



FORT WAYNE PHILHARMONIC

Andrew Constantine, Music Director

2023-2024 **SEASON**

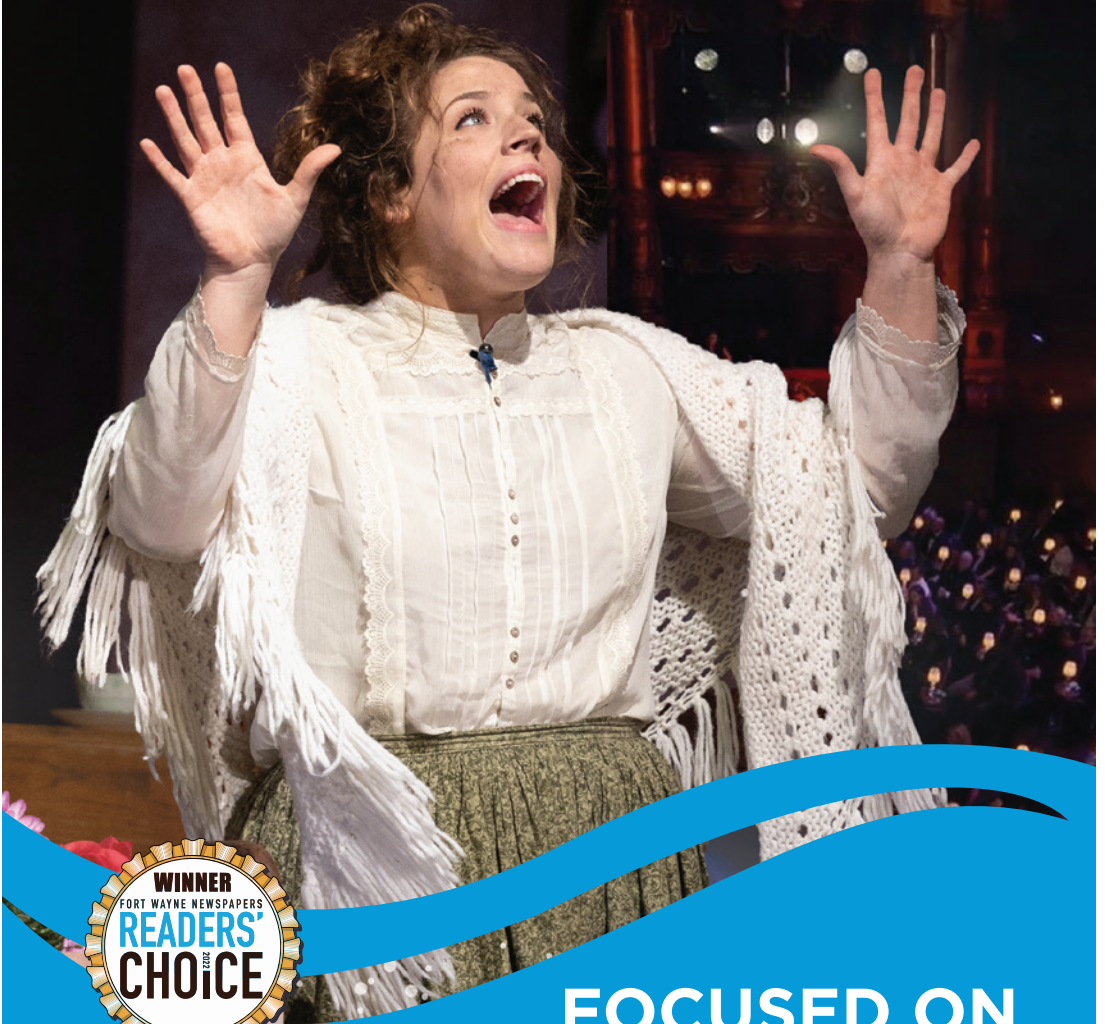
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PRELUDE FORT WAYNE PHILHARMONIC PROGRAM VOLUME 80

