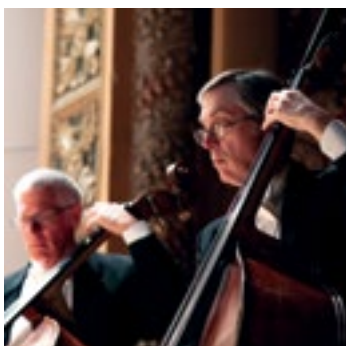
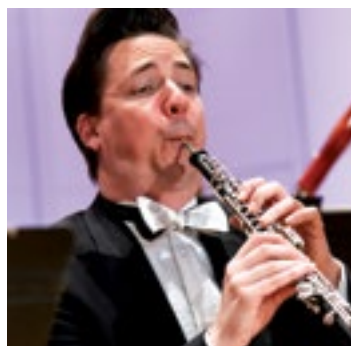


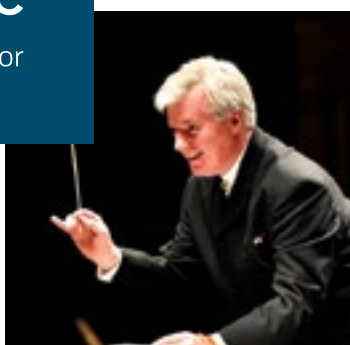
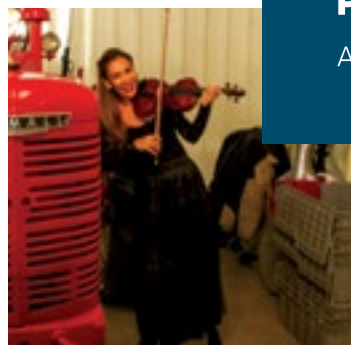
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Andrew Constantine, Music Director



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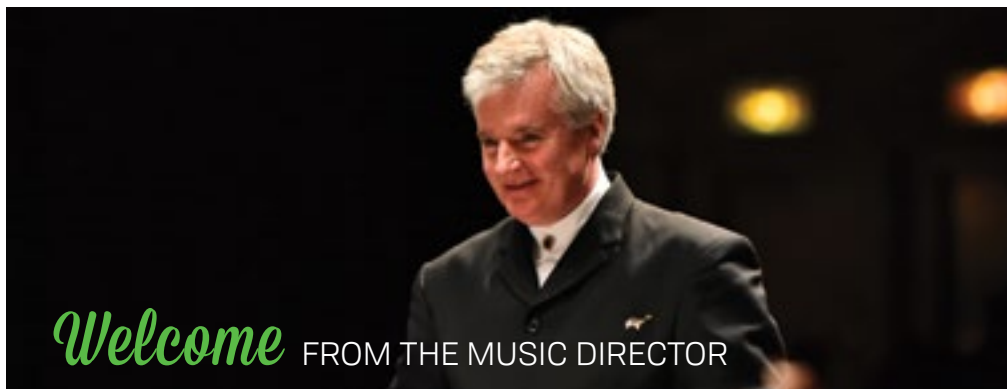
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The Philharmonic makes every effort to provide complete and accurate information in each issue. Please inform the office of any discrepancies or errors. Programs and artists are subject to change.

Contributing Editors: James W. Palermo,
Jim Mancuso, Emily Shannon



Dear Friends:

Welcome to the Fort Wayne Philharmonic. My colleagues and I are thrilled to offer a Season that features treasured favourites performed by the musicians you love the most – the valued community of artists known collectively as the Fort Wayne Philharmonic. You'll note that I have asked a significant number of our Orchestra members to step forward as soloists this Season, certainly a fitting way to celebrate the gift of live music in our lives.

You are sure to enjoy the most amazing array of masterpieces featuring our very own local star performers, including principal flute Luke Fitzpatrick, violinists Violetta Todorova, Yana Bourkova-Morunov, Tim Tan, and Betsy Gephart, as well as principal cello Andre Gaskins, principal tuba Chance Trottman-Huiet, and percussionists Alison Chorn and Eric Schweikert. Adding to the roster are old and new friends such as pianists Orion Weiss and Richard Goode, guest conductor Maximiano Valdés, and long-time collaborators, Fort Wayne Ballet, in a special Masterworks Series production of excerpts from *Romeo and Juliet*.

The remainder of the 2021-2022 Season contains some of the most cherished and revered concert events the Philharmonic traditionally presents each year. Pops, Family, and education concerts, in school performances, specials, and community engagement events epitomize the institution's ongoing massive reach and importance to generations of Hoosier citizens.

More than anything, I want to relay my thanks to you for supporting the Philharmonic, this vital community treasure, especially these last few years. Your ongoing generosity, spirit of collaboration, and concern for the music and the musicians have been so appreciated by all of us. We cannot thank you enough for keeping the Orchestra sound so this Season could become something quite special.

And now, on to the music.

Sincerely,

Andrew Constantine, Music Director



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BEETHOVEN'S EROICA

SATURDAY, OCTOBER 2, 2021

The Paul Vergens and Virginia Vergens Rogers Foundation
Masterworks Series

7:30 p.m. | EMBASSY THEATRE

Andrew Constantine, conductor
Orion Weiss, piano

BEETHOVEN

Leonore Overture No. 3, Op. 72b

BEETHOVEN

Piano Concerto No. 3 in C minor, Op. 37
I. Allegro con brio
II. Largo
III. Rondo: Allegro
Orion Weiss, piano

INTERMISSION

BEETHOVEN

Symphony No. 3 in E-flat major, Op. 55, "Eroica"
I. Allegro con brio
II. Marcia funebre: Adagio assai
III. Scherzo: Allegro vivace
IV. Finale: Allegro molto

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BEETHOVEN'S EROICA

SATURDAY, OCTOBER 2, 2021

The Paul Yergens and Virginia Yergens Rogers Foundation

Masterworks Series

Leonore Overture No. 3, Op. 72b

LUDWIG VAN BEETHOVEN

(b. 1770, Bonn, Germany; d. 1827, Vienna, Austria)

Beethoven wrote just one opera, *Fidelio*, but it probably cost him more effort than all nine of his symphonies combined. Dissatisfied with his creation, he composed three versions over the decade 1804–14 and wrote four overtures for it, all of which are now in the symphonic repertoire. The most famous and surely the greatest of them is *Leonore* No. 3 (the opera was originally called *Leonore*), which Beethoven composed for the premiere of the opera's second version in 1806.

Based on a French drama, Jean Nicolas Bouilly's *Leonore* or *Conjugal Love*, the story was drawn from real incidents during the French Revolution. It tells of the plight of Florestan, unjustly thrown in prison by a political rival Don Pizarro. Florestan's resourceful wife, Leonore, discovers where he has been hidden and, disguising herself as a young man, becomes a trusty at the prison. At gunpoint, she faces down the evil Pizarro, and her heroism is rewarded by the sound of a distant trumpet, signaling the arrival of the Minister of Justice, Don Fernando. Fernando frees Florestan and the other political prisoners, and they join in a triumphant chorus hailing their freedom and Leonore's courageous love.

Essentially, the *Leonore* Overture No. 3 tells this whole story in music before the curtain even goes up, and that is exactly why Beethoven finally rejected it for the shorter, lighter *Fidelio* Overture. With the two trumpet calls heralding Don Fernando's timely arrival embedded in the music and the concluding victory coda, the opera's denouement has already been given away! But if it fails as a curtain raiser, *Leonore* No. 3 triumphs as a concert piece. The slow introduction paints a vivid picture of Florestan in his dungeon cell, and the wistful melody sung immediately by clarinets and bassoons comes from his

despairing Act II aria, recalling his past joys with Leonore. When the music quickens to *Allegro*, Leonore, with all her courage and determination, appears before us. The middle development section becomes a struggle between the forces of good and evil, ended by the offstage trumpet calls. After a hymn of hope and thanksgiving, the work ends in a mighty dance of victory.

Piano Concerto No. 3 in C minor, Op. 37

LUDWIG VAN BEETHOVEN

With his Third Concerto — and his only one in the minor mode — Beethoven decisively declared his independence as a composer. In Donald Francis Tovey's words, "It is one of the works in which we most clearly see the style of his first period preparing to develop into that of his second": the "heroic" period that would soon produce its namesake, the "Eroica" Symphony.

Musicologists are not certain when this concerto was actually composed. The year 1800 is often cited, but the work was not premiered until April 1803 in a concert at Vienna's Theater an der Wien that also included Beethoven's First and Second Symphonies. So he may have spent those intervening years refining this work in the painstaking fashion characteristic of much of his composing. And the revisions must have continued right up to the premiere. After a marathon all-day rehearsal (lasting until 6 p.m.) of this ambitious program, the composer's friend Ignaz von Seyfried remembered the concerto's first performance as a helter-skelter affair. "He asked me to turn the pages for him; but — heaven help me! — that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other, a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory since, as was so often the case, he had not had time to put it all on paper."

First Movement: The bold C-minor principal theme is stated immediately by the strings. It is a quintessential Beethoven theme: clear and simple in outline, strongly rhythmic, ideal for later development, and so instantly memorable that we will be able to follow its transformations easily as this sonata-form movement unfolds. Beethoven also isolates and uses its short-long rhythmic tail later in his development and as a binding accompanimental figure throughout this lengthy movement. In fact, the opening orchestral exposition is so long it appears for a time that Beethoven has forgotten all about the soloist. As though he were launching the first movement of a symphony, he modulates to E-flat major for a warm, graceful second theme in violins and flutes, and even shows signs of wanting to get down to the business of developing his material. But suddenly he remembers the patiently waiting pianist and returns to C minor.

After this protracted introduction, the soloist must establish himself very strongly, and this he does with three dramatic scales followed by a heroic declamation of the principal theme in double-fisted octaves. Later, those three bold scales will also signal the beginning of the movement's development section. In the closing coda, Beethoven breaks with Classical tradition by including the soloist in a mysterious duet with the timpanist, tapping out the short-long rhythm of the principal theme.

The elegiac **slow movement** provides maximum contrast in both mood and tonality. Beethoven was interested in the sense of adventure and tension created by juxtaposing very distant keys both within and between movements. Here the slow movement is in E Major, a key far from the opening C minor. And the tempo is slow indeed for Beethoven — *Largo*. On this languid pulse, the soloist spins a long, gracefully embellished melody that is rhapsodic in character and presages the Romantic language of composers far in the future. A middle section features a hushed, melancholy dialogue between solo flute and bassoon.

The rondo **finale** returns to C minor, but there is no minor-mode pathos in this playful, witty movement. The pianist launches the puckish rondo theme, which on a later return will be given a brief, energetic fugal treatment by the strings. The central episode interjects a little tenderness with a charming theme for clarinet, partnered by bassoon. In the Presto coda, now in brightest C Major, all the heroism of the first movement and the reflective melancholy of the second is swept away in a comic-opera finish.

Symphony No. 3 in E-flat major, Op. 55 "Eroica"

LUDWIG VAN BEETHOVEN

Although the responses to Beethoven's music are as varied as the individuals who listen to it, virtually everyone seems to agree that it often embodies an ethical or spiritual quest: the drama, in Scott Burnam's words, "of a self, struggling to create and fulfill its own destiny." And this epic quest is most forcefully expressed in the works Beethoven wrote during the first decade of the 19th century — what we now call his Heroic Period.

Historically, this was an era of heroism and aspiration. The American and French revolutions had recently acted out humankind's desire for freedom and self-determination and thrust forward leaders such as Washington and Bonaparte. The contemporary German dramas of Goethe and Schiller celebrated historical freedom fighters like Egmont and Wallenstein and mythical ones like William Tell. Beethoven translated this aspiring spirit into music. Living in Vienna under the autocratic Hapsburg regime, he acted out his dream of individual liberty in his daily life. His career revolved around two heroic quests: his struggle against encroaching deafness and his creative battle to forge a new musical language within a conservative and often hostile environment. And this musical language was itself heroic, with its audacious harmonic procedures, virile themes, assaulting rhythms, and pronounced military character.

Beethoven launched his Heroic Period with his Third Symphony, a work he subtitled "*Sinfonia eroica*, composed to celebrate the memory of a great man." The question of exactly who that "great man" was has provided fertile ground for commentators to till ever since. The chief candidate, of course, is Napoleon. Beethoven himself told his publisher that "the subject is Bonaparte," but he also reportedly tore off the work's title page to expunge Napoleon's name upon hearing in 1804 that the Frenchman had crowned himself emperor.

In any case, the "Eroica" was itself a heroic act: shocking its first audiences and setting a new symphonic template for future composers to emulate. In a work twice the length of previous symphonies, Beethoven had expanded 18th-century symphonic structures beyond his contemporaries' powers of comprehension. Even more

challenging was the “Eroica’s” harmonic daring and overall tone of aggression. It did not seek to please and amuse its listeners but to challenge and provoke them.

We hear the challenge in the two loud E-flat chords that open the **first movement**. More than introductory gestures, they are the germinal motive of the symphony. From them, Beethoven builds the repeated loud chords, with their arresting dislocation of the beat, that we hear a few moments later. Just before the end of the exposition section, he adds teeth-grinding dissonance to this mix, and in the development section, this concoction explodes in a shattering crisis.

The movement’s principal theme is a simple swinging between the notes of an E-flat-Major chord that quickly stumbles on a dissonant C-sharp. It will take the rest of this giant movement to resolve this stumble. So intense is Beethoven’s forward propulsion that his themes never have time to blossom into melody. In fact, the most compelling theme waits until the development, when oboes and cellos introduce it as part of the recovery from the hammering dissonant chords. As the development trails off into an eerie passage of trembling violins, the horns anticipate the principal theme (early listeners interpreted this as a mistake by the players!) and push the orchestra into the recapitulation. After an outsized coda, Beethoven wraps up his heroic journey with the opening hammer blows.

The **second-movement funeral march** in C minor is in rondo form; Beethoven here converts a form often used for light-hearted Classical finales to a tragic purpose.

Over imitation drum rolls in the strings, the famous threnody unfolds its majestic course. It is succeeded by an episode in C Major that injects rays of sunshine and hope, with fanfares proclaiming the greatness of the fallen hero. Then the dirge melody returns and swiftly becomes an imposing fugue — counterpoint intensifying emotion. In the movement’s closing measures, the march theme disintegrates into sobbing fragments.

The **third-movement scherzo** provides relief after the weight and drama of the opening movements. Yet it too retains intensity in the midst of light-heartedness. Beethoven re-introduces a gentler variant of the off-the-downbeat hammer blows from the first movement; eventually they briefly throw the three-beat meter into two beats. The middle trio section features virtuoso writing for the three horns.

After struggle, the **finale** brings us joy in the form of sublime musical play. It is an imposing set of variations on a theme Beethoven had used three times before, including for the virtuoso piano variations now known as the “Eroica” Variations. Actually, these are double variations because Beethoven first isolates the bass line of his theme as a witty little tune in its own right, only later giving us the theme itself in the woodwinds. Elaborate fugal passages and a grandly martial episode culminate in a grand apotheosis: a group of variations in a slower tempo that proclaims the hero’s immortality. The Presto climax is capped by the symphony’s opening E-flat hammer blows, now triumphant rather than tragic.

ORION WEISS, PIANO

One of the most sought-after soloists and chamber music collaborators of his generation, Orion Weiss is widely regarded as a “brilliant pianist” (The New York Times) with “powerful technique and exceptional insight” (The Washington Post). He has dazzled audiences with his lush sound and performed with dozens of orchestras in North America including the Chicago Symphony, Baltimore Symphony, Boston Symphony, Los Angeles Philharmonic, and New York Philharmonic and at major venues and festivals worldwide. Known for his affinity for chamber music, Weiss performs regularly with violinists Augustin Hadelich, William Hagen, Benjamin Beilman, James Ehnes, and Arnaud Sussman; pianist Shai Wosner; cellist Julie Albers; and the Ariel, Parker, and Pacifica Quartets. In recent seasons, he has also performed with the Israel Philharmonic Orchestra, San Francisco Symphony, Philadelphia Orchestra, Pittsburgh Symphony, Toronto Symphony Orchestra, National Arts Centre Orchestra, and Orpheus Chamber Orchestra.

Weiss has been awarded the Classical Recording Foundation’s Young Artist of the Year, Gilmore Young Artist Award, an Avery Fisher Career Grant, and the Mieczyslaw Munz Scholarship. A native of Ohio, Weiss attended the Cleveland Institute of Music and the Juilliard School, where he studied with Emanuel Ax. Learn more www.orionweiss.com.



