennelle* with the University of Wisconsin-La Crosse; and continues this season performing Bach’s *BWV 106* with Aspen Festival Orchestra under the baton of Robert Spano, Beethoven’s *Symphony No. 9* in Chicago’s Symphony Hall with the Chicago Bar Association Symphony Orchestra, Bach’s *Coffee Cantata*, Handel’s *Messiah* and *Acis and Galatea* with Seraphic Fire, Bach’s *B Minor Mass* with Back Bay Chorale of Boston, Mozart’s *Requiem* with University of Wisconsin-La Crosse, and a solo recital on the Lake Wales Arts Council’s Concert Series.

This season, Patrick continues his residency at UCLA for the second academic year and will return to the world-renowned Aspen Music Festival for his second year as Artist-Faculty in partnership with the Grammy-nominated Seraphic Fire Professional Choral Institute.

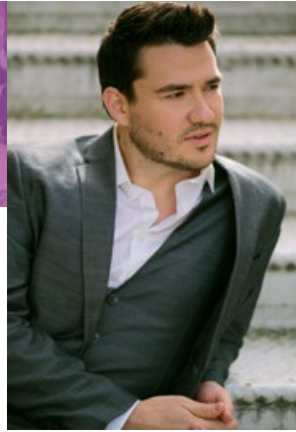
Mr. Muehleise was named the 2019 tenor recipient of The American Prize Chicago Oratorio Award and in 2016 he was nominated for a Grammy Award in the Best Choral Performance category for his collaboration on True Concord’s album “*Far In The Heavens: Choral Music of Stephen Paulus*” and can be heard on seven nationally released recordings with Grammy-nominated and award-winning ensembles.



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CHRISTIAN BOWERS, BARITONE



American baritone Christian Bowers, praised by Opera News for his “warm, well-knit baritone”, and by BroadwayWorld.com for his “strong, clear voice”, is quickly making a name for himself at home and abroad as a leading interpreter of the baritone repertoire. Mr. Bowers recently made his role debut as the title character in Don Giovanni at Teatru Manoel in Malta. Performances as Guglielmo in Così fan tutte saw the completion of a Mozart/DaPonte collaboration with Teatru Manoel.

His 2019-2020 season included his Arizona Opera debut as Lassiter in Riders of the Purple Sage and Count Almaviva in Le nozze di Figaro with Maryland Lyric Opera, which was canceled due to Covid-19. Engagements for 2018-2019 included a return to Washington National Opera as Ponchel in Silent Night, Vicomte de Valmont in Quartett with Theater Dortmund, and Enrico in Lucia di Lammermoor with the Festival Lyrique-en-mer.

A busy 2017-2018 season saw Mr. Bowers returning to favorite roles such as Escamillo in Carmen (Utah Opera), Maximilian in Candide (Théâtre du Capitole de Toulouse and Opéra National de Bordeaux), Count Almaviva in Le nozze di Figaro (Pittsburgh Opera and Teatru Manoel in Malta), and The Pilot in The Little Prince (Washington National Opera & Glimmerglass Festival). He added the role of Emile de Becque in South Pacific (Annapolis Opera) and performed Duruflé’s Requiem with the National Symphony Orchestra. In addition, he sang Fiorello in Il barbiere di Siviglia with Washington National Opera and was asked to jump in last minute as Maximilian in Candide with the company. 2016-2017 performances included singing Escamillo in Carmen and Captain Corcoran in HMS Pinafore with Shreveport Opera and reprising the role of Figaro in Il barbiere di Siviglia with Opera Project Columbus. He also covered Simon Thibault and Father Arguedas in the world premiere of Bel Canto at the Lyric Opera of Chicago.

Mr. Bowers prides himself on his collaborations with leading creators of contemporary American music. He has especially worked closely with his longtime friend and neighbor Lee Hoiby, and has collaborated with Rachel Portman, Jake Heggie, Lori Laitman, Huang Ruo, Theodore Morrison, and Gene Scheer. Mr. Bowers’ performance as Clyde Griffith in Tobias Picker’s An American Tragedy at The Glimmerglass Festival in 2015 was received to great acclaim. Opera Today said, “The central role of Clyde Griffiths is a huge sing and baritone Christian Bowers was every inch the heart of the piece.”

Mr. Bowers is an alumnus of the Cafritz Young Artists of Washington National Opera. While with WNO, he performed many roles including Schaunard in La bohème, The Pilot in The Little Prince, Second Commissioner/ First Officer in Dialogues of the Carmelites, The Chirurgo in La forza del destino, Dancaïro in Carmen, and Stubb in Moby-Dick. Prior to joining WNO, he attended the prestigious Academy of Vocal Arts (AVA) in Philadelphia, where he performed Hermann in Les contes d’Hoffmann, Belcore in L’elisir d’amore, Renato in Un ballo in maschera and Figaro in Il barbiere di Siviglia. He has also participated in training programs with the Glimmerglass Festival, Santa Fe Opera, and Sarasota Opera and made his professional debut in April of 2013 as Masetto in Opera Colorado’s production of Don Giovanni.