PRELUDE 2023-2024

WELCOME 4

YOUTH ORCHESTRAS ROSTER 20

CONDUCTORS & DIRECTORS 43

CHORUS ROSTER 49

ORCHESTRA ROSTER 51

PHILHARMONIC FRIENDS & BOARD OF DIRECTORS 55

PHILHARMONIC ADMINISTRATIVE STAFF 57

SPONSORS AND DONORS 59

MASTERWORKS SERIES

OPENING NIGHT: GIL SHAHAM & PICTURES AT AN EXHIBITION 7

POPS SERIES

HEATHER HEADLEY 11

CHAMBER ORCHESTRA

THE SOUND OF INNOVATION 15

YOUTH ORCHESTRAS

THEODORAKIS MAUTHAUSEN 17

FREIMANN SERIES

SCHUMANN'S PIANO QUARTET 21

FAMILY SERIES

DIA DE LOS MUERTOS: A DAY OF THE DEAD CELEBRATION 24

MASTERWORKS SERIES

CONCERTO FOR OBOE WITH ORION RAPP 27

SPECIAL EVENT

THE MUPPET CHRISTMAS CAROL IN CONCERT 31

SPECIAL EVENT

A SYMPHONY OF STEEL 33

POPS SERIES

HOLIDAY POPS 35

CHAMBER ORCHESTRA

MESSIAH BY CANDLELIGHT 39

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

CONTRIBUTING EDITORS: Brittany Hall, Jim Mancuso, Andrew Constantine & Adrian Mann



WELCOME FROM THE MUSIC DIRECTOR

Dear Friends, welcome back to the Fort Wayne Philharmonic!

The 2023-24 Season is packed with wonderful musical offerings that have been created for you with the greatest care and love.

Throughout the 2023-24 Season there are plenty of your most cherished and revered Philharmonic offerings. Pops, Family, and Education concerts, in-school performances, 'specials', and community engagement events remain essential to this fantastic institution's massive reach and represent its importance to generations of Hoosier citizens.

The majority of our performances this year will be in the splendid Auer Performance Hall at Purdue Fort Wayne Music Center. This is a venue that we as an orchestra are very familiar with; we already hold most of our rehearsals there and it offers splendid facilities, spacious and comfortable seating, and a lovely warm acoustic environment. In addition, we will be introducing a new chamber orchestra series at the revitalized Electric Works in downtown Fort Wayne. The opening concert there will be conducted by Alex Lee, the first recipient of the Dar Richardson Conducting Fellowship; this fellowship is a one-year position awarded to an outstanding participant in our International Conductors' Workshop. Please join me in welcoming Alex to the Fort!

Whether you are a seasoned concertgoer or are new to the fabulous world of orchestral music there is something here for you, something moving, something inspiring, something...that your soul needs! Throughout the different concert series we offer, I've chosen soloists of the highest calibre and music that I feel resonates profoundly in our world today. Gil Shaham, Michelle Cann, Fabio Bidini and our very own Orion Rapp, to mention just a few stars, plus masterpieces by the likes of Beethoven, Mussorgsky, Rachmaninoff, Mozart and Barber. You'll also notice a focus on the wonderful music of Brahms with a Masterworks Special in February and performances of chamber music by both Brahms and his circle in the Freimann Series.

As I've said many times, the Fort Wayne Philharmonic is the shining artistic light in Northeast Indiana. It defines who we are culturally to a level that surprises so many. It helps shape the people we want to be and wish our children to become. Now, I don't need to tell you what a difficult and, at times, distressing period the orchestra has been going through, there's simply no getting away from it. However, I for one, am entering the new season with an enormous sense of optimism. As Music Director I witness every day the challenges faced by musicians, management and board, and, as with any major artistic enterprise, passionate views are held with strength and conviction on all sides. And every day I also see that driving us forward is the one common goal of bringing great music, performed at the highest level, to the wonderfully appreciative people of this community. I've never doubted the commitment of the entire organization to serving this goal.

I want to relay my thanks to you for supporting the Philharmonic, this vital community treasure, especially these last few years. Your ongoing generosity and commitment to our shared vision is appreciated more than I can put into words.

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

Yours sincerely,

Andrew Constantine

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



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

Contact Amanda Kinneman
Relationship Manager
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SUPPORTING THE FORT WAYNE PHILHARMONIC

Sustain the Philharmonic's legacy of music and education for future generations and let the music live forever.

Become a member of the Fort Wayne Philharmonic's Laureate Circle, where you'll meet like-minded individuals who have also established planned gifts to the Fort Wayne Philharmonic to support the orchestra in perpetuity. Joining affords you the chance to greater deepen your relationship with the Philharmonic.