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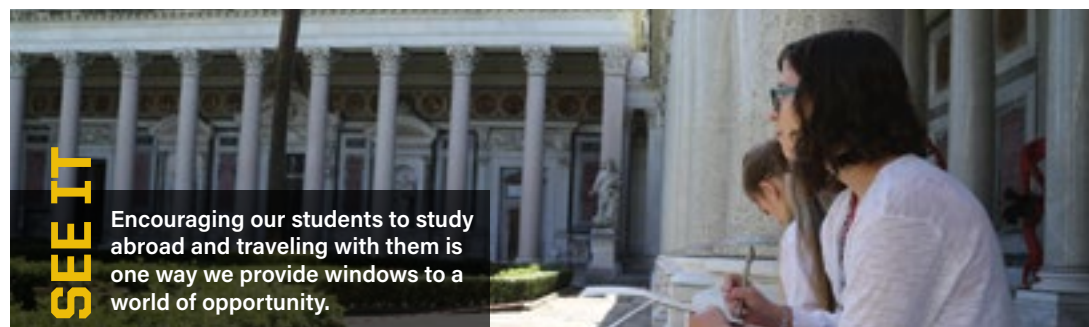
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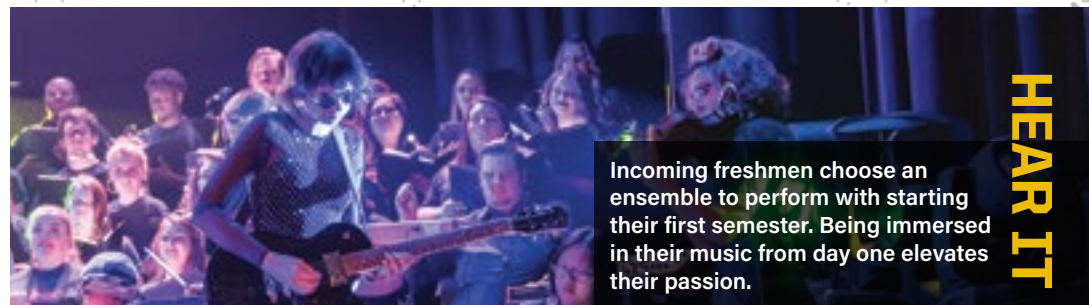
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Whitney Claire Kaufman, vocals
Payson Lewis, vocals
Lisa Livesay, vocals

Symphony Pops Music
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Ted Ricketts – Musical Director



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Lyrics by Howard Ashman and Tim Rice
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BEETHOVEN Duo No. 3 for Clarinet and Bassoon in B-flat Major, WoO 27
Allegro Sostenuto
Aria Con Variazioni, Andantino con moto
Campbell MacDonald, clarinet
Dennis Fick, bassoon

BEETHOVEN Quintet for Piano and Winds, Op. 16
Orion Rapp, oboe
Campbell MacDonald, clarinet
Dennis Fick, bassoon
Michael Galbraith, horn
Alexander Klepach, piano

BEETHOVEN String Quartet No. 4 in C minor, Op. 18
Violetta Todorova, violin
David Ling, violin
Derek Reeves, viola
Debra Nitka Hicks, cello

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SATURDAY, OCTOBER 23, 2021

The Paul Yergens and Virginia Yergens Rogers Foundation
Masterworks Series

7:30 p.m. | EMBASSY THEATRE

Andrew Constantine, conductor
Fort Wayne Youth Symphony, Troy Webdell, director
Luke Fitzpatrick, flute

KHACHATURIAN Mazurka and Galop from *Masquerade Suite*
Fort Wayne Youth Symphony

KHACHATURIAN Concerto for Flute and Orchestra
I. Allegro con fermezza
II. Andante sostenuto
III. Allegro vivace
Luke Fitzpatrick, flute

INTERMISSION

RACHMANINOFF Symphony No. 2 in E minor, Op. 27
I. Largo - Allegro moderato
II. Allegro molto
III. Adagio
IV. Allegro vivace

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THE RACH 2

SATURDAY, OCTOBER 23, 2021

The Paul Yergens and Virginia Yergens Rogers Foundation

Masterworks Series

Khachaturian Flute Concerto

ARAM ILYCH KHACHATURIAN

(b. 1903, Tbilisi, Russian Georgia; d. 1978, Moscow, USSR) Arranged as a Flute Concerto by Jean Pierre Rampal

While working under the artistic restrictions imposed by the Soviet government during Communism's 20th-century reign in Russia made composers like Shostakovich suffer, Aram Khachaturian was one artist who managed both to be true to himself and to prosper. In 1953 he wrote: "All my life I have written only what has appealed to my artistic imagination, and I therefore find it hard to believe in the sincerity of lamentations over the alleged lack of creative freedom for the Soviet composer." Musicologist Boris Schwarz, who specialized in the Soviet period, wrote of Khachaturian: "He represents socialist realism at its best."

As an Armenian growing up in Soviet Georgia, this composer was happy to follow the Soviet dictum urging composers to exploit the many ethnic musical traditions within the vast Soviet Union and to avoid the "decadent" modern experiments favored in Western countries. As he explained, "I grew up in an atmosphere rich in folk music, ... the vivid tunes of Armenian, Azerbaijan and Georgian songs and dances performed by folk bards and musicians — such were the impressions that became deeply engraved on my memory, that determined my musical thinking."

Khachaturian's ballets *Gayane* (1940–42) and *Spartacus* (1954) were huge hits at the Bolshoi Ballet as well as on that company's international tours; his "Sabre Dance" from *Gayane* was inescapable on American symphonic programs in the 1940s and '50s. His 1940 Violin Concerto also easily won international fame and is still a core repertoire piece for violinists today. It was a grand demonstration of virtuosity designed to showcase the phenomenal abilities of its dedicatee, David Oistrakh.

More than two decades later, a virtuoso on another instrument, the French flutist Jean-Pierre Rampal, was begging Khachaturian to create a concerto work for him. The frantically busy composer responded by offering his Violin Concerto to Rampal to transcribe for the flute. Staying very close to Khachaturian's original score, but adjusting some of the violin feats to better display the capabilities of the flute, Rampal accomplished this in 1968. His version has greatly enriched the flute's orchestral repertoire and been embraced by flutists talented enough to tackle it.

The Concerto's bounty of appealing melodies are colored by the exoticism of Armenian and Asian-Russian music, although all of them are Khachaturian's own inventions. And there's also an urban edge to the bright, brass-flavored orchestration and syncopated rhythms that reminds us that Khachaturian spent most of his career in Moscow and that he loved the music of George Gershwin.

In **movement one**, after some show-business gestures from the orchestra, the flute launches the principal theme: a lively folk dance of repeated notes and nervous, urban energy. Exotic high woodwinds and the syncopated strumming of the harp set the stage for the languid, sensual second theme, also introduced by the soloist. Armenian folk melismas decorate this lengthy song melody, ideal for showing off the flutist's lyrical expressiveness.

In the middle development section, listen for the cellos' suave rendition of the sensuous second theme while the flutist executes an intricate free commentary above. Near the end of the development comes a haunting duet between the flute and solo clarinet, embroidered in Armenian style. This leads into an extended cadenza for the flute exploring both the movement's major themes with a mixture of soulfulness and agility.

Eastern exoticism also rules the lyrical **second movement**, in which sensitive orchestral writing matches the soloist's expressiveness. The dark orchestral introduction, featuring cellos and bassoons

and a mournful bassoon solo, establishes the brooding atmosphere. The strings then set a swaying 3/4 beat for the flute's sadly impassioned song. Later when the flute in its throaty lower range returns to this melody, it is beautifully accompanied by the solo clarinet's soaring arabesques. The orchestra responds with the movement's most dramatic outburst, underscoring the pathos. The music then closes in hovering expectancy.

This expectancy is released by the galloping energy of the *Allegro vivace* **finale**. Khachaturian followed the tradition of many famous violin concertos, including the Tchaikovsky and the Brahms, by setting this movement as a brilliant rondo. Its recurring rondo refrain is another folk-dance theme for the flute, relentless in its high-speed virtuosity. Finally, the music eases a bit, and the flute takes up something that sounds very familiar. It is, in fact, the sensuous song theme from the first movement — Khachaturian certainly knew how to milk a good thing! But it affords only a brief moment of relaxation before the soloist resumes the taxing feats that ultimately secure our applause.

Symphony No. 2 in E minor, Op. 27

SERGEI RACHMANINOFF

(b. 1873, Oneg, Russia; d. 1943, Beverly Hills, California)

One of Russia's most lavishly gifted musicians, Sergei Rachmaninoff was not only a composer but one of this century's greatest pianists and during his Russian years a celebrated operatic and symphonic conductor as well. But he often found his multiple talents more curse than blessing. As he explained, "When I am concertizing, I cannot compose. When I feel like writing music, I have to concentrate on that — I cannot touch the piano. When I am conducting, I can neither compose nor play concerts. ... I have to concentrate on any one thing I am doing to such a degree that it does not seem to allow me to take up anything else."

In 1906, the urge to compose predominated. But first Rachmaninoff had to extricate himself from his post as conductor at Moscow's Imperial Grand Theater and the hectic social life that came with it. To secure the serenity he needed for creation, he moved his family to Dresden in Germany, where he lived virtually incognito for the next

three years. The fruits of this self-imposed exile included his First Piano Sonata, the brooding tone poem *The Isle of the Dead*, and his Second Symphony.

Composing this work required laying some demons to rest. In 1897, Rachmaninoff's First Symphony had had a disastrous premiere in St. Petersburg; the brutal reviews it received almost scuttled his composing career for good. Thus, he was very secretive with friends and the press about what he was up to in Dresden, even flatly denying he was working on a symphony. "I give my solemn word — no more symphonies. Curse them! I don't know how to write them, but mainly I don't want to." But in fact the Second Symphony was drafted at high speed in the final months of 1906, then painstakingly revised and orchestrated throughout 1907. Rachmaninoff returned to Russia to conduct its premiere in St. Petersburg on January 26, 1908. Its unqualified success finally vindicated his powers as a symphonist.

Soviet music critic Konstantin Kuznetsov has called this work the "Russian Lyric Symphony": "so direct and sincere are its themes, and so naturally and spontaneously do they develop." Indeed, the Second draws its power and popularity from Rachmaninoff's talent for creating ardent, emotionally compelling melodies. "Music must first and foremost be loved," he once said. "It must come from the heart and it must be directed to the heart. Otherwise it cannot hope to be lasting, indestructible art."

The **first movement** grows from its opening phrase, played quietly by cellos and basses. This motto idea — an upward sigh of a half step, sinking back into a curling four-note tail — spawns all this movement's themes and also underpins the entire symphony. The violins immediately spin it into a swirling melody. The music of this slow introduction reaches a peak of emotional ardor before the English horn leads smoothly into the main *Allegro* section. Above rocking clarinets, the violins introduce the principal theme, itself more lyrical and expansive than most symphonic first themes. A dramatic transitional passage provides necessary contrast before Rachmaninoff presents his even more lyrical second theme, with melancholy woodwind sighs and a soaring violin melody. Solo violin launches the development section, which explores the dramatic potential of the motto. We only realize we are safely home from this turbulence when the woodwind-violin second theme reprises its tender melancholy.

The **second-movement** scherzo is as vigorous as the first movement was languorous. Throughout his career, Rachmaninoff used the stark, down-and-up "Dies irae" chant theme from the Catholic rite for the dead as a *leitmotif*; here, it is hidden in the horns' boisterous opening theme. Yet in the midst of this movement's manic energy, there is time for another luxuriant Rachmaninoff tune for the violins. The middle trio section features a ferocious string fugue, so testing that it is included on orchestral auditions for aspiring violinists and violists. The remarkable ending has a demonic edge, as the brass intone a sinister chorale, derived from the "Dies irae" and the symphony's opening motto idea.

The **Adagio third movement** is luscious, heartfelt melody from beginning to end. The most famous is the violins' upward sighing phrase at the beginning. But this is only introduction to the solo clarinet's long-spun-out melody. A plaintive dialogue among solo oboe, English horn, and strings fills the middle section; this music recalls nostalgically the themes of the symphony's slow introduction.

Rachmaninoff opens the **finale** with a wild Italianate *tarantella* dance. A wry march for woodwinds provides a second thematic strand. And the third is the last big lyrical melody for violins, the most sweeping of them all. The exposition closes with a reminiscence of the *Adagio's* upward-sighing music. In the development section, listen for one of the work's most extraordinary passages: a long crescendo of downward scales in different speeds for the various instruments. This is a dazzling recreation of the pealing of Russian church bells, a sound Rachmaninoff loved as a child and recalled in many of his works. The coda offers a grand reprise of the violins' big tune and finishes in a blaze of Czarist splendor.

Notes by Janet E. Bedell copyright 2021

LUKE FITZPATRICK, FLUTE

Lauded by the South Florida Classical Review for his "vivacious and buoyant" playing, flutist Luke Fitzpatrick is the principal flute of the Fort Wayne Philharmonic. During the summer, Luke also plays principal flute with the Des Moines Metropolitan Opera, and played principal flute with the Sarasota opera this past winter season.

Participating in summer music festivals is one of Luke's greatest joys as a musician. He has spent summers at the National Orchestral Institute, National Repertory Orchestra, Music Academy of the West, Aspen music festival, the National Symphony's Summer Music Institute, and the Chautauqua music festival.

While living in Los Angeles, Luke developed a passion for chamber music, where he collaborated with artists such as Grammy-nominated pianist Jean-Yves Thibaudet and the Ebene Quartet.

Now based in Fort Wayne, Luke is spending more time pursuing outreach and his love for teaching. He is the co-founder of the Bonita Boyd International Masterclass program and is now in his second summer as director.

Luke's teachers include Bonita Boyd, Jeanne Baxtresser, Alberto Almarza, and Jim Walker.



★★★★★
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YOUTH ORCHESTRA AND CLUB ORCHESTRA

2021-2022 SEASON

The Rach 2: Side-by-Side with Fort Wayne Philharmonic

October 23, 2021 | 7:30 p.m. | EMBASSY THEATRE

Youth Orchestra Fall Concert Mozart & Monsters

October 31, 2021 | 4:00 p.m. |
AUER PERFORMANCE HALL, PURDUE FORT WAYNE

Youth Orchestra at Night of Lights

November 24, 2021 | 7:00 p.m. | GRAND WAYNE CENTER

Youth Orchestra Spring Concert

March 13, 2022 | 4:00 p.m. |
AUER PERFORMANCE HALL, PURDUE FORT WAYNE

Youth Orchestra FAME Concert Jazz Age of North America

March 20, 2022 | 3:00 p.m. | GRAND WAYNE CENTER

John Williams 90th Birthday Tribute: Side-by-Side with Fort Wayne Philharmonic

March 26, 2022 | 7:30 p.m. | EMBASSY THEATRE

Club O Concert

April 28, 2022 | 6:00 p.m. | Location to be Announced

Youth Orchestra Finale Concert

May 15, 2022 | 4:00 p.m. |
AUER PERFORMANCE HALL, PURDUE FORT WAYNE

Youth Orchestra Trip to NYC & Performance at Carnegie Hall

June 10-14, 2022

For more information visit fwphil.org/education.



DEVIL FESTIVAL

FRIDAY, OCTOBER 29, 2021

Special Event

7:30 p.m. | AUER PERFORMANCE HALL, PURDUE FORT WAYNE

Jacob Joyce, conductor

A SYMPHONIC NIGHT AT THE MOVIES

"Psycho with Orchestra"

Cast

Anthony Perkins	Norman Bates
Vera Miles	Lila Crane
John Gavin	Sam Loomis
Martin Balsam	Milton Arbogast
John McIntire	Deputy Sheriff Al Chambers
Simon Oakland	Dr. Fred Richmond
Vaughn Taylor	George Lowery
Frank Albertson	Tom Cassidy
Lurene Tuttle	Mrs. Chambers
Patricia Hitchcock	Caroline (as Pat Hitchcock)
John Anderson	California Charlie
Mort Mills	Highway Patrol Officer
Janet Leigh	Marion Crane

Producer: John Goberman

Music Consultant: John Waxman

The producer wishes to acknowledge the contributions and extraordinary support of John Waxman (Themes & Variations).

A Symphonic Night at the Movies is a production of PGM Productions, Inc. (New York) and appears by arrangement with IMG Artists.

Screenplay by

Joseph Stefano
Robert Bloch

Directed by

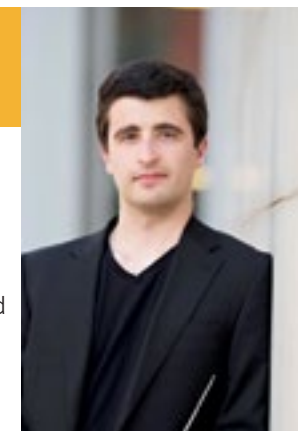
Alfred Hitchcock

Music by

Bernard Herrmann

JACOB JOYCE, CONDUCTOR

Currently serving his third season as the Associate Conductor of the Indianapolis Symphony, Jacob Joyce, age 28, is quickly gaining recognition as a dynamic and innovative presence on the podium. Joyce appeared with the ISO several times in the '19-'20 and '20-'21 seasons, in various classical, education, Happy Hour, and community concerts. As a violinist, Joyce has performed with several orchestras nationwide, and was awarded the Broadus Erle Prize for an Outstanding Violinist at the Yale School of Music. He has previously attended the Tanglewood Music Center, the Bowdoin International Music Festival, and Encore School for Strings.