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SATURDAY, NOVEMBER 5, 2022

MATINEE SERIES

SUPERHERO SOUNDTRACK

2:00 p.m. | EMBASSY THEATRE

Stuart Chafetz, conductor

WILLIAMS (Custer)	Summon the Heroes
SILVESTRI (O'Loughlin)	Captain America March
SILVESTRI (Martinez)	Main Theme from The Avengers
ROSSINI	Galop from William Tell Overture
KORNGOLD (Mauceri)	Robin Hood and His Merry Men from The Adventures of Robin Hood
GREGSON-WILLIAMS (Lopez)	Wonder Woman
ELFMAN (Bartek)	Theme from Batman
ELFMAN (Wasson)	Music from Spider-Man
GIOACCHINO (Holcombe)	Music from The Incredibles
WILLIAMS	Love Theme from Superman

*This concert welcomes all ability levels. Comfort items welcome, quiet space provided and no intermission.

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SATURDAY, NOVEMBER 5, 2022

SWEETWATER POPS SERIES

POPS

SUPERHERO SOUNDTRACK

7:30 p.m. | EMBASSY THEATRE

Stuart Chafetz, conductor

WILLIAMS (Custer)	Summon the Heroes
SILVESTRI (O'Loughlin)	Captain America March
SILVESTRI (Martinez)	Main Theme from The Avengers
POWELL	X-Men: The Last Stand
OTTOMAN (Intrabartolo)	Suite from Fantastic Four: Rise of the Silver Surfer
ROSSINI	Galop from William Tell Overture
KORNGOLD (Mauceri)	Robin Hood and His Merry Men from The Adventures of Robin Hood
GREGSON-WILLIAMS (Lopez)	Wonder Woman
HORNER	To the Rescue from The Rocketeer

INTERMISSION

WAGNER	Ride of the Valkyries
ELFMAN (Bartek)	Theme from Batman
ELFMAN (Wasson)	Music from Spider-Man
GIOACCHINO (Holcombe)	Music from The Incredibles
WILLIAMS	Love Theme from Superman
ZIMMER (Ford)	Suite from Man of Steel



STUART CHAFETZ, CONDUCTOR



Stuart Chafetz is the Principal Pops Conductor of the Columbus Symphony and Principal Pops Conductor of the Chautauqua and Marin Symphonies. Chafetz, a conductor celebrated for his dynamic and engaging podium presence, is increasingly in demand with orchestras across the continent and this season Chafetz will be on the podium in Detroit, Ft Worth, Naples, Buffalo, North Carolina and Seattle. He enjoys a special relationship with The Phoenix Symphony where he leads multiple programs annually.

He's had the privilege to work with renowned artists including Leslie Odom, Jr., En Vogue, Kenny G, Chris Botti, 2 Cellos, Hanson, Rick Springfield, Michael Bolton, Kool & The Gang, Jefferson Starship, America, Little River Band, Brian McKnight, Roberta Flack, George Benson, Richard Chamberlain, The Chieftains, Jennifer Holliday, John Denver, Marvin Hamlisch, Thomas Hampson, Wynonna Judd, Jim Nabors, Randy Newman, Jon Kimura Parker and Bernadette Peters.

He previously held posts as resident conductor of the Milwaukee Symphony Orchestra and associate conductor of the Louisville Orchestra. As principal timpanist of the Honolulu Symphony for twenty years, Chafetz would also conduct the annual Nutcracker performances with Ballet Hawaii and principals from the American Ballet Theatre. It was during that time that Chafetz led numerous concerts with the Maui Symphony and Pops. He's led numerous Spring Ballet productions at the world-renowned Jacobs School of Music at Indiana University.

When not on the podium, Chafetz makes his home near San Francisco, CA, with his wife Ann Krinitsky. Chafetz holds a bachelor's degree in music performance from the College-Conservatory of Music at the University of Cincinnati and a master's from the Eastman School of Music.