Membership includes a yearly celebration lunch and concert, opportunities to meet with guest artists, recognition at the annual meeting, and other special events and experiences.

We celebrate and thank our current Laureate Circle members for their support.

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Kevin Paul Beuret
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Al Zacher

Contact the Development Department to request an exploratory meeting at 260-481-0774



GIL SHAHAM & PICTURES AT AN EXHIBITION

SATURDAY, OCTOBER 7, 2023 | 7:30 PM
 AUER PERFORMANCE HALL, PFW MUSIC CENTER

Andrew Constantine, conductor
 Gil Shaham, violin



KORNGOLD Concerto in D major for Violin & Orchestra, Op. 35
Moderato nobile
Romance: Andante
Finale: Allegro assai vivace
 Gil Shaham, violin

MUSSORGSKY *Pictures at an Exhibition* (Arr. Ravel)
Promenade
 1. *Gnomus*
Promenade
 2. *The Old Castle*
Promenade
 3. *Tuileries*
 4. *Bydlo*
Promenade
 5. *Ballet of the Chicks in Their Shells*
 6. *Samuel Goldenberg and Schmuyle*
 7. *Limoges*
 8. *Catacombs*
Cum mortuis in lingua mortua
 9. *The Hut on Fowl's Legs*
 10. *The Great Gate of Kiev*

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KORNGOLD

VIOLIN CONCERTO IN D MAJOR, OP. 35

Captain Blood, The Adventures of Robin Hood, The Sea Hawk and so many more swashbuckling classic movie scores of the 1930s and '40s all came from the creative pen of composer Erich Wolfgang Korngold! Born in Brno, Moravia in 1897, Korngold was the son of renowned music critic Julius Korngold, was raised in Vienna and, as an incredible child prodigy, well deserved the middle name in honour of that other great child prodigy, Mozart. At the age of 5 he was able to play piano duets with his father, was a seasoned composer by the age of 11 and was described by Mahler as a 'musical genius' at the age of 12.

All was set, it would seem, for a remarkable if conventional career as a composer. And this was exactly how things progressed until the early 1930s with Korngold even accepting a role as professor of composition at the Vienna State Academy. However, with the rapidly changing political and social climate in Europe, Korngold took up the offer to write his first Hollywood movie score and, in 1934, moved to Los Angeles with his extended family. Over the next 10 or so years he wrote scores for 16 movies, winning two Oscars and receiving nominations for two more.

Korngold had been very specific and determined in his resolution to write only film music until Hitler had been defeated. With the end of the Second World War in 1945 he returned to composing music for the concert hall, the first product being tonight's gorgeous Violin Concerto.

After initial cajoling from renowned soloist and founder of what became the Israel Philharmonic, Bronislaw Huberman, Korngold set about proving to the world that he was more than just a 'soundtrack' composer who got his breaks because his father was a noted Viennese critic. The legendary Jascha Heifetz gave the first performance in 1947 to huge acclaim and his subsequent advocacy and recording brought the work into the standard repertoire.

Dedicated to Alma Mahler, widow of the composer,

the concerto not surprisingly leans heavily upon much of the lush romanticism from the movie scores of the previous decade. The solo violin opens the first movement with a soaring account of the melody from *Another Dawn* before taking us to the 1939 movie *Suarez* for the second theme - along the way there's a passing reference to *Alma's theme* from Mahler's Symphony No. 6. The second movement entitled Romance quotes from *Anthony Adverse* before luxuriating in the middle section with a newly composed theme. The finale is a highly virtuosic jig redolent of all those pirate movie scores from the previous decade and employs the main theme from *The Prince and the Pauper*.

MUSSORGSKY

PICTURES AT AN EXHIBITION

When the architect and painter Viktor Hartmann died suddenly at the age of 39, shock waves were sent around the cultural community of Imperial St. Petersburg. His close friend Modest Mussorgsky was particularly devastated and, following a commemorative exhibition of more than 400 works of Hartmann's at the Academy of Fine Arts in Saint Petersburg in February and March of 1874, was inspired to compose his suite **Pictures at an Exhibition**: most of the works shown at that exhibition are now, sadly, lost. The year 1874 marked the composer's zenith, in terms of public acclaim at least. His opera *Boris Godunov* received nine performances and audience reaction was said to be tumultuous. However, Mussorgsky always suffered when the critics' reaction was negative and his spirits sank even further at this time.