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ARETHA: A TRIBUTE

SATURDAY, NOVEMBER 6, 2021

Sweetwater
Pops Series

7:30 p.m. | EMBASSY THEATRE

Caleb Young, conductor
Capathia Jenkins, vocalist
Ryan Shaw, vocalist
Sydney Harper, background vocals
Rajdulari, background vocals
Randy Chalmers, background vocals

ARETHA: A TRIBUTE

Selections to be announced from the stage

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HOME ALONE IN CONCERT

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SATURDAY, NOVEMBER 13, 2021

Special Event

7:30 p.m. | EMBASSY THEATRE

Conner Gray Covington, conductor

TWENTIETH CENTURY FOX Presents
A JOHN HUGHES Production
A CHRIS COLUMBUS Film
HOME ALONE

MACAULAY CULKIN
JOE PESCI
DANIEL STERN
JOHN HEARD
and CATHERINE O'HARA

Music by JOHN WILLIAMS

Film Editor RAJA GOSNELL

Production Designer JOHN MUTO

Director of Photography JULIO MACAT

Color by DELUXE®

Executive Producers
MARK LEVINSON & SCOTT ROSENFELT
and TARQUIN GOTCH

Written and Produced by JOHN HUGHES

Directed by CHRIS COLUMBUS

Soundtrack Album Available on
CBS Records, Cassettes and Compact Discs



Tonight's program is a presentation of the complete film Home Alone with a live performance of the film's entire score, including music played by the orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the credits.

Film screening of Home Alone courtesy of Twentieth Century Fox. © 1990 Twentieth Century Fox Film Corporation. All Rights Reserved.

CONNER GRAY
COVINGTON,
CONDUCTOR



Conner Gray Covington recently completed a four-year tenure with the Utah Symphony as Associate Conductor and as Principal Conductor of the Deer Valley@ Music Festival. During his tenure in Utah, Covington conducted nearly 300 performances of classical subscription, education, film, pops, and family concerts as well as tours throughout the state. This season he returns to the Utah Symphony as a guest conductor on several occasions and debuts with the Amarillo Symphony, the Fort Wayne Philharmonic, the Idaho State Civic Symphony and the North Carolina Symphony. Previously, he was a Conducting Fellow at the Curtis Institute of Music in Philadelphia where he worked closely with the Curtis Symphony Orchestra, with whom he made his Carnegie Hall debut in 2016, and the Curtis Opera Theater while also being mentored by Philadelphia Orchestra Music Director Yannick Nézet-Séguin. He began his career as Assistant Conductor of the Memphis Symphony Orchestra and Music Director of the Memphis Youth Symphony Program. A four-time recipient of a Career Assistance Award from the Solti Foundation U.S., Covington was a featured conductor in the 2016 Bruno Walter National Conductor Preview presented by the League of American Orchestras.

Home Alone Production Credits

Home Alone in Concert is produced by Film Concerts Live!, a joint venture of IMG Artists, LLC and The Gorfaine/Schwartz Agency, Inc.

Producers: Steven A. Linder and Jamie Richardson
Director of Operations: Rob Stogsdill

Production Manager: Sophie Greaves
Production Assistant: Elise Peate
Worldwide Representation: IMG Artists, LLC
Technical Director: Mike Runice

Music Composed by John Williams
Music Preparation: Jo Ann Kane Music Service

Film Preparation for Concert Performance:
Ramiro Belgardt

Technical Consultant: Laura Gibson
Sound Remixing for Concert Performance:
Chace Audio by Deluxe
The score for *Home Alone* has been adapted for live concert performance.

With special thanks to: Twentieth Century Fox, Chris Columbus, David Newman, John Kulback, Julian Levin, Mark Graham and the musicians and staff of the Fort Wayne Philharmonic.

JOHN WILLIAMS, COMPOSER



In a career spanning more than five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage, and he remains one of our nation's most distinguished and contributive musical voices. He has composed the music and served as music director for more than one hundred films, including all eight *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone* and *The Book Thief*. His 45-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Munich*, *Saving Private Ryan*, *The Adventures of Tintin*, *War Horse*, *Lincoln*, *The BFG* and *The Post*. His contributions to television music include scores for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre* and *Playhouse 90*, as well as themes for *NBC Nightly News* ("The Mission"), *NBC's Meet the Press*, and the PBS arts showcase *Great Performances*. He also composed themes for the 1984, 1988, and 1996 Summer Olympic Games, the 2002 Winter Olympic Games. He has received five Academy Awards® and fifty-one Oscar® nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars. He has received seven British Academy Awards (BAFTA), twenty-four Grammys®, four Golden Globes®, five Emmys®, and numerous gold and platinum records. In 2003, he received the Olympic Order (the IOC's highest honor) for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honors in December of 2004. In 2009, Mr. Williams was inducted into the American Academy of Arts & Sciences, and he received the National Medal of Arts, the highest award given to artists by the U.S. Government. In 2016, he received the 44th Life Achievement Award from the American Film Institute – the first time in their history that this honor was bestowed upon a composer.

In January 1980, Mr. Williams was named nineteenth music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor which he assumed following his retirement in December, 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos commissioned by several of the world's leading orchestras, including a cello concerto for the Boston Symphony Orchestra, a bassoon concerto for the New York Philharmonic, a trumpet concerto for The Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. In 2009, Mr. Williams composed and arranged "Air and Simple Gifts" especially for the first inaugural ceremony of President Barack Obama, and in September 2009, the Boston Symphony premiered a new concerto for harp and orchestra entitled "On Willows and Birches".



DECEMBER 10, 11, 18 & 19, 2021

Sweetwater
Pops Series

Friday, December 10 | 7:30 p.m.; Saturday, December 11 | 2:00 p.m.;
Saturday, December 11 | 7:30 p.m.; Saturday, December 18 | 2:00 p.m.;
Saturday, December 18 | 7:30 p.m.; Sunday, December 19 | 2:00 p.m.
EMBASSY THEATRE

Andrew Constantine, conductor
Lisa Vroman, vocalist
Holiday Pops Chorale, Benjamin Rivera, director
James Stover, stage director
Fort Wayne Children's Choir, Jonathan Busarow, director

Holiday Pops Chorale:

Desirée Hassler
Carla Janzen
Kathryn Duncan
John Concepcion
Joe Shadday
Dan Richardson

Holiday Pops Dancers:

Aaron Mann, Santa
Stephanie Longbrake, Mrs. Claus
Mandie Kolkman, Dancer/Choreographer
Heather Closson, Dancer/Choreographer
Olivia Rang, Dancer
Rachel Jones, Dancer
Hayley Barnfield, Dancer

WASSON

Festival Fanfare for Christmas

TRADITIONAL

I Saw Three Ships / Bring a Torch

MARTIN AND BLANE

Have Yourself a Merry Little Christmas

TRADITIONAL (MAGER)

Ding Dong! Merrily on High

TRADITIONAL (CARMEN DRAGON)

Christmas Medley
Hark the Herald Angles Sing
Adeste Fideles (O Come All Ye Faithful)
Carol of the Bells
The First Noel
Silent Night

MITCHELL/KENT

River / I'll Be Home for Christmas

ADAM

O Holy Night

COLERIDGE-TAYLOR

Christmas Overture

RODGERS & HAMMERSTEIN

Oh What a Beautiful Morning / A Child is Born

COOTS	Santa Claus Is Coming to Town
COOTS, GILLESPIE, JAVITS & SPRINGER	<i>Christmas Overture</i>
TRADITIONAL (DRAGON)	The Twelve Days of Christmas
TRADITIONAL	Go, Tell It on a Mountain
HANDEL	Hallelujah Chorus from <i>Messiah</i>
TRADITIONAL (STEPHENSON)	A Holly and Jolly Sing-Along

A Holly and Jolly Sing-Along

DECK THE HALLS

Deck the Hall with boughs of holly,
Fa la la la la, la la la la,
'Tis the season to be jolly,
Fa la la la la, la la la la,
Don we now our gay apparel
Fa la la la la, la la la la,
Troll the ancient Yuletide carol
Fa la la la la, la la la la,
See the blazing yule before us,
Fa la la la la, la la la la,
Strike the harp and join the chorus,
Fa la la la la, la la la la,
Follow me in merry measure,
Fa la la la la, la la la la,
While I tell of Yuletide treasure
Fa la la la la, la la la la.

FROSTY THE SNOWMAN

Frosty the Snowman was a jolly happy soul,
With a corncob pipe and a button nose
And two eyes made out of coal.
Frosty the Snowman is a fairy tale they say.
He was made of snow but the children know
How he came to life one day.
There must have been some magic
In that old silk hat they found,
For when they placed it on his head,
He began to dance around.
Oh, Frosty the Snowman had to hurry
on his way,
But he waved good-bye saying
"Don't you cry,
I'll be back again some day."
Thumpety thump thump,
Thumpety thump thump,
Look at Frosty go.
Thumpety thump thump,
Thumpety thump thump,
Over the hills of snow.

UP ON THE HOUSETOP

Up on the housetop reindeer pause,
Out jumps good old Santa Claus.
Down through the chimney with lots of toys,
All for little ones, Christmas joys!
Ho, ho, ho! Who wouldn't go?
Ho, ho, ho! Who wouldn't go?
Up on the housetop, click, click, click,
Down through the chimney with old
Saint Nick.

JOY TO THE WORLD

Joy to the world! The Lord is come;
Let earth receive her King;
Let ev'ry heart prepare Him room,
And heav'n and nature sing,
And heav'n and nature sing,
And heav'n, and heav'n, and nature sing,
Joy to the Earth! The Savior reigns;
Let all their songs employ.
While fields and floods, rocks, hills and plains
Repeat the sounding joy,
Repeat the sounding joy,
Repeat, repeat the sounding joy.

WE WISH YOU A MERRY CHRISTMAS

We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
And a happy New Year.
Good tidings we bring to you and your kin;
Good tidings for Christmas and a
happy New Year.
We wish you a merry Christmas,
We wish you a merry Christmas,
We wish you a merry Christmas,
And a happy New Year.



CHRISTMAS BY CANDLELIGHT

DECEMBER 16 & 17, 2021

Thursday, December 16 | 7:30 p.m.; Friday, December 17 | 7:30 p.m.
FIRST WAYNE STREET UNITED METHODIST CHURCH

Benjamin Rivera, conductor; Katelyn Lee, soprano; Kathryn Duncan, mezzo-soprano
Joe Shadday, tenor; Dan Richardson, bass-baritone

VAUGHAN WILLIAMS	Fantasia on <i>Greensleeves</i>
SAINT-SAËNS	Oratorio de Noël, Op. 12: Prélude (In the Style of Seb. Bach)
J.S. BACH	Suite from Weihnachts-Oratorium, Part 1, BWV 248
CORELLI	Concerto Grosso in G minor, Op. 6, No. 8, "Christmas Concerto" <i>Vivace - Grave</i> <i>Allegro</i> <i>Adagio - Allegro - Adagio</i> <i>Vivace</i> <i>Illegro</i> <i>Pastorale ad libitum: Largo</i>
HANDEL	Suite from <i>Messiah</i> <i>Overture</i> <i>Comfort ye my people</i> <i>Ev'ry valley shall be exalted</i> <i>Behold, a virgin shall conceive</i> <i>O thou that tellest good tidings to Zion</i> <i>For unto us a child is born</i> <i>Rejoice greatly</i> <i>Then shall the eyes of the blind be opened</i> <i>He shall feed His flock - Come unto Him</i> <i>Thou art gone up on high</i> <i>Hallelujah</i>

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INTERGALACTIC FANTASY



ALL MOZART

SATURDAY, JANUARY 22, 2022

SATURDAY, JANUARY 29, 2022

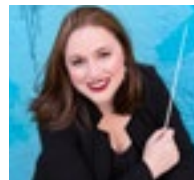
The Paul Yergens and Virginia Yergens Rogers Foundation
Masterworks Series

Saturday, January 22, 2022

2:00 p.m. | AUER PERFORMANCE HALL, PURDUE FORT WAYNE

Catherine O'Shaughnessy, conductor

Take "One Giant Leap" into outer space with the Philharmonic in a program of classics and new selections including Holst's *The Planets*, 2001: A Space Odyssey, E.T., Star Trek, and Star Wars.



STRAUSS, R	Introduction to Also Sprach Zarathustra (2001 Main Theme)
HORNER	Apollo 13 Suite
WILLIAMS	E.T. Flying Theme
DEBUSSY	<i>Clair de Lune</i>
HOLST	Mars from <i>The Planets</i>
HOLST	Jupiter from <i>The Planets</i>
VARIOUS	Star Trek Medley
WILLIAMS	Imperial March from <i>Star Wars</i>
WILLIAMS	Main Theme from <i>Star Wars</i>

7:30 p.m. | EMBASSY THEATRE

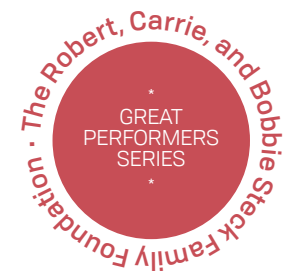
Andrew Constantine, conductor
Richard Goode, piano

MOZART Overture to *La Clemenza di Tito*, K. 621

MOZART Piano Concerto No. 25 in C major, K. 503
I. Allegro maestoso
II. Andante
III. Allegretto
Richard Goode, piano

INTERMISSION

MOZART Symphony No. 39 in E-flat major, K. 543
I. Adagio - Allegro
II. Andante con moto
III. Menuetto: Allegretto
IV. Allegro



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SATURDAY, JANUARY 29, 2022

The Paul Yergens and Virginia Yergens Rogers Foundation

Masterworks Series

Overture to *La clemenza di Tito*, K. 621

WOLFGANG AMADEUS MOZART

(b. 1756, Salzburg, Austria; d. 1791, Vienna, Austria)

Although most people believe *The Magic Flute* was Mozart's last opera, most of it had already been completed when the composer turned to a last-minute commission for another opera to celebrate the Prague coronation of the new Austrian emperor, Leopold II, as King of Bohemia. Mozart only received the commission for *La clemenza di Tito* in the latter half of July and had to complete the opera for performance before the royal couple on September 6, the evening before the coronation. The deadline was nearly impossible: he was still completing *The Magic Flute*, had that mysterious commission for a Requiem hanging over his head, and did not even have a libretto for the new work. Nevertheless, Mozart jumped at the opportunity to curry favor with the new emperor.

Legend says — and it is likely close to the truth — that Mozart composed this entire score in 18 days, creating several numbers in the carriage that carried him to Prague. The opera was a throwback to the static, aria-packed *opera seria* tradition from earlier in the century. It was based on an already shop-worn Pietro Metastasio libretto, which Caterino Mazollà hastily cobbled into a workable drama for Mozart. In a gracious gesture to the new monarch, it concerned the remarkable wisdom and mercy of the Roman Emperor Titus, who spares the lives of both his best friend and the jealous daughter of the previous emperor after they try to assassinate him.

The overture is a grand C-Major work, whose pompous opening is perfectly suited to a great state occasion. An exquisite woodwind passage of pure Mozartean lyricism forms its second theme, and, out of order, later opens the recapitulation section so that the curtain can rise with the stately opening music. The fury of the jealous anti-heroine, Vitellia, is previewed by some fine melodramatic dissonances.

Piano Concerto No. 25 in C Major, K. 503

WOLFGANG AMADEUS MOZART

In the middle 1780s, Mozart was at the peak of his popularity with the piano-mad audiences of Vienna. Both his virtuosity as a keyboard artist and his creativity as a composer drew large audiences to his frequent solo concerts in the city and earned him a substantial income. Between 1784 and 1786, his constant need for new performing material produced 12 magnificent piano concertos: the greatest sustained achievement by any composer working in this genre.

Tonight we will hear the last of these concertos, Piano Concerto No. 25 in C Major, which he completed on December 4, 1786. Together with its immediate predecessor, the daring Piano Concerto No. 24 in C minor, it represents one of the twin peaks of this mountain range of masterpieces.

The year 1786 had been a remarkable one even by Mozart's prolific standards. He had earlier composed the richly humane operatic comedy *The Marriage of Figaro*, and simultaneously with this Concerto, he wrote one of his finest symphonies, the "Prague." But already his popularity with the Viennese public was beginning to wane, for he insisted on challenging his audiences, not simply entertaining them. There would be no more solo appearances for him in Vienna after 1786.