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SUNDAY, NOVEMBER 13, 2022

YOUTH ORCHESTRAS

SCHUBERT UNFINISHED

Sunday, November 13 | 4:00 p.m. | THE HISTORY CENTER

AUER PERFORMANCE HALL, RHINEHART MUSIC CENTER, PURDUE FORT WAYNE

Troy Webdell, conductor

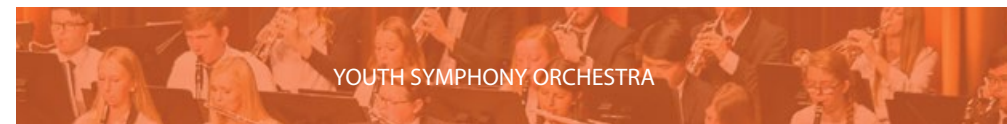
Our Fort Wayne Philharmonic Youth Orchestras kick off their 2022 - 2023 season with the dramatic Symphony No. 8 "Unfinished" by Franz Schubert, and Midwest premieres by Indian American composer Reena Esmail and Italian composer Salvatore Di Vittorio

JUNIOR STRINGS ORCHESTRA

BACH	Brandenburg Concerto No. 5 I. Allegro moderato
SCHUBERT	Theme and Variations from The Trout Quintet
ESMAIL	Acharanga *Midwest Premiere*

YOUTH SYMPHONY ORCHESTRA

ROSSINI/RESPIGHI	Dances from La Boutique Fantasque (The Fantastic Toyshop) I. Tarantella II. Can Can
DI VITTORIO	Ode Corelliana *Midwest Premiere*
SCHUBERT	Symphony No. 8 "Unfinished" I. Allegro moderato II. Andante con moto
STRAUSS	Thunder & Lightning Polka



YOUTH SYMPHONY ORCHESTRA

VIOLIN 1

Karissa Brath, Concertmaster * Q
Kyra Wagmeister, Assist Concertmaster * Q
Daniel Liu
Jonah Zimmerman
Ethan Walker
Kerrigan Lichtsinn
Gretchen Lowe

VIOLIN 2

Jessica Tian, Principal *
Frank Cai, Assist Principal *
Mackenzie Evans
Grant Lyons
Sara Gierke
Bianca Mast
Shae Lockett
Bonnie Allyn
Megan Reeves
Elliot Bentley

VIOLA

Grace Buchanan, Principal * Q
Juliette Mikautadze, Assist Principal *
Collin Campbell
Nia Byers
Dontal Gaspy

CELLO

Edward Sun, Principal * Q
Maria Tan, Assist Principal *
Daniel Gruber
Garrett Park
Bethany Perkins
Ian Parrott
Joshua Musch
Anthony Salerno
Adelyn Hower
Maxwell Hartman

BASS

Miles Fritsch, Principal *
Preston Reeves

FLUTE

Adisyn Nichols, Principal
Sophia Zhang

OBOE

JP Meyer

CLARINET

Edward Ng, Principal
JP Meyer (oboe)
Rushil Srikakolapu
Abigail Thomas
Grant Tudor

BASSOON

Ben Morton, Principal
Payton Kempton
Melanie Parker

HORN

Noah Haefner, Principal
Mason Brindle

TRUMPET

Jozlyne Schwartz, Principal
Steven Winn

TROMBONE

Timmie Perritte, Principal
Dominick Marra
Calvin Brown (bass)

PERCUSSION

Levi Brath, Principal
Kenny Wang
Lilly Buchanan

PIANO

Kenny Wang

* denotes Premier Strings
Q denotes Premier String Quartet



JUNIOR STRINGS ORCHESTRA

VIOLIN 1

Melissa Tan, Concertmaster
Bella King, Assist Concertmaster
Ameerah Bahemia
Kiley Woods
Jackson Monnier
Piper McGregor
Rafael Cucueco
Joel Heist
Bailey Bergdall

VIOLIN 2

Amelia Little, Principal
Ashley Yuan
Juniper Lanning
Michael Liu
Seamus Bauer
Adelyne Mynhier

Karlee Walworth
AnnaLeah Alexander
Alice Osei

VIOLA

Manhattan Morrissey, Principal
Maeve Ohlinger
Gavin Lass

CELLO

Tristan Lee, Principal
Joshua Stark
Jason Zhang
DJ Gleason
William Bade

BASS

Granville Pitts, Principal

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DECEMBER 9, 10, 17, & 18 2022

SWEETWATER POPS SERIES

HOLIDAY POPS

Friday, December 9, 2022 | 7:30 PM
Saturday, December 10, 2022 | 2:00 PM
Saturday, December 10, 2022 | 7:30 PM
Saturday, December 17, 2022 | 7:30 PM
Sunday, December 18, 2022 | 2:00 PM

EMBASSY THEATRE

Caleb Young, conductor
Dee Daniels, vocalist
Shelby Lewis, stage director
Fort Wayne Philharmonic Chorus, Benjamin Rivera, director
Fort Wayne Children's Choir, Jonathan Busarow, director

Holiday Pops Chorale, Benjamin Rivera, director
Alexia Rivera, soprano
Kathryn Duncan, alto
John Concepcion, tenor
Dan Richardson, baritone

Fort Wayne Dance Collective, Mandie Kolkman, artistic director
Rachel Jones, dancer
Hannah Bond-Gentie, dancer
Hayley Barnfield, dancer
Heather Closson, dancer