The suite, **Pictures at an Exhibition**, was conceived as a collection of ten short pieces for solo piano, each one depicting a different work in the exhibition. The listener's stroll through that exhibition is marked by a linking 'promenade' theme whose own character varies as the effect created by each picture changes. However, whilst 'Pictures' is a composition in every solo pianist's repertoire, the vast majority of music lovers are acquainted with this magnificent and original work through one of the several colourful

orchestrations that have been created over the years, most frequently that by French composer Maurice Ravel.

After the opening Promenade the first illustration is of *'Gnomus'*, described as "A sketch depicting a little gnome, clumsily running with crooked legs." It's not hard to imagine this nutcracker with large teeth and hideous features lurching around trying not to be seen. The next Promenade, thoughtful and reflective, leads us to *'The Old Castle'*, where the plaintive chanting of the bassoon and saxophone represent a troubadour singing his song. A brief restatement of the Promenade theme, when the viewer swiftly moves on, takes us to the garden of the *'Tuileries'* near the Louvre in Paris; the avenues are swarming with children and nurses, the latter trying their hardest to stop the children squabbling. Hartmann's friend, the distinguished critic, Vladimir Stasov described the next movement, *Bydlo*, as "A Polish cart on enormous wheels, drawn by oxen." The tuba takes on the solo role of dragging this heavy load through the mud. In Ravel's arrangement, and how we're most used to hearing this, the

music starts softly and far away, passes right by then recedes into the distance. Mussorgsky's original though begins *'forte'* with the cart very much in front of us! The fourth and lightest of the Promenades leads into the next two movements, the *'Ballet of the Unhatched Chicks'* and *'Samuel Goldenberg and Schmuÿle'* - the latter being a pair of paintings that Mussorgsky actually owned. *'Limoges. The Market'* and *'Catacombs - With the Dead in a Dead Language'* are the next two movements with Stasov describing the former as "French women quarrelling violently in the market" and where in the latter, "Hartmann represented himself examining the Paris catacombs by the light of a lantern."

Into the closing straits now with the final two movements, *'Baba Yaga'* the supernatural folklore figure who flies around in a mortar wielding a pestle to terrify everyone and *'The Bogatyr Gates'*, part of a grand design by Hartmann for the the city of Kiev... "in the ancient Russian massive style with a cupola shaped like a slavonic helmet."

—Andrew Constantine

GIL SHAHAM, VIOLIN



Gil Shaham is one of the foremost violinists of our time: his flawless technique, combined with his warmth and generosity of spirit has solidified his renown as an American master. He is sought after worldwide for concerto appearances with leading orchestras and conductors.

As a concert soloist, he regularly appears with the Berlin Philharmonic, Boston and Chicago Symphonies, the Israel, Los Angeles and New York Philharmonics, and maintains several other multi-year residencies. In 2012, he was named "Instrumentalist of the Year" by Musical America.

He plays the 1699 "Countess Polignac" Stradivarius and performs on an Antonio Stradivari violin, Cremona c1719. He lives in New York City with his wife, violinist Adele AnTthony, and their three children.

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HEATHER HEADLEY – BROADWAY, MY WAY

SATURDAY, OCTOBER 14, 2023 | 7:30 PM
AUER PERFORMANCE HALL, PFW MUSIC CENTER

Ron Colvard, conductor
Curtis Bannister, vocals
New Covenant Worship Center Choir, Stan Jordan, Music Director



ARLEN & HARBURG	Somewhere Over the Rainbow from <i>Wizard of Oz</i>
ELTON JOHN & TIM RICE	Easy as Life from <i>Aida</i>
ELTON JOHN	Can You Feel the Love Tonight from <i>Lion King</i>
SONDHEIM	No One is Alone/Children Will Listen from <i>Into the Woods</i>
BAREILLES	She Used to be Mine from <i>Waitress</i>
BROWN	Still Hurting from <i>The Last Five Years</i>
MINCHIN	My House from <i>Matilda</i>
<i>Stars Medley</i> ELTON JOHN & TIM RICE WIELL & ANDERSON SIMON & NORMAN	Written in the Stars from <i>Aida</i> Lost in the Stars Hold On from <i>The Secret Garden</i>
	– Intermission –
SPECTOR, BARRY & GREENWICH	River Deep, Mountain High
ELTON JOHN & BERNIE TAUPIN	Your Song
FOSTER & SAGER	The Prayer
TRADITIONAL	Amazing Grace
SWARTZ	For Good from <i>Wicked</i>

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HEATHER HEADLEY, VOCALIST



Tony and Grammy Award Winner Heather Headley considers her multi-faceted career a blessing.