In many ways, Piano Concerto No. 25 is the concerto equivalent of Mozart's last symphony, the "Jupiter." Like the "Jupiter," it is in C Major (a key Mozart associated with big ceremonial works) and has a similar grandeur of scale and rhetoric. And also like the "Jupiter," it makes extensive use of stock melodic and rhythmic patterns of late-18th-century music, while elevating them to an expressive level other composers could not reach.

The opening of the sonata-form **first movement** is a striking example of this transfiguration of the commonplace. Instead

of a melodic theme, we hear just a series of imperial fanfares and outlines of chords. Violins gently introduce a Beethoven-esque five-note motive that will grow bolder and pervade the whole movement. After a brief pause, a real theme grows out of this pattern: a wry military march in the minor mode that haunts the memory. When it repeats in the major, Mozart adds a beautiful countermelody in the flute.

Now the pianist enters very modestly and slowly with a decorated version of the five-note rhythmic motive. Then he proposes a new lyrical theme: a winsome Mozart melody that has nothing to do with grandeur. This solo exposition closes with the orchestra thundering the rhythmic motive, now reduced to just four notes.

The piano launches the development section with the theme it had avoided earlier — the wonderful minor-mode march. This builds into one of Mozart's greatest developments, in which feisty woodwinds collaborate on equal terms with the piano in ingenious contrapuntal play. Indeed, throughout this Concerto orchestra and soloist are equal partners participating in a fascinating, ever-changing relationship.

For the **slow movement**, the orchestra creates an atmosphere of silvery nocturnal serenity much like the final act of *Figaro*. One can almost see the opera's characters creeping through the shadows of a darkened formal garden, their whispered plots drifting through the air. The piano slips in gently to add to the spell. Listen to the gorgeous woodwind parts — flutes, oboes, bassoon, horns — weaving their magic along with the soloist.

Earlier in 1786, Mozart had revised his 1781 opera *Idomeneo* for its Viennese premiere. So it's not surprising that he borrowed a melody from its ballet music to become the appealing repeated-note refrain for his rondo-form **finale**. However, it is surprising that the orchestra, rather than the soloist, introduces this theme. As trumpets and timpani enter, this refrain takes on a grandeur we wouldn't expect from its modest beginning. The finale's dramatic, harmonically questing middle episode brings a beautiful surprise: a rapturous Mozartean melody sung by the piano and woodwind soloists that is perhaps the Concerto's most sublime moment. Throughout, the piano part manages to be both subtly eloquent and brilliantly showy — a supreme demonstration of Mozart's art as both creator and performer.

Symphony No. 39 in E-flat Major, K. 543

WOLFGANG AMADEUS MOZART

Mozart's final three symphonies are among the most astonishing creations in musical history. Not only are they his greatest symphonies — and each completely different from its mates — but they were composed in just six weeks' time during the summer of 1788. To add to their mystique, it was long believed that Mozart wrote them without any commission or external stimulus and that they were, tragically, never performed during his lifetime.

But Mozart scholar Neal Zaslaw has made a strong case that this was not so. He has found much circumstantial evidence that these works were indeed performed over the last three years of the composer's life. "The very idea that Mozart would have written three such works, unprecedented in length and complexity, only to please himself or because he was inspired, flies in the face of his known attitudes to music and life, and the financial straits in which he then found himself," writes Zaslaw. "While he may often have found great personal pleasure in composing, ... he composed to pay his rent and be a useful member of society. ... His symphonies were not art for art's sake, but music for use."

In the summer of 1788, Mozart was indeed in severe financial straits. His popularity with the fickle Viennese public had waned, the local concert scene was much reduced by a costly war between Austria and Turkey, and his annual income had dropped to an all-time low. As he was composing this symphony (completed June 26, 1788), he began writing a series of pleading letters to his fellow Mason Michael Puchberg begging for large loans, to which Puchberg (and others) generously responded.

Zaslaw suggests Mozart also may have been building an introductory portfolio for London with these symphonies; both he and Haydn had been invited by the impresario Johann Peter Salomon to come to England, but only Haydn finally went and triumphed. And, interestingly, Symphony No. 39 has the influence of Haydn — the only composer Mozart considered his equal — all over it, from its slow introduction (rare in Mozart symphonies) to its rollicking, witty finale. It is grandly scored for trumpets and timpani, as well as woodwinds (with Mozart's favorite clarinets replacing oboes) and strings.

The **first movement's** slow introduction immediately seizes our attention with loud fanfares, and its drama is accentuated by pungent dissonances. Notice the rapid descending scales in the violins; they will become a prominent feature in the main *Allegro* section. The *Allegro's* gracious principal theme slips in quietly, as though we had suddenly opened the drawing room door on a conversation in progress. Throughout this sonata-form movement, supple, lyrical passages compete with loud, rhythmically driven ones, which ultimately dominate.

The **Andante con moto second movement** is an adventurous struggle between Romantic passion and Classical control. A prim rhythmic theme gives Mozart startling developmental possibilities as the movement progresses. More startling still are two wild minor-mode interruptions, which threaten to tear the movement apart with their unbridled passion and extreme dissonance. After each of these outbursts, the orchestra manages — barely — to

recover its poise with soothing woodwind music and consoling responses from the violins.

Trumpets and timpani return for the very grand **minuet**, whose chugging strings exude virile energy. The middle trio section prominently features the two clarinets, the upper taking the melody and the lower providing a burbling accompaniment. The melody here was borrowed from a folk *ländler*, the Austrian forerunner of the waltz.

The **finale** is a real barnburner in the humorous, high-spirited style of Haydn. Also à la Haydn, it uses just one hurtling theme to propel its sonata-form course. Particularly delicious is the marvelous fiddle passagework that gives this movement the feeling of a kick-up-your-heels Austrian hoedown. Mozart tips his hat one more time to Papa Haydn with an abrupt, witty close.

Notes by Janet E. Bedell copyright 2021

RICHARD GOODE, PIANO

Richard Goode has been hailed for music-making of tremendous emotional power, depth and expressiveness, and has been acknowledged worldwide as one of today's leading interpreters of Classical and Romantic music. In regular performances with the major orchestras, recitals in the world's music capitals, and through his extensive and acclaimed Nonesuch recordings, he has won a large and devoted following.

Gramophone magazine recently captured the essence of what makes Richard Goode such an original and compelling artist: *"Every time we hear him, he impresses us as better than we remembered, surprising us, surpassing our expectations and communicating perceptions that stay in the mind."*



One of today's most revered recitalists, Richard Goode will be heard in 2018-19 in London, Paris, Philadelphia, Kansas City, Detroit, Montreal, Toronto, and at colleges and universities around the country. In New York, he will play a recital at the 92nd Street Y and a Mozart Concerto with the New York Philharmonic and Manfred Honeck. His master classes at Verbier, in Antwerp, and in New York at Mannes are always memorable events.

In recent seasons, Richard Goode appeared as soloist with Louis Langrée and the Mostly Mozart Festival Orchestra in a program filmed as part of a documentary celebrating the 50th Anniversary of one of the country's most popular summer musical events. He also toured in the U.S. with one of the world's most admired orchestras and his recording partner, the Budapest Festival Orchestra and Iván Fischer. Their recording of the five Beethoven Piano Concertos has won worldwide acclaim; Goode performed Concertos No. 2 and No. 4 on the tour, which included performances in February 2017 at the New Jersey Performing Arts Center, Lincoln Center, and for the Chicago Symphony, the University Musical Society in Ann Arbor, and Celebrity Series of Boston. Other orchestral appearances include the Cleveland Orchestra, Los Angeles Philharmonic, New York String Orchestra at Carnegie Hall, and in Europe with the London Philharmonic, Oslo Philharmonic, and BBC Philharmonic.

Among other highlights of recent seasons have been the recitals in which, for the first time in his career, Mr. Goode performed the last three Beethoven Sonatas in one program, drawing capacity audiences and raves in such cities as New York, London, and Berlin. The New York Times, in reviewing his Carnegie Hall performance, hailed his interpretations as *"majestic, profound readings... Mr. Goode's playing throughout was organic and inspired, the noble, introspective themes unfolding with a simplicity that rendered them all the more moving."* He was also heard as soloist with Andris Nelsons in his first season as Music Director of the Boston Symphony Orchestra and at Carnegie Hall, where Goode was featured in two chamber music concerts with young artists from the Marlboro Music Festival, in a master class on Debussy and in a Main Hall recital. In anticipation of the 25th Anniversary in 2018-19 of the release of his historic recordings of the Complete Beethoven Sonatas, Nonesuch Records has re-released the acclaimed recordings.

An exclusive Nonesuch recording artist, Goode has made more than two dozen recordings over the years, ranging from solo and chamber works to lieder and concertos. His recording of the five Beethoven concertos with the Budapest Festival Orchestra and Iván Fischer was released in 2009 to exceptional critical acclaim, described as *"a landmark recording"* by the *Financial Times* and nominated for a Grammy award. His 10-CD set of the complete Beethoven sonatas cycle, the first-ever by an American-born pianist, was nominated for a Grammy and has been ranked among the most distinguished recordings of this repertoire. Other recording highlights include a series of Bach Partitas, a duo recording with Dawn Upshaw, and Mozart piano concertos with the Orpheus Chamber Orchestra.

A native of New York, Richard Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. His numerous prizes over the years include the Young Concert Artists Award, First Prize in the Clara Haskil Competition, the Avery Fisher Prize, and a Grammy award for his recording of the Brahms Sonatas with clarinetist Richard Stoltzman. His first public performances of the complete cycle of Beethoven sonatas at Kansas City's Folly Theater and New York's 92Y in 1987-88 brought him to international attention being hailed by the New York Times as *"among the season's most important and memorable events."* It was later performed with great success at London's Queen Elizabeth Hall in 1994 and 1995.

Mr. Goode served, together with Mitsuko Uchida, as co-Artistic Director of the Marlboro Music School and Festival in Marlboro, Vermont from 1999 through 2013. Participating initially at the age of 14, at what the New Yorker magazine recently described as *"the classical world's most coveted retreat,"* he has made a notable contribution to this unique community over the 28 summers he has spent there. He is married to the violinist Marcia Weinfeld, and, when the Goodes are not on tour, they and their collection of some 5,000 volumes live in New York City.



CLASSICAL MYSTERY TOUR: A TRIBUTE TO THE BEATLES

SATURDAY, FEBRUARY 5, 2022

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7:30 p.m. | EMBASSY THEATRE

Caleb Young, conductor

James Owen presents
Classical Mystery Tour: A Tribute to the Beatles

Jim Owen, rhythm guitar, piano, vocals
Neil Candelora, bass guitar, vocals
Robbie Berg, lead guitar, vocals
Chris Camilleri, drums, vocals

Since its initial performance at the Orange County Performing Arts Center (now renamed Segerstrom Center for the Arts) in 1996, Classical Mystery Tour has become the #1 Symphony Pops attraction over the last decade. The group has been performing consistently for more than 20 years with more than 100 orchestras in the US, Canada, Europe, Asia, and Australia. The group played to packed houses at the Sydney Opera House, and has performed with America's most prestigious orchestras: The Cleveland Orchestra, The Boston Pops, The Philadelphia Orchestra, The San Francisco Symphony, among many others.

Classical Mystery Tour has CDs and T-shirts available for purchase at the concert and on their website (www.classicalmysterytour.com). The group is usually available after their performance to autograph CDs and programs.



DEBUSSY, MOZART AND TCHAIKOVSKY

FEBRUARY 9 & 13, 2022

Brotherhood Mutual Insurance Company
Freimann Series

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Sunday, February 13 | 2:00 p.m. | RHINEHART RECITAL HALL, PURDUE FORT WAYNE

DEBUSSY Première Rhapsodie for Clarinet and Piano
Laurie Blanchet, clarinet
Alexander Klepach, piano

MOZART Serenade No. 12 in C minor for Wind Octet
Orion Rapp, oboe
Pavel Morunov, oboe
Laurie Blanchet, clarinet
Daniel Heaton, clarinet
Dennis Fick, bassoon
Anne Devine, bassoon
Michael Galbraith, horn
Katie Loesch, horn

INTERMISSION

TCHAIKOVSKY String Quartet No. 2 in F major, Op. 22
The Freimann Quartet:
Violetta Todorova, violin
David Ling, violin
Derek Reeves, viola
Peter Opie, cello

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JOHN WILLIAMS AND DVOŘÁK

SATURDAY, FEBRUARY 19, 2022

The Paul Yergens and Virginia Yergens Rogers Foundation
Masterworks Series

7:30 p.m. | EMBASSY THEATRE

Andrew Constantine, conductor
Chance Trottman-Huiet, tuba

PUTS River's Rush

WILLIAMS Concerto for Tuba and Orchestra
Chance Trottman-Huiet, tuba

INTERMISSION

DVOŘÁK Symphony No. 9 in E minor, Op. 95 "From the New World"
I. Adagio - Allegro molto
II. Largo
III. Molto vivace
IV. Allegro con fuoco

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JOHN WILLIAMS AND DVOŘÁK

SATURDAY, FEBRUARY 19, 2022

The Paul Yergens and Virginia Yergens Rogers Foundation
Masterworks Series

River's Rush

KEVIN PUTS

(b. 1972, St. Louis, Missouri)

When Kevin Puts became the first undergraduate music student to be awarded a Charles Ives Scholarship from the American Academy of Arts and Letters, he was already demonstrating that he had budding compositional talent of no common order. His subsequent achievements have more than lived up to that promise. Today, Puts is one of America's most prominent and popular classical composers, renowned for the beauty and emotional intensity of his music, which is not afraid to embrace the pleasures of compelling melodies and rich orchestral colors.

Though Puts has created purely instrumental works — four symphonies, tone poems, concertos, and chamber music — he has also displayed an extraordinary gift for writing for the human voice. His first opera, *Silent Night* written for the Minnesota Opera, won the 2012 Pulitzer Prize for Music. Commissioned by The Metropolitan Opera, his third opera, *The Hours*, will star Renée Fleming, Joyce Di Donato, and Kelli O'Hara and appear on the Met stage in 2022. A stunning multi-media work for voices and orchestra for Miss Fleming and Rod Gilfrey, *The Brightness of Light* was premiered by the Boston Symphony at the Tanglewood Festival in the summer of 2019. Inspired by letters written between two great American artists — painter Georgia O'Keefe and photographer Alfred Stieglitz — it was accompanied by a mesmerizing video of O'Keefe's paintings and Stieglitz's photos.

For its 125th anniversary in 2004, the Saint Louis Symphony invited the St. Louis-born Puts to create a dramatic work focusing on its significant geographical position at the meeting of the Mississippi and Missouri rivers. The result was the highly dramatic *River's Rush*, premiered by the SLSO under Leonard Slatkin's baton at its season-opening concerts in September 2004. For that occasion, annotator Paul Schiavo

created an official note for the work, which is excerpted here, with some additional comments.

"It seems fitting that in fulfilling a commission from St. Louis, a city that sits near the confluence of our nation's two great rivers, Kevin Puts drew inspiration from the movement of water — its glinting color and texture, its surging energy — as it courses downstream. 'I wanted to convey a sense of great, rushing energy,' the composer explained ... 'combined with a monumental, epic quality throughout.' Most of the ten-minute piece proceeds at a fast pace. Mr. Puts observes that 'there is a lot of activity at any given moment [but] the intricacy of these moments contributes to a broader sense of phrasing.'

"*River's Rush* begins with bustling arpeggios, from which a simple [rising] two-note motif emerges from the orchestral bass [low brass and woodwinds] and eventually culminates in a ruminative duet between two clarinets [occurring midway through and ushering in a quieter, slower phase of the music]. ...

"There is a lot of variety when it comes to texture and color in the work,' the composer notes. 'Maybe I was thinking of the Mississippi (or any river for that matter), how its appearance can vary under different types of sunlight. Of course, this variety is achieved through the use of different combinations of instruments, but it also has to do with the chords I use. I took a new approach to harmony in *River's Rush* by combining major and minor chords from different keys freely, almost as a painter would combine paints on a canvas. ... The result, I hope, is that all the music feels like it comes from the same source. There is variety but also economy.'"

Tuba Concerto

JOHN WILLIAMS

(b. 1932, Queens, New York)

In America today, if you want to find the right man to create a score for a blockbuster movie, it seems nearly a requirement that you join the line to hire John Williams. A high percentage of the films that have been the highest grossing hits at the box office in the last 45 years have been scored by Williams, and he has received an astounding 52 nominations for Academy awards, winning five of the coveted statues.