TRADITIONAL (JACKFERT) I Saw Three Ships

MENDELSSOHN/
WESLEY (TYZIK) Hark! The Herald Angels Sing

TRADITIONAL/WADE
(TYZIK) O Come All Ye Faithful

TRADITIONAL (DRAGON) The Twelve Days of Christmas

LAURIDSEN (DACKOW) O Magnum Mysterium

HOPKINS (TYZIK) We Three Kings



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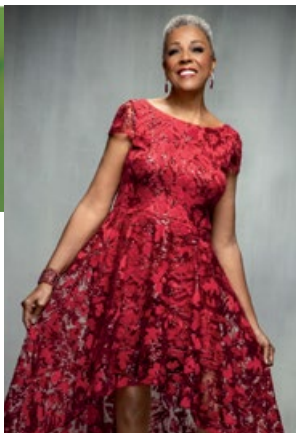


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SILVESTRI AND BALLARD	Suite from Polar Express
WILLIAMS	Somewhere in my Memory from Home Alone
RIMSKY-KORSAKOV	Dance of the Buffoons from The Snow Maiden
COOTS/GILLESPIE/ JAVITS/SPRINGER	Santa Tap

INTERMISSION

COLERIDGE-TAYLOR	Christmas Overture
TRADITIONAL (TYZIK)	God Rest Ye Merry, Gentlemen
GRUBER/MOHR (TYZIK)	Silent Night
MANN	LIGHTSONGS - A Chanukah Medley
SMITH/RAYE	Jing-a-Ling, Jing-a-Ling
HAYES	Blue Christmas
HANDEL	Hallelujah Chorus from Messiah
TRADITIONAL (NORRIS)	Christmas Pops Sing-Along
WILLIAMS	Merry Christmas from Home Alone



Dee Daniels is an accomplished vocalist and musician who passionately delivers timeless performances in multiple genres that include: jazz, blues, gospel, and her original compositions. Her newest CD, *The Promise*, has garnered awards in multiple categories from the Global Music Awards, and Spiritual Artist of the Year from the Western Canada Music Awards. A sultry songsmith and master of storytelling, she has performed for royalty and international dignitaries on multiple occasions and has an extensive list of performances with combos and big bands. Her international career includes performances across Europe, the United Kingdom, Russia, Australia, South America, Hong Kong, Japan, India, Egypt, twelve African countries, and throughout North America.

She crossed the threshold of the classical world with the creation of her spellbinding Symphony Pops programs, "Great Ladies of Swing", "The Great American Swing Book", "A Night Out With The Boys", "The Soul of Ray: The Music of Ray Charles", and "Red, Hot, and Blues". She shares a successful Pops program with Juno Award winner, Denzal Sinclair, entitled "Unforgettable: 100 Years of Nat and Natalie Cole". Dee has performed and recorded with orchestras throughout North America and abroad. In addition to her accredited presence and magnetic prowess on keys, Daniels adds a spell-binding four-octave plus vocal range to her potent, natural, and unique spin on every song she touches.

Her vocal style was born deep in the gospel roots of her stepfather's Baptist church choir in Oakland, California, refined through the R&B era, and smoothly polished during a five-year stay in The Netherlands and Belgium from 1982 to 1987. Dee Daniels has performed and/or recorded with the who's who of the Jazz world including Jazz legends: Clark Terry, Mulgrew Miller, Claudio Roditti, Benny Green, Houston Person, John Clayton, Russell Malone, Wycliffe Gordon, Cyrus Chestnut, Ken Peplowski, Kenny Barron, Bill Mays, Jeff Clayton, Benny Golson, Grady Tate, Toots Thielemans, Jeff Hamilton, Monty Alexander, Steve Wilson, Marvin Stamm, Lewis Nash, Kenny Washington, Norman Simmons, Hank and Elvin Jones, Dennis Mackrel, Martin Wind, Bucky Pizzarelli, Helen Sung, Christian McBride, David Young, Neil Swainson, Dave Stryker, Bruce Forman, Victor Lewis, and many, many more.

Dee was 2021/20 winner of the Western Canada Music Awards Spiritual Artist of the Year for her latest CD release, *The Promise*. In 2020 the National Congress of Black Women of Canada honored Dee with a Legacy Award; in 2010 she received a nomination for an Atlanta Theater's Suzi Bass Award; in 2009 received an Honorary Doctorate Degree of Fine Arts and the 2008 President's Award, both from Capilano University; a recipient of the prestigious and most coveted Commemorative Medal for the Golden Jubilee of Her Majesty Queen Elizabeth II. 2003 saw her induction into the University of Montana's School of Fine Arts Hall of Honor; a 1997 University of Montana Distinguished Alumni Award; a 2002 induction into the British Columbia Entertainment Hall of Fame and member of Vancouver's Granville Street Walk of Fame are a testament to her dedication to music.