In 1997, Heather won the role of Nala in the original Broadway cast of *The Lion King*. Her subsequent portrayal of the title role in Elton John and Tim Rice's next Broadway venture, *Aida*, won the Tony Award for Best Actress in a Musical.

Heather continued her musical success on the pop charts with her 2002 debut album on RCA Records, *This Is Who I Am*, which earned numerous accolades including Grammy nominations for Best New Artist and Best Female R&B Vocal Performance. In 2009 Heather released *Audience of One*, winning the Grammy Award for Best Contemporary R&B Gospel Album. Heather returned to Broadway in 2016, starring in "The Color Purple" as Shug Avery. In 2018 Heather had a recurring role on "Chicago Med" playing the formidable Gwen Garrett. *Heather can currently be seen regularly on the Netflix series SWEET MAGNOLIAS.*

RON COLVARD, MUSIC DIRECTOR/CONDUCTOR



Ron Colvard's musical work ranges an exceptional mix of media and genres. He is music director for Tony/Grammy winning artist Heather Headley and served as Assistant Conductor for the 1st National Tour of the Tony Award winning musical *HAIRSPRAY*.

He enjoys a rewarding Music Production role with Disney Parks Live Entertainment, for projects including: World Of Color ONE and Season of Light at Disney California Adventure, and Fantasmic at Disneyland. He also produced shows at Tokyo, Shanghai and Paris Disneyland.

He is an experienced pianist and accompanist, including playing the US premier of *HUNCHBACK* by Stephen Schwartz and Alan Menken.

As a singer, Ron can be heard on recordings for radio, television, and film including *Jungle Book* (live action), *Matrix: Revolutions*, *Jurassic Park*, and *Miracle on 34th Street*. He contracted the choirs for the feature films *Hocus Pocus 2* and *Home Sweet Home Alone*.

NEW COVENANT WORSHIP CENTER PRAISE CHOIR

In May, 2010, New Covenant Worship Center (NCWC) was born with Luther Whitfield as Senior Pastor. At that time, the Praise Choir began with 1 singer, and a 3-piece band. With a mission to worship God, exalt Christ, and lead others to do the same, one of the major goals of the choir has been to strive for diversity in membership as well as in leading worship. Cultivating a culture where everyone matters.

As the choir has continued to grow over the years, they have participated in several unified services with other ministries in the City of Fort Wayne. Additionally, they have had the pleasure and honor to sing and minister with artists such as Christiana Danielle, Amante Lacey, Leon Timbo, Minister Brenda Whitfield-Ellis, and Minister Charles Billingsley, just to name a few.

As well as leading worship for Youth For Christ's Summer Institute at Huntington University, Youth For Christ's Regional GOMAD Conference, the Vera Bradley Corporation, and FCA's Night of Hope. The NCWC Praise Choir is excited and honored to be chosen to sing with Fort Wayne's own Heather Headley tonight!

NEW COVENANT WORSHIP CENTER PRAISE CHOIR ROSTER

MUSIC DIRECTOR/MUSIC MINISTER

Stan Jordan

ASSISTANT MUSIC DIRECTOR/WORSHIP LEADER

Roberta Bailey

SOPRANOS

Ariane Beasley
Jasmine Jones
Sue Maydwell
Sandra McCall
Bridget Williams II
DeLaysha Wright

ALTOS

Roberta Bailey
Grace Black
Marsha Black
Shenita Bolton
Yvonne Farmer
Pamela Ford
Nichelle Freeman
Roberta Garcia-Irlas
Jaidyn Jones
Pansy King
Tanya Sherrill
Carrie Wisehart