However, there is another side to Williams' career that is less well known — his classical composing and conducting career. After serving in the Air Force, Williams moved from California to New York City to study at The Juilliard School, where he dreamed of becoming a classical concert pianist. Only after being overawed by the virtuoso keyboard competition, did he switch his studies to composition. And even as his Hollywood career took off, he continued writing concert music, including many concertos for esteemed soloists, including Yo-Yo Ma and as recently as last year for the German violin virtuoso Anne-Sophie Mutter and the Boston Symphony. From 1980 to 1993, he was the Principal Conductor of the Boston Pops and is still its Laureate Conductor.

In 1984, Williams was commissioned to write a work celebrating the centennial of the Boston Pops. In response, he chose to create a Tuba Concerto for its principal tuba player Chester Schmitz. As he commented: "I really don't know why I wrote it — just urge and instinct. I've always liked the tuba and even used to play it a little. I wrote a big tuba solo for a Dick Van Dyke movie called *Fitzwilly*, and ever since I've kept composing for it — it's such an agile instrument, like a huge cornet. I've also put passages in for some of my pets in the orchestra — solos for flute and English horn, for the horn quartet, and a trio of trumpets. It's light and tuneful, and I hope it has enough events in it to make it fun."

The Tuba Concerto follows the traditional concerto layout of three movements — fast, slow, very fast — played together without pause. **Movement one** rocks merrily along in an outdoorsy pastoral style, but later grows more serious and ruminative as the tuba begins a long solo section enriched by the mellow sounds of the horn quartet and

continuing into a testing cadenza that briefly hints at the famous theme from Williams' score for *Superman* (1978).

An English horn joins the tuba's introspective reflections to begin the **second movement**. The English horn eventually yields to solo flute, and when the tuba reappears, a haunting dialogue ensues between these instruments, the polar opposites in the orchestra in terms of size, range, and color.

The brass section suddenly introduces a more recognizable version of the *Superman* fanfare theme to launch the **finale**. Urged on by pounding rhythmic patterns in the orchestra, the tuba rouses itself and shows us how fast it can move despite its size. But be sure not to miss a more subtle moment, as Williams contrives another odd-couple duet, this time between the delicate harp and the robust tuba.

Symphony No. 9 in E minor, "From the New World"

ANTONÍN DVOŘÁK

(b. 1841, Nelahozeves, Bohemia (now Czech Republic); d. 1904, Prague)

At its premiere in the newly opened Carnegie Hall on December 16, 1893, Antonín Dvořák's last symphony, "From the New World," was perhaps the greatest triumph of the composer's career, and it has continued to rank among the most popular of all symphonies. Yet from its first reviews, commentators have asked the question: "Is this symphony really American?" In other words, how much is it "from the new world" and how much "from the old world"?

In 1892, Mrs. Jeannette Thurber, a devoted music patron and wife of an American multi-millionaire businessman, lured Dvořák to New York City to become director of her new National Conservatory of Music. She chose well, for not only was Dvořák one of Europe's most celebrated composers, but more importantly he brought fine teaching skills and an openness to the potential of American music. In his words, "I came to discover what young Americans had in them and to help them express it."

A man who drew on his Czech peasant roots both for personal values and artistic inspiration, Dvořák found much to treasure in American folk traditions. While white Americans were inclined to undervalue the spirituals of black Americans, Dvořák was enraptured by them. One of his

students was Harry T. Burleigh, an African American with a fine baritone voice who was to become an important arranger of spirituals and writer of American art songs. As Burleigh remembered, Dvořák "literally saturated himself with Negro song ... I sang our Negro songs for him very often, and before he wrote his own themes, he filled himself with the spirit of the old Spirituals." It was those songs and the very sound of Burleigh's voice that inspired the great English horn melody in the "New World's" second movement.

With his sensitive antennae, Dvořák absorbed the vitality and brashness of America in the 1890s ("The enthusiasm of most Americans for all things new is apparently without limit. It is the essence of what is called 'push'—American push," he observed), and this spirit influenced his new symphony of "impressions and greetings from the New World." The drive of the first and last movements as well as the syncopated rhythms and melodic shapes of many of the themes gave this symphony a unique voice. But, as Burleigh wrote, "the workmanship and treatment of the themes ... is Bohemian" — Dvořák is here, as always, the proud Czech patriot.

The **first movement's** slow introduction hints at the principal theme, which, as the tempo quickens to *Allegro molto*, is introduced by the horns. Motto-like, this optimistic theme will recur in all movements. Listen for hints of the spiritual "Swing Low" in the second theme, a merry tune for flutes and oboes. A prodigal melodist, Dvořák also offers a third theme, bright and full of American "can-do" spirit, in the solo flute.

CHANCE TROTTMAN-HUIET, TUBA

Colorado native Chance Trottman-Huiet has been Principal Tuba with the Fort Wayne Philharmonic since November 2016, an audition he won while pursuing his DMA at Michigan State University. He enjoys performing in the Philharmonic and with the Philharmonic Brass Quintet for its many educational and community outreach performances. Chance has also enjoyed performing with the orchestras of Cleveland, Melbourne, Detroit, St. Louis, Kansas City, Indianapolis, Louisville, Iceland, and Malaysia, and other Midwest ensembles including the especially-fun Kalamazoo-based New Orleans-style group, the Kanola Band, where Chance does his best to channel the funk of The Meters and Dr. John and energy of groups like Youngblood Brass Band.



The **Largo slow movement** is one of the most beautiful Dvořák ever wrote. Here is the yearning melody for English horn, an instrument chosen by the composer because it reminded him of Burleigh's baritone voice. The composer loved Longfellow's poem "Song of Hiawatha" and claimed this music was inspired by the death of Hiawatha's bride, but many, including Dvořák's sons, heard more of his homesickness for his native land here. A poignant middle section in the minor presents two hauntingly wistful melodies for woodwinds above shuddering strings.

Dvořák also cited "a feast in the woods where the Indians dance" from Longfellow's poem "Hiawatha" as influencing the **third-movement scherzo**. But it is far easier to detect European influences in this spirited dance movement, which summons memories of the composer's greatest idols, Beethoven and Schubert — Beethoven for the opening recalling the Ninth Symphony's drum-filled scherzo and Schubert for the ebullient trio section, sparkling with triangle.

The **finale** boasts a proudly ringing theme for the brass that propels its loose sonata form. But its development section brings back the first movement "motto" theme as well as the Largo's English horn melody and a snatch of the scherzo. At the end, the home key of E minor brightens to E Major. Dvořák's final magical touch in a loud, exuberant close is a surprise last chord that fades to silence.

Notes by Janet E. Bedell copyright 2021



RAVEL'S QUARTET

MARCH 9 & 13, 2022

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Sunday, March 13 | 2:00 p.m. | RHINEHART RECITAL HALL, PURDUE FORT WAYNE

MANN

Torden Og Lyn (Thunder and Lightning)
Pavel Morunov, oboe and English horn
Adrian Mann, bass

PROKOFIEV

Sonata for Violin and Piano in D major Op. 94a 1
Moderato
Scherzo: Presto
Andante
Allegro con brio
Johanna Bourkova-Morunov, violin
Alexander Klepach, piano

INTERMISSION

RAVEL

String Quartet in F major
Allegro moderato - Très doux
Assez vif - Très rythmé
Très lent
Vif et agité
The Freimann Quartet:
Violetta Todorova, violin
David Ling, violin
Derek Reeves, viola
Peter Opie, cello

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CONSTANTINE CONDUCTS SHOSTAKOVICH

SATURDAY, MARCH 19, 2022

The Paul Yergens and Virginia Yergens Rogers Foundation
Masterworks Series

7:30 p.m. | EMBASSY THEATRE

Andrew Constantine, conductor
Eric Schweikert, timpani
Alison Chorn, timpani

GARROP Inner Demons

OLIVERIO Dynasty: Double Timpani Concerto
Impetuous
Naïveté
Interlude
Ancestors Within
Destiny
Alison Chorn, percussion
Eric Schweikert, timpani

INTERMISSION

SHOSTAKOVICH Symphony No. 5 in D minor, Op. 47
I. Moderato
II. Allegretto
III. Largo
IV. Allegro non troppo

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CONSTANTINE CONDUCTS SHOSTAKOVICH

SATURDAY, MARCH 19, 2022

The Paul Yergens and Virginia Yergens Rogers Foundation
Masterworks Series

Inner Demons

STACY GARROP

(b. 1969; now living in the Chicago area)

American composer Stacy Garrop has a powerful and succinct statement of purpose for her creative career. In her words, her music “is centered on dramatic and lyrical storytelling. The sharing of stories is a defining element of our humanity; we strive to share with others the experiences and concepts that we find compelling. [I want to] share stories by taking audiences on sonic journeys — some simple and beautiful, while others are complicated and dark — depending on the needs and dramatic shape of the story.” “Inner Demons,” the work we will hear at this concert, certainly fulfills this mission; it is the third movement of Garrop’s Second String Quartet, “Demons and Angels,” which traces the psychic breakdown of a man who once had great power and now faces ruin. We will hear the Quartet’s pivotal movement in a version for string orchestra Garrop has made for Andrew Constantine.

Now a sought-after freelance composer based in Chicago, Stacy Garrop earned degrees in music composition at the University of Michigan-Ann Arbor (B.M.), University of Chicago (M.A.), and Indiana University-Bloomington (Ph.D.). She has recently served for three years as composer-in-residence with the Champaign-Urbana Symphony and simultaneously as resident opera composer with the Chicago Opera Theater’s Vanguard Program. One of her notable recent works was *My Dearest Ruth* for soprano and piano, a tribute to the late Ruth Bader Ginsburg set to words by her husband Martin Ginsburg; it has recently been included in a video created by Carnegie Hall in the music-loving Supreme Court Justice’s honor.

To set “Inner Demons” in context, here is Stacy Garrop’s commentary about her Second String Quartet from which it is drawn. “Disguised demons, forgiving angels, tortured human souls. String Quartet No. 2:

Demons and Angels tells the story of a man who thought his actions were guided by the forces of good, only to discover that he has lost his mind and wreaked havoc on earth. The first two movements explore the man’s personality: I. ‘Demon Spirits’ addresses what he has become, while II. ‘Song of the Angels’ remembers the goodness in him before he became transformed. III. **‘Inner Demons’ depicts the man as he loses his mind.** The [Quartet] concludes with IV. ‘Broken Spirit,’ as the man faces a life in prison, in which his fleeting thoughts alternate between chaos and the hope of finding redemption by the grace of an angel.”

“Inner Demons” sonically traces this mental collapse. The opening minutes depict a mind still clinging to rationality in music that is tonal and well-mannered, recalling pleasant memories amid growing agitation. The first violins then plaintively sing the popular American folksong “I am a Poor Wayfaring Stranger,” written anonymously and first published in 1858, in the plain harmony style of early 19th-century America. This ultimately collapses into dissonant shards, and the music moves into process of total breakdown as the opening themes and even the folksong try frantically to re-emerge against an unsurmountable tide of dissonance, frenzy, and incoherence.

Dynasty: Double Timpani Concerto

JAMES OLIVERIO

(b. 1956, Cleveland, Ohio)

With *Dynasty*, James Oliverio introduces us to the timpani in all its range and power. The timpani typically leads the rhythmic elements in an orchestra and memorably provides the “oomph” factor in loud musical climaxes. It is actually a multiple instrument consisting of one, two, four, or — in very large orchestra works — still more kettledrums, which can be tuned to different ranges of pitches by foot pedals and screws. And with two timpanists, each pounding on an array of five kettledrums, the musical possibilities are virtually endless.

As he has composed works for major orchestras throughout America and Europe in addition to many film scores, Oliverio has formed major friendships with a number of players. Two longtime friends are the brothers Paul and Mark Yancich, who, respectively, are the principal timpanists of the Cleveland Orchestra and the Atlanta Symphony. Since Oliverio had already written a number of works for their instrument, they commissioned him to create *Dynasty*, a double concerto for them to play together. And because the brothers come from a long line of musicians, Oliverio chose this title to honor both them and their forebears. The Concerto was premiered in 2011 by the Yancichs with the Atlanta Symphony Orchestra (with which the composer has been closely associated) and been embraced as a masterpiece by orchestras around the country.

Paul Yancich remembers “we asked Jim to bring out the melodic and harmonic potential of the timpani.” Oliverio himself has written: “My overall aesthetic consideration was to evoke and honor the rich legacy of the brothers and their ancestors, whose love and passion for music continues across multiple generations. The musical metaphor for *Dynasty* was conceived and developed on several levels: the personal, the ancestral, the political, and, in the case of the only two timpanist brothers currently holding simultaneous posts with major American orchestras, as a professional analogy as well.”

The Concerto consists of five movements, which are intended to trace the trajectory of the brothers’ careers from impetuous youthful optimism and naiveté to professional success, as well as their contributions to their family legacy and its continuity (to paraphrase a note for the Asheville Symphony). **Movement one, “Impetuous,”** reflects their youthful enthusiasm and competitiveness as they launched their careers; it revolves around harmonic/rhythmic patterns that will reappear and transform throughout the work. **Number two, “Naiveté,”** sets a melancholic theme in the woodwinds over a faintly ominous descending pattern initiated by the timpani. But soon the timpanists playing together show they can take over this melody just as effectively.

“Interlude” is the first of three stunning cadenzas. Playing alone, the first timpanist creates drama with drumrolls and sliding glissandos. The timpanists are smoothly integrated into — rather than set against — the orchestra in the solemn **“Ancestors Within,”** in which the pithy theme they

introduce will evolve and dominate the entire movement. Finally, in **“Destiny,”** the longest movement, the two timpanists wage a virtuoso battle, with dueling cross rhythms and two sequences of improvised cadenzas that translate them an orchestra unto themselves.

Symphony No. 5 in D minor, opus 47

DMITRI SHOSTAKOVICH

(b. 1906, St. Petersburg, Russia; d. 1975, Moscow, U.S.S.R.)

In the U.S.S. R., the years 1934 to 1938 were the era of the great Stalinist purges, during which millions of Soviet citizens, from peasants to generals, lost their lives. Early in 1934, the 27-year-old Dmitri Shostakovich premiered a daring new opera, *Lady Macbeth of the Mtsensk District*, whose harsh dissonances mirrored a lurid tale of lust and murder. For two years, it was a popular hit, until one evening in January 1936 Stalin paid a visit to the opera house. The opera’s gritty musical and theatrical drama infuriated the Soviet leader, who left the theater before the curtain fell. A few days later, a lead article in *Pravda* denounced the opera under the heading “Muddle Instead of Music,” and a second scathing article followed in February. Shostakovich instantly became a non-person. Fellow composers spoke out against him, while acquaintances crossed the street to avoid him. He lived in constant fear of the knock in the night summoning him to his doom; like many Soviet citizens, he kept a suitcase packed in readiness.

But the knock never came. And, strangely, in 1937 Shostakovich was given a chance to rehabilitate himself by writing a suitably triumphant symphony for Leningrad’s celebration of the 20th anniversary of the Bolshevik Revolution. As Ian MacDonald explains in *The New Shostakovich*, the composer realized that much of the problem caused by *Lady Macbeth*, aside from its downbeat plot, stemmed from its advanced, modernist musical language, denounced by *Pravda* as “fidgety, screaming, neurotic music.” For his new symphony, he determined to simplify his language, making it more consonant and tonal, more melodic, and more pleasing in its instrumental sonorities.

Indeed, the Fifth Symphony is much easier on the ears than many of Shostakovich’s earlier works, and this surely contributed

to its success in 1937 and its enduring popularity today. But in the fierce drama of its first movement, the biting sarcasm of its second, the emotionally wrenching sorrow of its third, and the ambiguous “triumph” of its finale, it is as uncompromisingly outspoken as any of Shostakovich’s works. In *Testimony*, the controversial memoirs purportedly dictated to Solomon Volkov, the composer vehemently denied there was any real triumph at all. “I think that it is clear to everyone what happens in the Fifth. The rejoicing is forced, created under threat, as in [Mussorgsky’s opera] *Boris Godunov*. It’s as if someone were beating you with a stick and saying, ‘Your business is rejoicing, your business is rejoicing,’ and you rise, shaky, and go marching off, muttering, ‘Our business is rejoicing, our business is rejoicing.’”

First movement: One of the most powerful of symphonic openings launches the work. Played in canon between lower and upper strings, this rugged theme is the seedbed of the movement. Contained in it are two important motives: descending three-note twists and the initially gentle repeated notes at the end. Both will be developed with great power, and the repeated notes will dominate the entire symphony. From this, Shostakovich builds a long melancholy melody sung by first violins. After this music is developed, the second major theme appears: a very hushed sustained melody high in the violins over a pulsing rhythmic accompaniment.

Baleful horns and an aggressive piano hammering out the second theme announce the development section, and the music accelerates into vigorous but slightly mechanical activity. Military snare drums propel a brash march. The music builds to great intensity, and the opening theme returns at a frenzied, driven tempo. But this manic energy eventually dies out in a quiet, haunting coda.