Dee has cultivated a diverse career that has also seen her on theatre stages including the 2009 premiere of New York choreographer, Twyla Tharp's, musical, *Come Fly Away*, and the critically acclaimed musical, *Wang Dang Doodle* at the Arts Club in Vancouver, BC. She is an inspirational speaker with keynote addresses being delivered at the Women's CEO & Senior Management Summit in Toronto, the British Columbia Music Teachers Conference, commencement addresses at Capilano University, and many more.

An internationally respected vocal clinician, adjudicator, and mentor, Dee presents clinics, workshops, and master classes globally. In 2019 she joined the faculty of the Conservatory of Music at the University of the Pacific (CA); served on the President's Advisory Council for the Jazz Education Network (JEN) from 2016 - 2018; was Artistic Director for the West Coast's DeMiero Jazz Fest from 2011 to 2018; created the Dee Daniels Jazz Vocal Scholarship awarded at the DeMiero Jazz Festival in Edmonds, WA in 2017; was on the faculty of the vocal department of the Aaron Copland School of Music at Queens College (NY) 2013 - 2014. In 2013, she created the week-long Dee Daniels Vocal Jazz Workshop Camp at the Sitka Fine Arts Camp; from 2001 through 2017, she was the creator and donor for the Dee Daniels Jazz Vocal Scholarship at the Capilano University in North Vancouver, BC and from 2017 to the present, the scholarship continues at the DeMiero Jazz Festival. She was the first artist to serve on the Advisory Board of the Lionel Hampton International Jazz Festival (2002 - 2008), and has received several awards for her contribution in the field of music performance, music education, and community service.

Dee has several CDs as a leader to her credit in addition to being a guest artist on CDs of other artists, and on compilation CDs internationally. Visit www.deedaniels.com for further information.

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MESSIAH BY CANDLELIGHT

Friday, December 16 | 7:30 p.m.
AUER PERFORMANCE HALL, RHINEHART MUSIC CENTER, PURDUE FORT WAYNE

Benjamin Rivera, conductor
Fort Wayne Philharmonic Chorus, Benjamin Rivera, director
Josefen Stoppelenburg, soprano
Ashlee Bickley, mezzo-soprano
Cameo Humes, tenor
Ryan Cox, baritone

HANDEL Messiah, HWV 56

PART ONE

Recitative: "Comfort ye, my people"
Aria: "Every valley shall be exalted"
Chorus: "And the glory of the Lord"
Recitative: "Behold, a virgin shall conceive"
Aria: "O thou that tellest good tidings to Zion"
Recitative: "For, behold"
Aria: "The people that walked in darkness"
Chorus: "For unto us a Child is born"
Pifa (Pastoral Symphony)
Recitative: "There were shepherds"
Chorus: "Glory to God"
Aria: "Rejoice greatly"
Recitative: "Then shall the eyes of the blind"
Aria: "He shall feed His flock"
Chorus: "His yoke is easy"

INTERMISSION

PART TWO

Chorus: "Behold the Lamb of God"
Aria: "He was despised"
Chorus: "Surely He hath borne our griefs"
Chorus: "And with His stripes we are healed"
Chorus: "All we, like sheep, have gone astray"
Recitative: "Thy rebuke hath broken His heart"
Aria: "Behold, and see"
Recitative: "He was cut off"

Aria: "But Thou didst not leave"
Chorus: "The Lord gave the Word"
Aria: "How beautiful are the feet"
Chorus: "Their sound is gone out"
Aria: "Why do the nations so furiously rage together"
Chorus: "Let us break their bonds asunder"
Chorus: "Hallelujah"

PART THREE

Aria: "I know that my Redeemer liveth"
Chorus: "Since by man came death"
Recitative: "Behold I tell you a mystery"
Aria: "The trumpet shall sound"
Recitative: "Then shall be brought to pass"
Duet: "O death, where is thy sting?"
Chorus: "But thanks be to God"
Chorus: "Worthy is the Lamb"

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Born in the north-east of England, Andrew Constantine began his musical studies on the cello. Despite a seemingly overwhelming desire to play football (soccer) he eventually developed a passion for the instrument and classical music in general. Furthering his playing at Wells Cathedral School he also got his first sight and experience of a professional conductor; "for some reason, the wonderful Meredith Davies had decided to teach in a, albeit rather special, high school for a time. Even we allow youths realized this was worth paying attention to!" After briefly attending the Royal Northern College of Music in Manchester, a change of direction took him to the University of Leicester where he studied music, art history and politics. A chance discovery at an early age of a book about the great conductor John Barbirolli in his local library had instilled in him yet another passion – conducting. Later, as he began to establish his career, the conductor's widow Evelyn Barbirolli, herself a leading musician, would become a close friend and staunch advocate of his work.