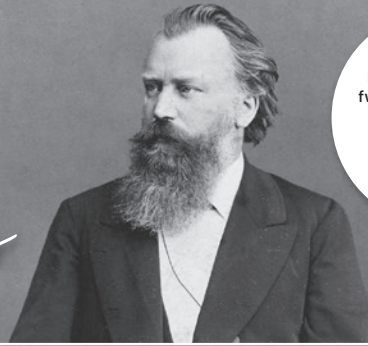
TENORS

Tim Black
Brian Bolton
Terri Craig
Mike Edmonds
EJ Fikes
Janae Langhorne
Allen Coultas-Miggins
Albert Pippins
Phyllis Smith
Delinda Wrigh

BAND

Renee Datcher
Stan Jordan
Kevin King
Quincy Peggins
Dave Pelz
Alvin Sanders

The Romance of Brahms



Purchase our exclusive Brahms package at fwphil.org/packages to enjoy all three events this season highlighting these special works by Brahms.

The Romance of Brahms - a mini festival celebrating the genius of this great voice of the nineteenth century. Spanning the next two Philharmonic seasons we'll hear all four of his era defining symphonies in two Masterworks SPECIAL concerts. Whilst there's much we know about how Brahms wanted his symphonies performed, there's also much that tradition has both erased and revised. Painstakingly researched by Andrew Constantine, we will be employing the size of ensemble preferred and advocated for by the composer himself and, as far as possible, embracing Brahms' own ideas of tempo and phrasing. Delving into the inner voicing and textures of these beloved works, the musicians of the Fort Wayne Philharmonic will be exploring the sumptuous sonorities and revealing a more transparent and intimate yet powerfully expressive world.

In the *Freimann Series* and our new *Sound of Innovation Series at Electric Works*, we will discover magical chamber music and lighter orchestral music not only by the great man himself, but by many of the other supporting characters in the Brahms story such as Dvořák and the redoubtable Dame Ethyl Smyth. Next season the cast will include Grieg and Tchaikovsky and there'll also be chamber music by the Schumanns, Clara and Robert; both celebrated musicians played a dramatic part in Brahms' development and emergence as a great composer, with their lives being totally intertwined across more than forty years.



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ELECTRIC WORKS

THE SOUND OF INNOVATION

SATURDAY, OCTOBER 21, 2023 | 7:30 PM
 GE CLUB AT ELECTRIC WORKS

Alex Lee, conductor
 Daniel Ross, host
 Andre Gaskins, cello

*
 DAR
 RICHARDSON
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 *

- SATIE (Orch. by Claude Debussy)** Gymnopédie No. 1
 Lent et grave
- BRAHMS** Serenade No. 2 in A major, Op. 16
I. Allegro moderato
II. Scherzo: Vivace
III. Adagio non troppo
IV. Quasi menuetto
V. Rondo: Allegro
- Intermission –
- FAURÉ** *Elegy for Violoncello & Orchestra, Op. 24*
 Andre Gaskins, cello
- SAINT-SAËNS** *Allegro appassionato, Op. 43, for Violoncello & Orchestra*
 Andre Gaskins, cello
- GOULD** *Symphonette No. 2 (Second American Symphonette)*
I. Moderately Fast
II. Pavanne: Allegretto
III. Very Fast - Racy
- MONTGOMERY** Banner

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DANIEL ROSS, HOST



Dan Ross has been with Arts United since 2009, currently serving as President & CEO. Mr. Ross is actively engaged in community partnership activities to connect and align the creative sector with broad community initiatives. He currently serves on the Fort Wayne Public Art Commission and the Northeast Indiana Regional Partnership Regional Opportunities Council. Prior to his work at Arts United, Mr. Ross held several administrative positions with the Fort Wayne Philharmonic including interim executive director, general manager, director of artistic operations, and orchestra personnel manager. Mr. Ross also performed as a trumpet player for the Fort Wayne Philharmonic from 1983 to 2023.

ANDRE GASKINS, CELLO



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.