A sardonic sense of humor has saved Russian sanity throughout a brutal history, and it animates the second-movement scherzo with its insolent trills, satirical slides, and crude brass outbursts. Bright, shrill scoring, tongue-in-cheek pizzicato strings, and a tipsy solo violin leading the middle trio section suggest defiant mockery — perhaps a jibe at Stalin himself.

The magnificent **third-place slow movement** is as sincere and heartfelt as its predecessor was flippant. Shostakovich once said, “The majority of my symphonies are tombstones,” and this may be a requiem for the many Russians who died in the purges. At the Fifth’s premiere, audiences wept openly during this music. The strings, divided into many parts, dominate; they seem the voices of communal mourning. The music reaches a famous climax of pain as the strings rise to a chorus of hammering repeated notes, intensified by sharp stabs from the xylophone. The great Russian soprano Galina Vishnevskaya, Shostakovich’s friend and Rostropovich’s wife, described this as “like nails being pounded into one’s brain.”

Now the forgotten brass and percussion race into action to launch the **finale’s** resolute march theme. If this is a triumphant conclusion, it is more convincing in its gestures than its spirit. First, we hear frenetic musical busyness, then a poignant reminiscence of the third movement’s sorrow. Music of Slavic grandeur recalls the Coronation Scene in Mussorgsky’s *Boris Godunov*. At the end, disturbing the proudly pounding timpani and pealing brass are those obsessively painful repeated notes that have dogged the entire work. “Our business is rejoicing, our business is rejoicing.”

Notes by Janet E. Bedell copyright 2021

ERIC SCHWEIKERT, TIMPANI

Eric Schweikert joined The Phil as Principal Timpani in September 1989. Eric is also a Phil Mentor on faculty and in partnership with the PFW Department of Music.

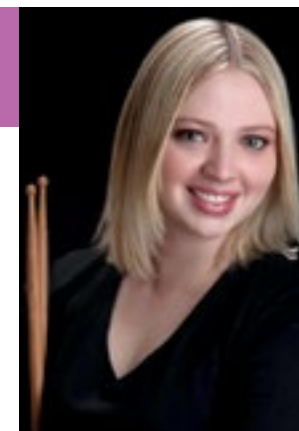
Born in West Point, N.Y., he grew up in Chicago and began playing cello at age 8 and percussion at age 12. He also plays E-flat tenor/alto horn in the Old Crown Brass Band. He is Director of Percussion at PFW and is Principal Percussion and Director of Percussion Ensemble at the Eastern Music Festival. A graduate of Interlochen Arts Academy, Schweikert has a Bachelor of Music from the Cleveland Institute of Music. He also attended the Julliard School of Music. His previous orchestra positions were timpanist with the New World Symphony and acting principal timpanist with the Victoria Symphony in British Columbia, Canada. In addition, he has toured and played with the Chicago Symphony and the St. Paul Chamber Orchestra and has played with the Indianapolis, Cleveland and Cincinnati symphonies. In his leisure time, Schweikert enjoys golf, fly fishing and camping.



ALISON CHORN, TIMPANI

Alison Chorn joined the percussion section of the Fort Wayne Philharmonic in 2013. Prior to moving to Fort Wayne, she was Principal Percussion of the Mansfield Symphony Orchestra in Mansfield, Ohio. Her active orchestral career has included appearances with the Cleveland Orchestra, the Minnesota Orchestra, the Buffalo Philharmonic, the Indianapolis Symphony, and the Toledo Symphony. Alison earned a Bachelor of Music degree from Cleveland State University in 2014 and spent summers at the Aspen Music Festival, Music Academy of the West, and the Eastern Music Festival. A passionate educator, Alison is Guest Lecturer in Percussion at Purdue University Fort Wayne (PFW), and coaches the percussion section of the award-winning Columbia City High School Marching Band.

A native of St. Paul, Minnesota, Alison began her musical studies in piano at with Zhenya DeVol at age seven. She studied percussion with Fernando Meza of the University of Minnesota, Kevin Watkins of the Minnesota Orchestra, and Tom Freer of the Cleveland Orchestra.





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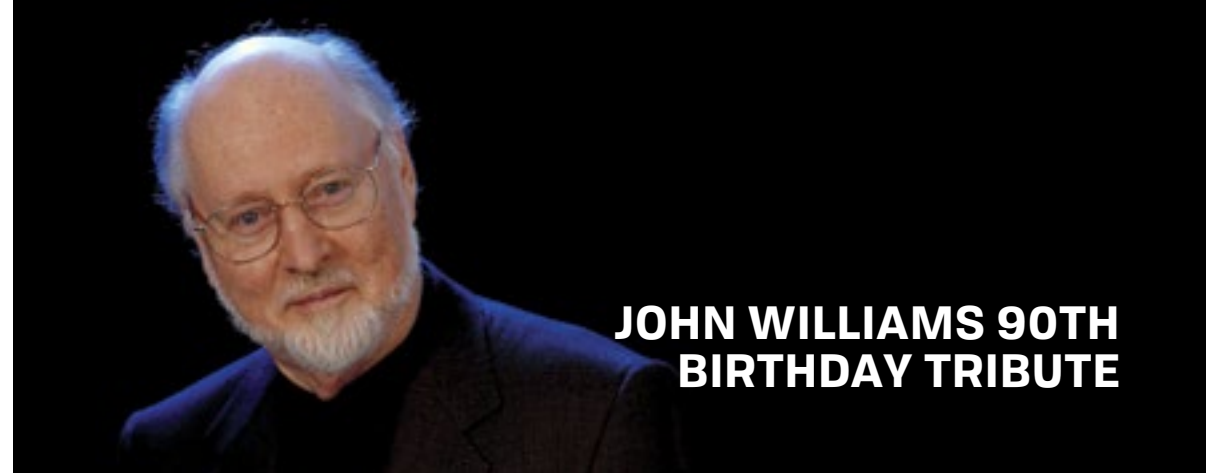
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music speaks.*
~ Hans Christian Andersen

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JOHN WILLIAMS 90TH BIRTHDAY TRIBUTE

SATURDAY, MARCH 26, 2022

Sweetwater
Pops Series

7:30 p.m. | EMBASSY THEATRE

Andrew Constantine, conductor
Violetta Todorova, violin (See bio on page 67)
Fort Wayne Youth Symphony, Troy Webdell, director

All music written by John Williams

WILLIAMS

Hooray for Hollywood
Superman March
Theme from JAWS
ET: Adventures On Earth
Theme from Jurassic Park
Theme from Schindler's List
Violetta Todorova, violin
Devil's Dance from Witches of Eastwick
Children's Suite from Harry Potter and the Sorcerer's Stone

INTERMISSION

Olympic Fanfare
Sayuri's Theme from Memories of a Geisha
Across the Stars from Star Wars: Attack of the Clones
Suite from Far and Away
The Flight to Neverland from Hook
Raiders March from Raiders of the Lost Ark
Suite from Star Wars

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CLASSICAL FAVORITES - A SENSORY FRIENDLY CONCERT

SATURDAY APRIL 2, 2022

Special Event

2:00 p.m. | AUER PERFORMANCE HALL, PURDUE FORT WAYNE

Andrew Constantine, conductor

This 30-minute sensory friendly program is designed specifically for children and adults with sensory issues and/or additional needs. The entire experience has been adapted so that children and adult of all abilities, along with their caregivers, may enjoy symphonic music in a safe and welcoming environment. The Philharmonic Friends Instrument Playground will be available one hour prior to the concert as well as after the concert. This concert is made possible by support from AWS Foundation.

ROSSINI	William Tell Overture
BEETHOVEN	Symphony No. 5 in C minor, Op. 67 <i>I. Allegro con brio</i>
STRAUSS	Die Fledermaus Overture
WILLIAMS	Flight to Neverland

No intermission. Quiet space provided. Sign language interpreter on stage. Volunteers onsite to provide assistance.

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TCHAIKOVSKY'S 5TH

SATURDAY, APRIL 9, 2022

The Paul Yergens and Virginia Yergens Rogers Foundation
Masterworks Series

7:30 p.m. | EMBASSY THEATRE

Maximiano Valdés, conductor
Andre Gaskins, cello

MONCAYO *Huapango*

TAN DUN *Crouching Tiger, Concerto for Cello and Orchestra*
Crouching Tiger, Hidden Dragon
Through the Bamboo Forest
Silk Road: Encounters
Eternal Vow
To the South
Farewell
Andre Gaskins, cello

INTERMISSION

TCHAIKOVSKY *Symphony No. 5 in E minor, Op. 64*
I. Andante - Allegro con anima
II. Andante cantabile con alcuna licenza
III. Valse: Allegro moderato
IV. Finale: Andante maestoso - Allegro vivace

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TCHAIKOVSKY'S 5TH

SATURDAY, APRIL 9, 2022

The Paul Yergens and Virginia Yergens Rogers Foundation

Masterworks Series

Huapango

JOSÉ PABLO MONCAYO

(b. 1912, Guadalupe, Mexico; d. 1958, Mexico City)

Mexican conductor Maximiano Valdés opens his colorful, mostly off-the-beaten-track program with *Huapango*, a work that is deeply popular in Mexico, but too seldom heard in this country. Its composer, José Pablo Moncayo, was one of the leaders of the 20th-century Nationalist movement in Mexican music during which Mexican composers concentrated on creating a classical repertoire rooted in their own exhilarating folk music. After training at the National Conservatory in Mexico City, he was taken under the wing of Carlos Chávez, who exploited Moncayo's multiple talents as a composer, pianist, percussionist, and conductor.

In 1941, Chávez commissioned Moncayo to write a piece for the newly formed Symphony Orchestra of Mexico that would be based on the popular music of the Veracruz area on the Gulf of Mexico in the country's southeast. In response, Moncayo decided to concentrate on the hypnotically rhythmic dance of the region called the *huapango*. This was a couple dance performed on a wooden platform with vigorous heel-stamping beating out the characteristic *huapango* rhythm. Premiered in August 1941 under Chávez's baton, *Huapango* was an immediate hit and today remains Moncayo's most popular piece.

Moncayo chose three *huapango* songs to develop in his dance fantasia: "Siqui-Siri," "Balajú," and "El Gavilán." After a propulsive introduction building the intensity of the *huapango* rhythm, we hear the first song in the trumpet. Flutes and oboes introduce the second song a few minutes later. Moncayo uses "El Gavilán," sung by solo flute and solo oboe, to create a lyrical oasis of calm in the middle of the dancing fervor, then builds to an orgiastic conclusion.

Crouching Tiger Concerto for Cello and Chamber Orchestra

TAN DUN

(b. 1957, Si Mao Village, Hunan, China)

The surprise hit of the 2000–01 film season was Chinese-American director Ang Lee's mesmerizing martial arts/romantic epic *Crouching Tiger, Hidden Dragon* set in a legendary China of the Qing Dynasty (1644–1912). Filmed in stunning locations throughout the country, it was in Lee's words "a kind of dream of China, a China that probably never existed, except in my boyhood fantasies in Taiwan."

Chinese martial arts movies enjoyed only a cult following at that time in the West, so Lee strove to make *Crouching Tiger* something that would appeal to Western audiences by adding a bittersweet element of unspoken love between the male and female protagonists: the monk-like warrior Li Mu Bai and his equally gifted friend Yu Shu Lien as they struggle to win back Li's all-powerful sword, the Green Destiny. Lee also transformed the martial arts sequences into moments of dazzling balletic beauty — who can forget the duel on top of swaying bamboo trees or the frantic nocturnal battles on Beijing's roof tops! Shot in Mandarin Chinese, *Crouching Tiger* won the 2000 Academy Award for Best Foreign Movie, along with an Oscar for Best Film Score for its composer Tan Dun.

For nearly three decades now, Tan Dun has been inventively cross-pollinating Eastern traditional music and Western classical music and in the process revitalizing both sonic worlds. Born in a rural village in China's Hunan province, Tan (that is his last name) studied traditional Hunanese folk music as a child, but then was caught up by the Cultural Revolution and sent off to an agricultural commune, where he planted rice for two years. As an escape from this backbreaking work, he began collecting folk songs from his fellow workers and leading musical celebrations, creating the scores from anything his neighbors might have at hand, folk instruments to cooking pots.

In 1978, liberated from the commune, Tan was one of thirty students, chosen from thousands, to be admitted to the composition department of the newly reopened Beijing Central Conservatory. Within a few years, he had become China's most revolutionary, but also most popular composer. Subsequently, he was accepted as a doctoral student at New York's Columbia University. Though he is now based primarily in the U.S., he regularly returns to reconnect with his Chinese roots.

The score Tan wrote for *Crouching Tiger* combined Western concert instruments with traditional Chinese instruments and featured cellist Yo-Yo Ma contributing some of the most beautiful and poignant moments throughout. So it's not surprising that immediately following the film, Tan decided to compose a full cello concerto for Ma, drawing on music from the film and again utilizing an exotic blend of orchestral instruments from the East and the West. Premiered on September 28, 2000 in London with the composer conducting, the *Crouching Tiger Concerto* has gone on to be a popular success, with many cellists vying to play it.

The Concerto is written in six movements, some linked together by cello cadenzas; each movement has a title referencing the film (video excerpts accompanied the Concerto's first performances). Bearing the film's title, the first movement opens with the cellist alone, and he will dominate with his soulful melancholy — frequently employing Chinese wailing glissandos to intensify emotion — as he sings of the ill-fated love between Li and Lu Shu. The **second movement**, "Through the Bamboo Forest," is inspired by the extraordinary scene in which Li and the young woman Jen duel atop swaying bamboo trees. Opened by alto flute, it soon showcases the large percussion section describing the frantic struggle of the two warriors as they leap from branch to branch.

Movement three, "Silk Road: Encounters" comes from a flashback scene in which Jen travels with her family through the Gobi Desert, where they are attacked by bandits. The epic traveling theme we heard in the first movement soars as it is menaced by the attacking percussion. This is followed by **"Eternal Vow,"** a quieter movement for the cello with subtle percussion accompaniment that expresses the sacred vows Li has taken as a virtually monastic warrior.

Accompanied by high flutes, the cello owns **"To the South,"** a beautiful heartfelt song of the love of Li and Lu Shu, which is the film's signature theme. This is followed by a major cadenza for the soloist, using both virtuoso Western cello techniques and Chinese ones invented for its cello-like *erhu*. The **final movement**, "Farewell," unites the pizzicato-playing soloist and all the strings with the percussion to evoke the final fatal battle between Li and his nemesis Jade Fox. Then the cello leads the full ensemble in a noble elegy on the love theme as Li, dying in Lu Shu's arms, confesses his deep love for her and she responds in kind. Singing alone, the cello sheds the final tears for them.

Symphony No. 5 in E minor, Op. 64

PIOTR ILYCH TCHAIKOVSKY

(b. 1840, Votkinsk, Russia; d. 1893, St. Petersburg, Russia)

More than a decade elapsed between the composition of Tchaikovsky's Fourth and Fifth symphonies. The composer who sat down in May 1888 to create his Fifth had grown enormously in fame and confidence during this period. In 1877, he was still recovering from his disastrous marriage and suicide attempt; in 1888, he was world famous and had just returned to Russia from a highly successful European tour. Czar Alexander III had recently granted him a handsome life pension.

And yet Tchaikovsky was still plagued by doubts about his creativity and the morbid nervousness that was the dark side of his genius. In 1887, he had rushed to the bedside of a dying friend, Nikolai Kodratyev, and for a month was tormented nearly as much as the poor victim. To his benefactress, Nadezda von Meck, he wrote despairingly: "Can it be that we are all so afraid when we die?" And as he began his new symphony, he added: "I am dreadfully anxious to prove not only to others but also to myself, that I am not yet *played out* as a composer."

Far from being played out, Tchaikovsky found that inspiration flowed in abundance, and by the end of August, the Fifth Symphony was completed. The composer led the premiere in St. Petersburg on November 17, 1888; both the audience and the orchestra gave him a prolonged ovation. Yet even then, he continued to have doubts about the work, particularly about its finale, which some critics had disliked. Leaping

to extremes, he pronounced the work “a failure”; for listeners then and now, however, it was an unqualified success.

Like the Fourth, the Fifth Symphony has a motto theme that appears in all movements and is also associated with the concept of fate. Here fate begins as a menacing force, threatening the composer's happiness, but is ultimately transformed into a major-mode song of triumph. We hear it immediately, played in the minor by two clarinets in their deepest register, in the **first movement's** slow introduction. Then the tempo accelerates, and a duo of clarinet and bassoon introduce the rhythmically intricate first theme, a halting march. The contrasting second theme, sung by violins, is a tender syncopated melody in Tchaikovsky's best lyric vein that taps wells of passion as it builds to a vigorous climax.