His first studies were with John Carewe and Norman Del Mar in London and later with Leonard Bernstein at the Schleswig-Holstein Music Festival in Germany. At the same time, he founded the Bardi Orchestra in Leicester. With this ensemble he performed throughout Europe and the UK and had his first taste and experience of conducting an enormous range of the orchestral repertoire.

A British Council scholarship took Constantine to the Leningrad State Conservatory in 1991 where he studied with the legendary pedagogue Ilya Musin. He cites Musin as being the strongest influence on his conducting, both technically and philosophically. "Essentially he taught how to influence sound by first creating the image in your head and then transferring it into your hands. And that extracting your own ego from the situation as much as possible is the only true way of serving the music. He was also one of the most humble and dedicated human beings I have ever met". In turn, Musin described Andrew Constantine as, "A brilliant representative of the conducting art."



Earlier in 1991 Constantine won first prize in the Donatella Flick-Accademia Italiana Conducting Competition. This led to a series of engagements and further study at the Accademia Chigiana in Siena and a year working as assistant conductor for the late Giuseppe Sinopoli. His Royal Festival Hall debut in 1992 with the London Philharmonic was met with unanimous critical acclaim and praise. The Financial Times wrote: "Definiteness of intention is a great thing, and Constantine's shaping of the music was never short of it." The Independent wrote: "Andrew Constantine showed a capacity Royal Festival Hall audience just what he is made of, ending his big, demanding program with an electrifying performance of Prokofiev's Symphony No. 5."

Described by the UK's largest classical radio station, Classic FM, as "a Rising Star of Classical Music," Andrew Constantine has worked throughout the UK and Europe with many leading orchestras including, The Philharmonia, Royal Philharmonic, London Symphony Orchestra, St. Petersburg Philharmonic and Danish Radio Orchestra. He was awarded an Honorary Degree of Doctor of Music by the University of Leicester for his "contribution to music."

Constantine's repertoire is incredibly broad and, while embracing the standard classics, spans symphonic works from Antheil and Bliss to Nielsen and Mahler. His affinity for both English and Russian music has won him wide acclaim, particularly his performances of the works of Elgar and Vaughan Williams. His "Made in America" series in 2013/14 at the Fort Wayne Philharmonic included works by eight US composers, four of whom are still living, and one world premiere.

In 2004, he was awarded a highly prestigious British NESTA Fellowship to further develop his international career. This was also a recognition of Constantine's commitment to the breaking down of barriers that blur the perceptions of classical music and to bringing a refreshed approach to the concert-going experience. This is a commitment that he has carried throughout his work, and which continues with his advocacy for music education for all ages. "Taste is malleable; we only have to look at sport to see the most relevant analogy. It's pretty rudimentary and not rocket science by any stretch of the imagination. The sooner you are shown the beauties of something, whether it be football or Mozart, the greater is the likelihood that you'll develop a respect or even a passion for it. It complements our general education and is vital if we want to live well-rounded lives. As performing musicians our responsibility is to not shirk the challenge, but keep the flame of belief alive and to be a resource and supporter of all music educators." Another project created by Constantine geared towards the 'contextualizing' of composers' lives is The Composer: REVEALED. In these programs the work of well-known composers is brought to life through the combination of dramatic interludes acted out between segments of chamber, instrumental and orchestral music, culminating with a complete performance of a major orchestral work. The year 2015 saw the debut of Tchaikovsky: REVEALED.

In 2004, Andrew Constantine was invited by the great Russian maestro Yuri Temirkanov to become Assistant Conductor of the Baltimore Symphony Orchestra. Within a year he became Associate Conductor and has enjoyed a wonderful working relationship with the orchestra since that time. As Temirkanov has said, "He's the real thing. A serious conductor!" In 2007 he accepted the position of Music Director of the Reading Symphony Orchestra in Pennsylvania – after the RSO considered over 300 candidates - and helped the orchestra celebrate its 100th Anniversary as they continue to perform to capacity audiences. In addition, in 2009 he was chosen as the Music Director of the Fort Wayne Philharmonic from a field of more than 250 candidates.

CALEB YOUNG,
GUEST CONDUCTOR FOR ENGAGEMENT

Known for his energetic interpretations of American music, Berlin-based conductor Caleb Young has gained international renown as one of the most exciting emerging American artists of today. Closely mentored by legendary Finnish conductor Jukka-Pekka Saraste, Young connects his rigorous training in the European classical tradition with a passion for the viscerality of American music. Under Young's baton, Copland, Bernstein, Jennifer Higdon, and Jessie Montgomery receive artistic treatment equal to those of Mozart, Beethoven, Haydn, Mahler, Stravinsky, and Shostakovich.

In summer 2021, Finland's Fiskars Summer Festival named Young part of "the next generation of leaders in classical music", awarding him mentorship under legendary conductors Jukka-Pekka Saraste, Esa-Pekka Salonen, Hannu Lintu, Sakari Oramo and others at the LEAD!

Foundation Academy's conductors' masterclass. To close the Festival, Young was further awarded the honor of conducting the Finnish Chamber Orchestra alongside Saraste and Salonen, a performance which received glowing reviews.

Having made a strong impression in Finland, in the season 2022/23, Young will make his debut with the Tapiola Sinfonietta. The season will also see him return to the Fort Wayne Philharmonic and to the Cleveland Ballet to conduct Balanchine's Serenade.



Young's conducting résumé includes a number of the world's leading orchestras, including the Minnesota Orchestra, Detroit Symphony, Oregon Symphony, Finnish Chamber Orchestra, Russian National Orchestra, Toledo Symphony, Columbus Symphony, and the Fort Worth Symphony Orchestra; as cover conductor, he works regularly with John Williams and orchestras such as the Berlin Philharmonic, Vienna Philharmonic and Los Angeles Philharmonic, and has served the Cincinnati Symphony, St. Louis Symphony, Van Cliburn International Piano Competition, Atlanta Opera, Portland Symphony, and the National Music Festival.

A native of North Carolina, Young holds a Master of Music in Orchestral Conducting from the Jacobs School of Music at Indiana University; his former pedagogues include David Effron, Arthur Fagen, Demondrae Thurman, and John Ratledge.

TROY WEBDELL,
YOUTH EDUCATION & FAMILY
CONCERT CONDUCTOR

Troy Webdell is the Youth Education and Family Concert Conductor for the Fort Wayne Philharmonic, the Music Director, and Conductor of South Shore Orchestra in Valparaiso, Indiana, and the Artistic Director of American Confucian Arts worldwide. American born and trained, Webdell continues to enthrall audiences with his ability to connect people through his eloquent conducting and the language of music. His innovative programming and balance between contemporary music, world music, and the standard orchestral repertoire has created a welcomed niche in the world of classical music.

Webdell's interest in classical music and culture has impelled him to travel the world, including conducting orchestral concerts throughout China in renown concert halls in over 40 major cities such as Beijing, Hangzhou, Shanghai, Nanjing, Yangzhou, Ningbo, Jiaying, Shaoxing, Quanzhou, Fuzhou, Cixi, and Zhengzhou, where his interpretations of the Chinese classical music repertoire have been received with critical acclaim. In 2015, Webdell was awarded the "Global Harmony Through Music" award from the Confucius Institute (Beijing) for his work and dedication to create cultural understanding and acceptance through music. In 2018, Webdell was invited to conduct the inaugural concert at the grand opening of the Ulanhot Grand Theatre in Ulanhot, Inner Mongolia. His orchestral concerts have been nationally televised and broadcast on CCTV throughout China and on PBS in the USA.

As an advocate of new and underperformed music, Webdell has conducted the premieres of works and/or collaborated with contemporary composers including Anton Garcia Abril, Roxanna Panufnik, Philip Glass, Mikis Theodorakis, Halim El Dabh, Michael Schelle, and Miho Sasaki among others. Maestro Webdell is also a proponent and experienced conductor of the music of Ottorino Respighi.

As a seasoned opera, musical theater, and ballet conductor, Maestro Webdell has conducted numerous large-scale productions such as West Side Story, The Nutcracker, Carmen, Turandot, Les Miserables, Miss Saigon, Ragtime, Into The Woods, Evita, and many others. Additionally, Webdell received outstanding orchestral direction awards for



staged and concert productions of Stephen Sondheim's Sweeney Todd: The Demon Barber of Fleet Street (2001 & 2004), Jason Robert Brown's PARADE (2005), Mitch Leigh's Man of La Mancha (2006), Rhapsody in Swing (2012), and the world premiere run of Max Lee's modern interpretation of the Chinese classic opera Romance of the Western Chamber (2013) which was completely sung and spoken in Mandarin Chinese.

As a Music Educator for over 30 years, Webdell has taught and conducted all levels of instrumental musicians from beginning to professional. Most recently, he was the Director of Orchestras at Purdue University Fort Wayne and continues his role in music education as the conductor of the Fort Wayne Philharmonic Youth Orchestras. Under his leadership, the Fort Wayne Philharmonic Youth Orchestras have become the premiere orchestral experience for young musicians in Northern Indiana.

Additionally, Maestro Webdell has been a collaborator in developing El Sistema based youth orchestras in the USA, interactive educational symphony concerts, and community "Unity Event" concerts featuring over 500 community chorus and orchestra musicians. As a conducting clinician and guest speaker, Webdell has presented clinics at the International Music and Confucianism Symposium, and the Indiana Music Educators Association (IMEA) Festivals and State Conventions. In 2017, Webdell was named the Honorary Director of Orchestral Programs for the Nanjing Qinxing Arts Academy in Nanjing which has recently become one of the largest music academies in China.