After a short, intense development based mostly on the first theme, the solo bassoon ushers in the recapitulation. The movement's lengthy coda is fascinating. Beginning with a sped-up, frenzied treatment of the halting-march theme, it descends into the orchestral basement for a surprisingly quiet ending, veiled in deepest black.

The *Andante cantabile* **second movement** is one of the most beautiful Tchaikovsky ever wrote, and the ardor and yearning of its two main themes seem to link it with romantic love. In another letter to Mme von Meck, he wrote: “I disagree with you absolutely that music cannot fully express the feelings of love. On the contrary — only music can do so. You say that words are needed. No, words are not enough, and where they are powerless, comes full-armed a more eloquent language — music.”

The horn soloist opens with the great yearning principal theme. Soon violins pour out the passionate second theme: an upward-aspiring melody reminiscent of the music Tchaikovsky created for his balletic *pas de deux*. A lighter middle section, featuring exotically decorated woodwind motives, is suddenly smashed by the trumpets loudly proclaiming the fate motto. The violins try to recover by singing the principal melody. But again fate rudely intervenes, this time in the trombones, and the movement is crushed.

The waltzing **third movement** also belongs to Tchaikovsky's beloved world of ballet. He wrote that the main theme was inspired by a tune sung by a street urchin in Florence, but that street song probably lacked the smoothly flowing sophistication we find here. By contrast, the middle trio section is nervous, agitated music based on brusque string scales. The fate motto makes a discreet appearance toward the end in the clarinets, but causes little disruption.

Fate is vanquished in the **finale** as the movement opens with a majestic statement low in the strings and now in E Major, rather than minor. The *Allegro vivace* main section returns to the minor with an off-the-beat principal theme that seethes with aggressive energy — Tchaikovsky mastering his fears with a vengeance! A huge coda brings the fate theme back again — and again! — in majestically slow E Major and, upon accelerating to *Presto*, reprises the first movement's halting-march theme, now blazing away in brass splendor. Here Tchaikovsky perhaps overplays his triumph, but audiences happily succumb to his joy.

Notes by Janet E. Bedell copyright 2021

Mr. Valdés made his American symphonic debut in October 1987 with the Buffalo Philharmonic and was immediately re-invited for the following season. After a successful return to the orchestra in 1989, he was appointed Music Director, a position he held for almost 10 years. In North America he has guest conducted many of the leading orchestras including the Philadelphia Orchestra, the St. Louis, National, Montreal, Baltimore, Seattle, Houston, Dallas and New World symphonies and the Calgary Philharmonic. Summer festival appearances have included engagements at the Caramoor, Interlochen, Grand Teton, Music Academy of the West and Grant Park festivals.

ANDRE GASKINS, PRINCIPAL CELLIST

Principal Cellist of the Fort Wayne Philharmonic, Andre J. Gaskins enjoys a diverse musical career as cellist, conductor, composer and music educator. Maintaining an active schedule as a performing cellist, his recording of Martinu's 'Concertino' for the Summit Records label was nominated for the 2004 Grammy Awards, in the category of 'Best Performance by a small ensemble.

In addition to serving as principal cellist of the Fort Wayne Philharmonic, Mr. Gaskins served as the principal cellist of the Columbus (GA) Symphony Orchestra, the LaGrange Symphony and the Richmond (IN) Symphony. He also performs regularly as a substitute with the cello section of the Indianapolis Symphony Orchestra. In February of 2012, Mr. Gaskins made his Carnegie Hall debut, performing in Weill Recital Hall.

An aspiring film composer, Mr. Gaskins has composed and performed original music for short films, documentaries and commercials. His music has been heard in commercials produced for American Express, Valspar and Chevrolet.



MAXIMIANO VALDÉS, CONDUCTOR

In February 2008, Chilean conductor Maximiano Valdés was named Music Director and Principal Conductor of the Puerto Rico Symphony in San Juan. Recently ending a 16 year tenure as Music Director of the Orquesta Sinfonica del Principado de Asturias in Spain and now the orchestra's Conductor Laureate, he is also the former Music Director of the Buffalo Philharmonic. Mr. Valdes served as Chief Conductor of both the orchestra and opera at the Teatro Municipal in Santiago, Chile, where he returns annually for both symphonic and opera performances and is currently the Music Director of the Chilean Youth Orchestra. In March 2010, Mr. Valdés also accepted the position of Artistic Director of the famed Festival Casals in San Juan, Puerto Rico.



TCHAIKOVSKY'S SLEEPING BEAUTY WITH FORT WAYNE BALLET

APRIL 22, 23 & 24, 2022

Friday, April 22 | 7:30 p.m.
Saturday, April 23 | 2:00 p.m. & 7:30 p.m.
Sunday, April 24 | 2:00 p.m.
ARTS UNITED CENTER

Caleb Young, conductor



Fort Wayne Ballet and the Philharmonic team up to bring to life Sleeping Beauty, one of the most beloved stories of all time. After being snubbed by the royal family, a malevolent fairy places a curse on a princess which only a prince can break, along with the help of three good fairies. Tchaikovsky's enchanting score and stunning choreography will make for an unforgettable artistic and visual experience.

For program notes visit fwphil.org/events/program-notes.

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BRAHMS QUARTET

APRIL 27 & MAY 1, 2022

Brotherhood Mutual Insurance Company
Freimann Series

Wednesday, April 27 | 7:30 p.m. | THE HISTORY CENTER
Sunday, May 1 | 2:00 p.m. | RHINEHART RECITAL HALL, PURDUE FORT WAYNE

SCHAFER Wild Bird for Harp and Violin
Anne Lewellen, harp
Johanna Bourkova-Morunov, violin

COLLIER JONES Four Movements for Five Brass

JOHN CHEETHAM Scherzo
Andy Lott, trumpet
Dan Ross, trumpet
Katie Loesch, horn
Brian Johnston, trombone
Chance Trottman-Huiet, tuba

INTERMISSION

BRAHMS Quartet No. 1 in C minor Op. 51
Allegro
Romanze: Poco adagio
Allegretto molto moderato e comodo
Allegro
The Freimann Quartet
Violetta Todorova, violin
David Ling, violin
Derek Reeves, viola
Peter Opie, cello

Brotherhood Mutual Insurance Company
Freimann Series

MARK ROBISON
Chairman & President, Brotherhood Mutual Insurance Company



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BACH IN THE BARN

MAY 5-7, 2022

Robert J. Parrish, Harriet A. Parrish &
David T. Parrish Foundation
Bach in the Barn Series

Thursday, May 5 | 7:30 p.m.
Friday, May 6 | 7:30 p.m.
Saturday, May 7 | 7:30 p.m.
JOSEPH DECUIS FARM, 6755 EAST 900 SOUTH, COLUMBIA CITY, IN

Andrew Constantine, conductor

- | | |
|--------------------|---|
| LULLY | Marche pour la cérémonie des Turcs from
<i>Le bourgeois gentilhomme</i> |
| ALBINONI | Concerto a 5 in A minor, Op. 5, No. 5
<i>Allegro</i>
<i>Adagio</i>
<i>Allegro</i> |
| CORELLI | Concerto Grosso in C minor, Op. 6, No. 3
<i>Largo - Allegro</i>
<i>Grave - Vivace</i>
<i>Allegro</i> |
| C.P.E. BACH | Sinfonia in G Major, Wq. 182/1, H. 657
<i>Allegro di molto</i>
<i>Poco adagio</i>
<i>Presto</i> |
| HAYDN | Symphony No. 6 in D major, "Le Matin"
<i>I. Adagio - Allegro</i>
<i>II. Adagio - Andante - Adagio</i>
<i>III. Menuet</i>
<i>IV. Allegro</i> |

PERFORMANCE MADE POSSIBLE BY:

Series sponsor:

**Robert J. Parrish,
Harriet A. Parrish &
David T. Parrish Foundation**





ROMEO AND JULIET WITH FORT WAYNE BALLET

SATURDAY, MAY 14, 2022

The Paul Yergens and Virginia Yergens Rogers Foundation
Masterworks Series

7:30 p.m. | EMBASSY THEATRE

Andrew Constantine, conductor
Violetta Todorova, violin
Johanna Bourkova-Morunov, violin
Timothy Tan, violin
Betsy Gephart, violin
Fort Wayne Ballet, Karen Gibbons Brown, Artistic Director

- VIVALDI** Sinfonia from *L'Olimpiade*, RV 725
- VIVALDI** Concerto for Four Violins and Orchestra in B minor, Op. 3, No. 10, RV 580
I. Allegro
II. Largo
III. Allegro
Violetta Todorova, violin
Johanna Bourkova-Morunov, violin
Timothy Tan, violin
Betsy Gephart, violin
- BACH** Concerto for Two Violins and Strings in D minor, BWV 1043
I. Vivace
II. Largo; ma non tanto
III. Allegro
Violetta Todorova, violin
TBD, violin
- INTERMISSION
- PROKOFIEV** Selections from *Romeo and Juliet*, Op. 64
Fort Wayne Ballet

PERFORMANCE MADE POSSIBLE BY:

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**The Paul Yergens and
Virginia Yergens
Rogers Foundation**

Concert sponsor:

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Darlene M. Richardson
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**ARTS CAMPUS
FORT WAYNE**

ROMEO AND JULIET

SATURDAY, MAY 14, 2022

The Paul Yergens and Virginia Yergens Rogers Foundation
Masterworks Series

L'Olimpiade: Sinfonia in C Major and C minor; Concerto for Four Violins in B minor, Op. 3, no. 10

ANTONIO VIVALDI
(b. 1678, Venice, Italy; d. 1741, Vienna, Austria)

Almost forgotten by the world for two centuries after his death in 1741, Antonio Vivaldi suddenly soared to the top of the hit parade in the early 1950s when *The Four Seasons* began filling the grooves of the newly invented LPs. And unlike many rediscovered composers, Vivaldi wasn't loved simply for this one work. After all, he had written more than 500 concertos, dozens of operas, and an extensive catalogue of church music, leaving an almost inexhaustible mine of treasures for musicians and audiences to explore.

As scholar H.C. Robbins Landon has suggested, Vivaldi's appeal may lie partly in the fact that his music actually matches the tempo of our time. He writes of the Italian's "wiry nervous sound": a kind of nonstop energy and vivacity rooted in rhythm that was unmatched by any other Baroque composer and seems to mesh perfectly with our own driven pace.

Known as the "Red Priest" for his flame-colored hair, Vivaldi took holy orders, but never officiated at the altar. Instead, his entire career was spent as a virtuoso violinist, teacher, and composer. For some three decades, he presided as music master at Venice's L'Ospedale della Pietà, a charity school for orphaned and indigent girls, and he made its concerts one of Venice's leading cultural attractions. Superbly trained as singers and instrumentalists, the young ladies amazed Venetians and foreign visitors alike as they played the virtuoso music Vivaldi created for them.

In 1711, the publication in Amsterdam of Vivaldi's *L'estro armonico* ("The Harmonic Fancy"), a set of 12 daringly expressive concertos for various combinations of instruments, swiftly spread the composer's fame far beyond the borders of his home city. Other composers studied and copied

them as examples of a new and more exciting way of writing instrumental music; hundreds of miles away, J.S. Bach became a particular fan and transcribed some of Vivaldi's concertos for his own use, including the **Concerto in B minor for Four Violins** that we'll hear on this concert.

This tenth of the *L'estro armonico* set is perhaps the most spectacular of them all and the most performed today. As mentioned earlier, a dynamic use of rhythm is central to Vivaldi's style. This Concerto demonstrates a technique of layering multiple rhythmic patterns together so they create dueling cross accents and greater overall excitement. In the fast outer movements, the four soloists frequently execute four separate patterns simultaneously, an effect we hear in the very opening bars. Even the central section of the slow middle movement features a stunning passage of rapid contrasting oscillations among the soloists, surrounded by a slower *ritornello* for the full ensemble in the grand style of a French Baroque overture.

In addition to his concertos, Vivaldi was also a popular composer of operas, many of which are being revived today. Opening this concert is the Sinfonia to his *L'Olimpiade*, first performed in Venice in February 1734. Set to a libretto by Pietro Metastasio, it takes place at the ancient Olympic Games in Greece, where two young men are competing for the Games' grand prize: the hand of the beautiful Aristeia. Of course, a host of dire complications arise before this competition fueled by jealousy is resolved to everyone's satisfaction.

Functioning as the opera's overture, the Sinfonia is in two contrasting movements. In C Major, the opening **Allegro** is Vivaldi at his most wired, with growling lower strings urging on the violins' fury, which fluctuates between loud and softer echo effects. It seems a perfect portrait of young men in macho competition, both athletic and amorous. In C minor, the sly **Andante** describes the stealthy plotting of the young women, who succeed in resolving the situation while each winning her man.

Notes by Janet E. Bedell copyright 2021

Concerto for Two Violins in D minor, BWV 1043

JOHANN SEBASTIAN BACH

(b. 1685, Eisenach, Germany; d. 1750, Leipzig, Germany)

In an era when musicians were mere servants either of the church or a princely court, Johann Sebastian Bach was an early example of a successful musical entrepreneur whose ambition and talent allowed him to jump rapidly from one post to another in the pursuit of higher earnings and greater artistic challenges. After brief stints as organist at the churches of Arnstadt and Mühlhausen, he moved on to the ducal court of Weimar where he quickly won fame as one of Germany's greatest virtuoso organists as well as a masterful composer of organ works and church cantatas. Yet ever restless for new opportunities, in 1717 he abandoned this secure niche to become composer at the much smaller princely court of Cöthen.

The move seemed doubly odd since the Cöthen court practiced the Reformed or Calvinist faith, which permitted only unaccompanied hymns in its church services. Thus, Bach would have to virtually abandon the organ. But there were positive inducements, too. Prince Leopold of Anhalt-Cöthen was a highly cultivated musician who maintained a fine orchestra and a rich program of secular music at his court. And he offered higher wages, an important concern considering Bach's rapidly expanding family (he was eventually to sire 20 children!).

At Cöthen, Bach created much of his finest secular instrumental music, including concertos for solo instruments in the manner of Vivaldi. The Baroque concerto placed far less emphasis on virtuoso solo display than would the concertos of the Classical and Romantic periods. Instead, the listener's ear is stimulated by the contrast between the orchestral passages (known as the "tutti," meaning "all") and the solo sections. In this concerto, the two violin parts are equal in importance and difficulty.

Movement one opens with a big and elaborate *tutti* with rich contrapuntal play between the orchestral string parts. Thus, the soloists present the illusion of less complexity as well as welcome airiness when they enter. The tutti and the soloists each have distinct themes: the orchestra's beginning with an ascending scale, the soloists' with descending scales and upward leaps.

Focusing on the soloists, the **slow movement** is one of the most sublime movements Bach ever wrote: a love duet in which the two violins curve around each other in dance-like imitative phrases. Notice the tender simplicity of the descending phrases when the two come together in euphonious duet. The poignant expressiveness of this music derives from the many stings of dissonance in the solo parts resolving into sweet consonance.

The lively **third movement** is one of Bach's most ingenious. Here the roles of soloists and orchestra are sometimes reversed so that the soloists lead the opening *tutti* and then later imitate an orchestral accompaniment with energetic chords. The opening three-note motive that launches the theme is constantly repeated by the orchestra or echoed by the second soloist. And in his 3/4 meter, Bach happily accents any beat, or portion thereof, in an infectious display of rhythmic vivacity.

Selections from *Romeo and Juliet* Ballet

SERGEI PROKOFIEV

(b. 1891, Sontsovka, Ukraine; d. 1953, Moscow, U.S.S.R.)

As he returned to the Soviet Union in the mid-1930s after years of exile in the West, Sergei Prokofiev chose *Romeo and Juliet* as a gift to his homeland, honoring the Russian tradition of full-length story ballets such as Tchaikovsky's *Swan Lake* and *Sleeping Beauty*. In Paris, he had already proven his skills in creating dance music with the ballets *Pas d'acier* and *The Prodigal Son* for Sergei Diaghilev and his famous Ballets Russes. His keen dramatic sense had also been revealed in several highly effective operas, including *The Gambler*, *The Love for Three Oranges*, and *The Fiery Angel*.

With a commission from Moscow's Bolshoi Ballet in hand and the love story driving his imagination, Prokofiev wrote most of the two-hour-plus score rapidly over the summer and early fall of 1935. But when he played the music for the Bolshoi staff on October 4th, they were dismayed: Prokofiev had given his ballet a happy ending in which Juliet awakens in time to prevent Romeo's suicide! In his autobiography Prokofiev explained: "The reasons for this bit of barbarism were purely choreographic: living people can dance, the dead cannot." Convinced that the lovers' deaths could

indeed be staged effectively, he rewrote his ending to match Shakespeare's.

But more trouble arose as the ballet went into rehearsal. Bewildered by Prokofiev's frequently complicated rhythms, the dancers complained that the music was "undanceable," and the Bolshoi eventually dropped the production. But Prokofiev believed deeply in his score — a magnificent blending of his melodic gifts, sophisticated wit, and cinematic ability to paint pictures with music — and in 1936, he created two concert suites to advertise his masterpiece. Audiences fell in love with the music, and ultimately, the Leningrad's Kirov Ballet mounted a production in January 1940 that established the work as one of the jewels of the classical ballet repertoire.

While the Philharmonic will not play Prokofiev's complete score, it has chosen a large selection of numbers, including

much of Act I, which enable the Fort Wayne Ballet to perform Shakespeare's immortal love story nearly in its totality. We have the opportunity to experience many of the numbers heard in the Suites, but now more vividly in their dramatic and emotional context, including: charming portraits of the carefree young lovers before tragedy has touched them; the macho swagger of the Capulet men at Juliet's birthday party; the soaring rapture of the "Balcony Scene" in a more extended version than the Suites offer us; Romeo and Tybalt's horrifying duel to the death and its consequences for Romeo; and the heartbreakingly beautiful music for "Juliet's Death" — an anguished version of the Love Theme from the "Balcony Scene" introduced high in the violins — as she awakens to discover Romeo dead and decides to join her fate to his.

Notes by Janet E. Bedell copyright 2021

VIOLETTA TODOROVA, VIOLIN

An emerging voice of her generation, Violetta Todorova has performed as a soloist with orchestras and ensembles across the USA, Russia, Europe and Asia. She is currently the Concertmaster of the Fort Wayne Philharmonic and an Artist Violin professor at Taylor University. She also holds top prizes from a number of violin competitions, including the International Competition for Young Violinists in Estonia and the All-Russian Competition for Young Violinists in Nizhny-Novgorod, Russia.

Originally from Saint Petersburg, Russia, Todorova started playing violin at the age of five. By the time she was eleven, she had performed in most major concert halls of St. Petersburg, including an engagement as soloist performing Vivaldi's *The Four Seasons* at the S.K.K Arena. When she was twelve, the young violinist was invited to the prestigious Interlochen Summer Arts Festival in Michigan, attending for six summers on full scholarship where she won the concerto competitions in both the Intermediate and High School divisions.

After her studies at the St. Petersburg Conservatory Preparatory School, Todorova attended Interlochen Arts Academy and DePaul University School of Music in Chicago, where she earned her Bachelor's (summa cum laude) and Master's (with distinction) Degrees in violin performance, studying with one of the world's top concert violinists and pedagogues, Ilya Kaler. During her studies at DePaul, Todorova also served as an assistant concertmaster of the Civic Orchestra of Chicago and co-founded a conductorless orchestra called "42nd Parallel".

After graduation, Todorova held the Concertmaster position with the Illinois Symphony, and was a part of the Colorado Symphony Orchestra. She has also been the guest concertmaster with the Las Vegas Philharmonic, Chicago Arts Orchestra, Kalamazoo Symphony Orchestra, Orchestra Iowa, South Shore Orchestra, and Lincolnwood Chamber Orchestra.

Todorova's musical interests extend beyond classical music to such genres as rock and jazz. Her collaboration with the owner of House Harp in Michigan was featured in the New York Times magazine and she has appeared in the role of a violinist in the pilot episode of the television series "Boss", directed by Gus Van Sant.



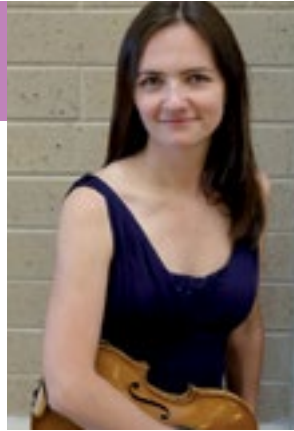
JOHANNA BOURKOVA-MORUNOV, VIOLIN

Johanna ("Yana") Bourkova-Morunov is the Associate Concertmaster of the Fort Wayne Philharmonic, after serving as Assistant Concertmaster in the 2011-12 season. Other full-time positions she has held include section first violin position in the Honolulu Symphony Orchestra, as well as Assistant Concertmaster of the Richmond Symphony Orchestra (Virginia).

Yana is a native of St. Petersburg, Russia. She began her violin studies at the age of six in the studio of Savely Shalman and traveled extensively throughout Russia, Europe and the US to perform and to assist in Mr. Shalman's master classes. She is a laureate of the St. Petersburg Open Competition of Young Violinists and the International Violin Competition in Murcia, Spain, as well as the Society of American Musicians Competition. She studied at the St. Petersburg Rimsky-Korsakov State Conservatory Junior College with Elena Zaytseva for two years until her family moved to the US, where she began studying with Almita and Roland Vámos at the Music Institute of Chicago. Still as a student of Almita Vámos, Yana attended Oberlin Conservatory and later Northwestern University School of Music, where she graduated summa cum laude in 2004. She received her Master of Music degree at the University of Wisconsin-Madison in the studio of Vartan Manoogian as a recipient of the Collins Wisconsin Distinguished Fellowship. She has served as Concertmaster of Northwestern University Symphony Orchestra, UW-Madison Symphony Orchestra, the Mannes College for Music Orchestra and Aspen Music Festival Sinfonia. At the Aspen Music Festival, where she studied for two summers with David Halen, the Concertmaster of the Saint Louis Symphony Orchestra, she has also played in the Aspen Festival Symphony and Aspen Chamber Orchestras. She pursued Professional Studies Diploma at the Mannes College for Music as a student of Michelle Kim, the Assistant Concertmaster of The New York Philharmonic. Yana has also been a member of the Madison Symphony Orchestra, The Brooklyn Philharmonic, Northwest Indiana Symphony Orchestra, Illinois Philharmonic Orchestra, Elgin Symphony Orchestra and Ars Viva!/Chicago Mastersingers orchestra.

Yana has been a featured soloist with the Fort Wayne Philharmonic for Masterworks and Summer series. She has appeared as a guest artist on the Alumni Recital Series at the University of Wisconsin-Madison School of Music, as well as Faculty Recital Series at the Brigham Young University-Hawaii, where she served on the faculty. Yana is an active chamber musician, frequently performs at the Freimann Chamber Music series, has aired on classical radio stations in Chicago and Seattle, has performed as a guest artist at the Hawaii Performing Arts Festival, and has taken part in numerous sound recordings.

She is married to the Philharmonic's second oboist, Pavel Morunov, and together they are raising three daughters.



TIMOTHY TAN, VIOLIN

Raised in Winston-Salem, NC, Tan studied at the NC School of the Arts, Boston University, and Carnegie Mellon University with professors including Vartan Manoogian, Stephen Shippis, Peter Zazofsky, Roman Totenberg and Andrés Cárdenes. Summer studies and festivals include the Brevard Music Center Summer Institute, IU String Academy, Eastern Music Festival, National Orchestral Institute, Kent Blossom Music Festival as well as participation in 2 European tours with NCSA, Disney's All American College Orchestra, and the World Youth Orchestra in Malaysia. Prior to joining the Ft Wayne Philharmonic, he was a member of the WV Symphony and Sarasota Opera also having performed in Charlotte, Richmond, Indianapolis, Nashville, Youngstown, Maryland, Fairfax Symphonies and Erie and Boston Philharmonic. He currently spends summers with his wife, Colleen, as members of the Lake String Quartet performing at the Lake Hotel in Yellowstone National Park.

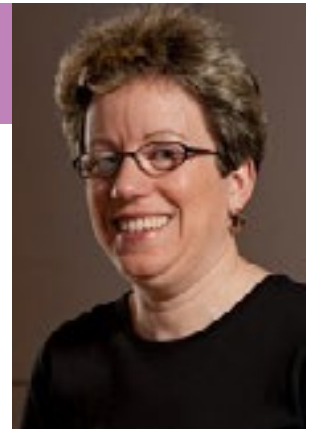


BETSY GEPHART, VIOLIN

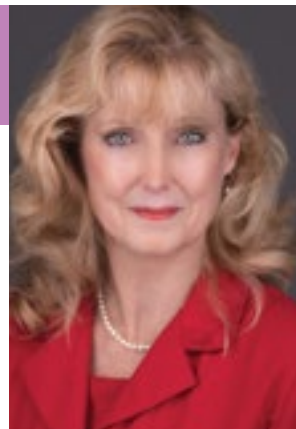
Joining the Philharmonic in the fall of 1989, Betsy was easily convinced it was the perfect position for her. Not only was it a rewarding musical position with great colleagues to perform with, but the city of Fort Wayne also nurtured her number one pastime of family history research, with the Allen County Public Library's fabulous Genealogy Center. More than thirty years later, her opinion has not changed.

Betsy began her musical training on piano at the age of five and added violin at age 10 through her public school's strings program. While growing up, she enjoyed performing chamber music, especially two-piano recitals, with her parents and sister, and continued her piano studies through college. She received both her Bachelors and Masters of Music degrees from the University of Michigan, where she studied violin with Jacob Krachmalnick. Before coming to Fort Wayne, she performed with the South Bend Symphony and the Springfield (IL) Symphony, among others.

Betsy married Geoff Gephart in 1999 and they have two children. When not involved with the Philharmonic, she continues to follow her passion for family history. In 2018, she helped found the Northeast Indiana Jewish Genealogy Society, and she has developed a database of Fort Wayne Jewish Families for that organization. She also serves as the librarian for Congregation Achduth Vesholom, where she is a member. Betsy is a past member of the Board of Directors of Northeast Indiana Public Radio and has been active in the local alumnae chapter of Sigma Alpha Iota. She treasures whatever time she has with her children and is always ready to dive into a good book.



**KAREN GIBBONS-BROWN,
FORT WAYNE BALLET ARTISTIC DIRECTOR**



Karen Gibbons-Brown trained in ballet, modern, jazz, tap, and theater dance, beginning in Columbia, South Carolina, and later at American Ballet Theatre and David Howard School of Ballet. Her professional experiences, among many, include South Carolina Chamber Dance Ensemble, Ballet Celeste, Bristol Ballet and the Theatre Ballet of San Francisco.

Ms. Gibbons-Brown is known for her work in the classroom and enjoys teaching a variety of dance-related subjects including ballet, pointe, repertoire, terminology, dance history, pedagogy and makeup and hair for stage as well as restaging major classical works.

She received her certification in Labanotation while serving on the faculty of Virginia Intermont College and served as Ballet Mistress for John McFall as he created his production of *The Nutcracker* for Atlanta Ballet. In 1985, Ms. Gibbons-Brown founded the Kingsport Guild of Ballet and became

Artistic Director of the State of Franklin Dance Alliance at its inception in 1988. She served on the Tennessee Association Board of Directors in many capacities including president and on the Performing Arts Panel for the Tennessee Arts Commission. She assumed directorship of Fort Wayne Ballet in 1998.

In 2010, renowned choreographer Dean Speer, in his book "On Technique," identified Ms. Gibbons-Brown as among the world's 18 most respected ballet masters, pedagogues, and artistic directors. In 2016, she received the Lifetime Achievement Award from Arts United.



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**ANDREW CONSTANTINE,
MUSIC DIRECTOR**

Ione Breeden Auer Foundation Podium

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 callow 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.

He has worked with the Buffalo Philharmonic, Rochester Philharmonic, Syracuse Symphony, Jacksonville Symphony, Chautauqua Festival Orchestra and Phoenix Symphony, among others. Again, critical acclaim has been hugely positive, the press review of his Phoenix debut describing it as "the best concert in the last ten years."

CALEB YOUNG, GUEST CONDUCTOR FOR ENGAGEMENT

Known for his outstanding interpretations of American music, Berlin-based conductor Caleb Young has gained international renown as one of the most exciting emerging American artists of today.

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, resulting in daring and fresh renditions of both. He commands a breadth of repertoire, able to tap into the full spectrum of American composers. Indeed, under Young's baton, the works of Copland, Bernstein, Jennifer Higdon, and Jessie Montgomery receive artistic treatment equal to those of Mozart, Beethoven, Haydn, Mahler, Stravinsky, and Shostakovich.

Young debuted with the Van Cliburn Competition as its Cover Conductor in 2018, beginning a relationship that continues with a scheduled 2022 return to the storied piano competition in the same role. He has directed a number of the world's premier orchestras, including the Oregon Symphony, Russian National Orchestra, Finnish Chamber Orchestra, Toledo Symphony, Columbus Symphony, and the Fort Worth Symphony Orchestra. As cover conductor, he recently served John Williams and the Los Angeles Philharmonic, and has worked with the Detroit Symphony, Cincinnati Symphony, St. Louis Symphony, Atlanta Opera, and the National Music Festival.

Several of Europe's hallowed institutions have recognized Young's sensitivity, dynamism, and exemplary technique. In summer 2021, Finland's Fiskar 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. Previously, he was awarded the 2016 Ansbacher Fellowship for Young Conductors Prize, given by the Salzburg Festival and members of the Vienna Philharmonic Orchestra.

In addition to Europe, Young's engagements frequently take him to the United States, where the 2021-2022 season will see him newly appointed as Guest Conductor for Engagement for the Fort Wayne Philharmonic. The appointment enables him to build upon his recent award-winning five-year tenure as the Philharmonic's Associate Conductor, a formidable legacy that includes more than 200 performances conducted as well as founding the "Music and Mixology" series which continues to engage young professionals with orchestral music. In 2018, he earned an Emerging Artist Award, an honour bestowed to the region's "arts and cultural leaders" by Arts United of Greater Fort Wayne—one of the oldest nonprofit artistic funding initiatives in the United States..

TROY WEBDELL, DIRECTOR OF YOUTH ORCHESTRAS

Troy Webdell was selected to become the Director of Youth Orchestras for the Fort Wayne Philharmonic in 2018. Under his leadership, the Fort Wayne Philharmonic Youth Orchestras have become the premiere orchestral experience for young musicians in Northern Indiana. The Youth Orchestras have been featured on PBS television in the USA and streamed online from China through an international cloud concert that has earned over 3 million views worldwide. Additionally, the Youth Symphony Orchestra's 2021 performance recording of music from Zorba the Greek has been selected to be included in the official Mikis Theodorakis Archive Museum in Athens, Greece. In June 2022, the Youth Symphony Orchestra will embark on a New York City performance tour and perform on the Isaac Stern Auditorium / Ronald O. Perelman Stage at Carnegie Hall.

Webdell is also the founder, music director, and conductor of South Shore Orchestra, a regional professional orchestra located in Valparaiso, Indiana. The South Shore Orchestra has performed numerous concerts throughout the USA and China featuring national and international guest artists. Webdell's interest in world music and culture has taken him on multiple orchestral concert tours throughout China to conduct in renown concert halls in over 40 major cities including Beijing, Hangzhou, Shanghai, Nanjing, Yangzhou, Ningbo, Jiaxing, Shaoxing, Quanzhou, Fuzhou, Cixi, and Zhengzhou, where his interpretations of the Chinese classical music repertoire have been received with critical acclaim. His orchestral concerts have been nationally televised and broadcast on CCTV throughout China and the USA. In 2013, Webdell conducted the world premiere and 26 performances of Max Lee's modern interpretation of the Chinese classic opera Romance of the Western Chamber which was completely sung and spoken in Mandarin Chinese. In 2015, Webdell and the SSO performed a sold-out celebration concert in Chicago's Symphony Center for the 70th anniversary of the end of World War II. The concert featured a 600 member Chinese chorus and SSO performing Xian Xinghai's Yellow River Cantata, the American premiere of Roxanna Panufnik's Since We Parted, and was broadcast internationally via radio from Chicago to China. In January



2018, Webdell was invited to conduct the inaugural concert at the opening of the new Ulanhot Grand Theatre in Ulanhot, Inner Mongolia which also featured the world premiere of Xiao He's Long Song.

As an award-winning conductor, Webdell has earned acclaim for his orchestral conducting in the USA and China, receiving outstanding musical/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), and Mitch Leigh's Man of La Mancha (2006). 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.

Webdell has been a music educator for over 30 years and 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 at the Indiana Music Educators Association Festivals and State Conventions including an instrumental conducting clinic entitled "Conducting Musicians Expressively," and a music composition clinic entitled "Composing Kids!" 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.

BENJAMIN RIVERA, CHORUS DIRECTOR

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Benjamin Rivera has prepared and conducted choruses at all levels—from elementary school through adult, volunteer and professional—in repertoire from sacred polyphony and chant, choral/orchestral masterworks, opera, and contemporary pieces to gospel, pop, and folk. He 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 Shalom 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. Most recently, Rivera was named Chorus Master of Milwaukee's Florentine Opera Company in 2019.

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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