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BENJAMIN RIVERA, CHORUS DIRECTOR



Louise Bonter Podium

Benjamin Rivera has served as Chorus Director and regular conductor of the Fort Wayne Philharmonic since 2013, and has appeared multiple times as Guest Chorus Director of the Grant Park Music Festival in Chicago and Guest Music Director of Chicago a cappella. He also serves as Choirmaster of the Church of the Ascension and High Holidays Choir Director at Temple Sholom in Chicago, both featuring fully professional ensembles. After one season as Associate Conductor of The Washington Chorus (DC), he joined the conducting staff of the Chicago Symphony Chorus in 2018. Rivera was named Chorus Master of Milwaukee's Florentine Opera Company in 2019, and served as Guest Chorus Director for Chicago's Music of the Baroque for three programs in the 2021-22 season.

A professional singer in the Chicago Symphony Chorus for over twenty seasons—including twelve as bass section leader—Rivera also sings professionally with the Grant Park Chorus. He sang for many

years with Chicago a cappella and several other ensembles, appearing as a soloist on numerous programs, and singing on dozens of recordings.

Especially adept with languages, Benjamin Rivera frequently coaches German, Spanish, and Latin, among others. He holds degrees in voice and music theory from North Park University and Roosevelt University, respectively, and a DMA in choral conducting from Northwestern University.

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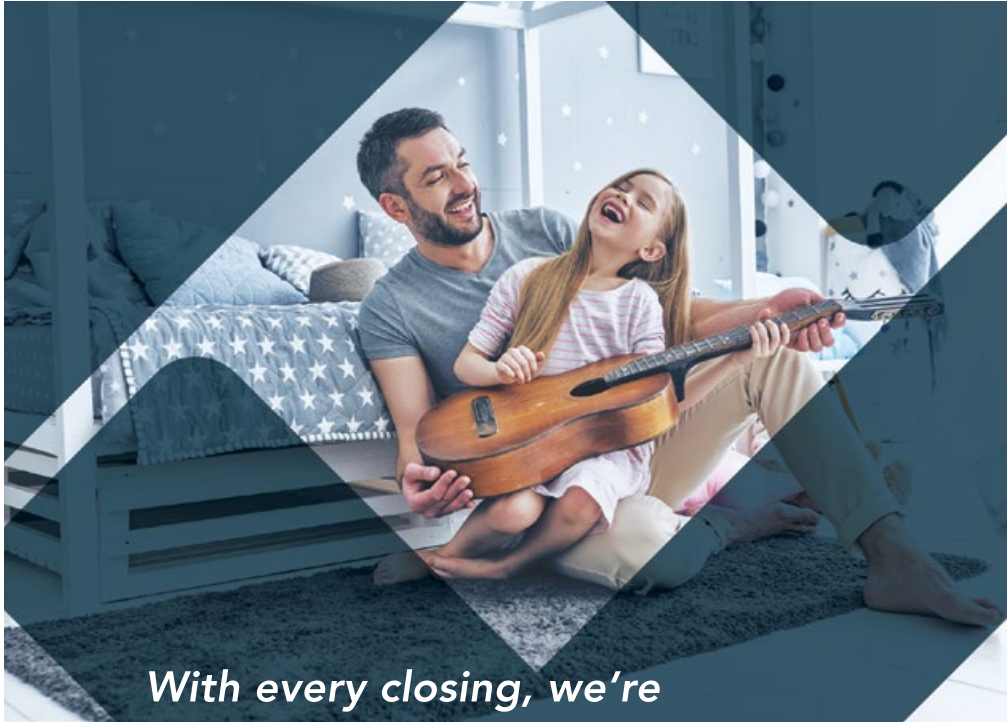
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The Philharmonic gratefully acknowledges these special endowments, which are in addition to the musician chair endowments. See pages 48-49 for musician chair endowments.

Chorus Director Podium
Louise Bonter

Philharmonic Center Rehearsal Hall -
In honor of Robert and Martha Berry,
by Liz and Mike Schatzlein

Music Library
Josephine Dodez Burns and
Mildred Cross Lawson

Music Director Podium
Ione Breeden Auer Foundation

Guest Violinist Chair
Nan O'Rourke

Freimann Chamber Series
In Memory of Frank Freimann

Youth Symphony
Walter W. Walb Foundation

Family Concerts
Howard and Betsy Chapman

Young People's Concerts
The Helen P. Van Arnam Foundation

Philharmonic Preschool Music Program
Ann D. Ballinger

Radio Broadcasts
Susan L. Hanzel

BEQUESTS

The Fort Wayne Philharmonic gratefully acknowledges recent bequests from the following estates:

Nancy Archer*
Ellie Golden*
George Johnson*

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