YOUTH ORCHESTRAS

THEODORAKIS MAUTHAUSEN – YOUTH ORCHESTRAS FALL CONCERT

SUNDAY, OCTOBER 22, 2023 | 4:00 PM
 AUER PERFORMANCE HALL, PFW MUSIC CENTER

Troy Webdell, conductor
 Betty Harlafti, mezzo soprano
 Fort Wayne Children's Choir, Jonathan Busarow, director
 Purdue University Fort Wayne Chorus, Dr. William Sauerland, director

JUNIOR STRINGS ORCHESTRA

- THEODORAKIS** Thalassa Plateia (The Wide Sea)
- BEETHOVEN/
Balmages** Ode to Joy from *Symphony No. 9*
- FASTAG/Leavitt** Ani Ma'amin (I Believe)

YOUTH SYMPHONY ORCHESTRA

- BEETHOVEN** Symphony No. 5
Allegro con brio
- THEODORAKIS** *The Turn* for String Orchestra
I. Andante, allegro moderato
- THEODORAKIS** II. Andante
III. Allegro
- The Ballad of Mauthausen
I. Song of Songs
II. Andonis
III. The Fugitive
IV. When the War Ends
Betty Harlafti, mezzo soprano
- THEODORAKIS** Strose Tou Stroma Sou from *The Neighborhood of Angels*
Betty Harlafti, mezzo soprano

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BETTY HARLAFTI, MEZZO SOPRANO - CROSSOVER SINGER



Betty Harlafti is a contemporary Greek singer, a classically trained mezzo soprano with crossover repertoire in several languages. Often referred to as “the voice of Mikis Theodorakis from the younger generation,” she is best known for her close collaboration with the late great Greek composer. Their recent album “Betty Harlafti in the world of Mikis Theodorakis,” produced by the Hellenic National Radio & Television Corporation (ERT), included his last unreleased songs ever recorded.

Betty Harlafti has appeared in concerts in the United States, Germany, Switzerland, Turkey, Belgium, Finland, Israel, Poland, and throughout Greece. She was the lead singer of the “Mikis Theodorakis Orchestra” at the composer’s request, for many years. One month after Theodorakis had passed away in 2021, she was invited to Istanbul by Zülfü Livaneli to give a concert for Peace, in Theodorakis’ memory.

Other exceptional performances are her concerts for Theodorakis’ 90th birthday at the Merkin Concert Hall in New York, the concerts of “Missa Tango” by Martin Palmeri and Theodorakis’ emblematic oratorio Canto General for the 70th Anniversary of the Declaration of Human Rights in Brussels, the presentation in Tel Aviv, Israel of the “Ballad of Mauthausen,” and recitals given by invitation of the Greek National Opera for Theodorakis’ 95th birthday.

CLUB ORCHESTRAS



Club Orchestras (grades 2-5), known affectionately as **Club O** and **Club Kid-O (grades K-1)** are part of El Sistema, a visionary world movement transforming the lives of children and their communities through music, a new model for social change. Their missions are to empower children by providing an intensive orchestra training program that teaches the importance of teamwork, promotes self-confidence, and instills the value of social responsibility.

For more information, please contact AARON SAMRA, Club Orchestras Program Manager, at asamra@fwphil.org or visit <https://fwphil.org/education/youth-education/club-orchestra>

JONATHAN BUSAROW, EXECUTIVE ARTISTIC DIRECTOR OF THE FORT WAYNE CHILDREN'S CHOIR



Jonathan Busarow is the Executive Artistic Director of the Fort Wayne Children's Choir. He holds a Bachelor of Music degree in Vocal Performance from Valparaiso University, a Master of Music degree in Choral Conducting from The Ohio State University, and Kodály Certification from the Kodály Institute at Capital University. Mr. Busarow also serves on the faculty of Purdue University Fort Wayne where he teaches voice and choral music education. He has also served as the interim director of choral studies at PFW and Valparaiso University.

DR. WILLIAM SAUERLAND, ASSISTANT PROFESSOR OF MUSIC AND DIRECTOR OF CHORAL STUDIES FOR THE SCHOOL OF MUSIC AT PURDUE UNIVERSITY



Dr. William Sauerland is Assistant Professor of Music and Director of Choral Studies for the School of Music at Purdue University – Fort Wayne, conducting choral ensembles, teaching classes in applied voice and music education, and supervising student teachers. Sauerland has presented at dozens of international, national, and regional conferences, most recently for the American Choral Directors Association, International Society for Music Education, Narrative Inquiry in Music Education, National Association of Teachers of Singing, Research in Music Education, and the Royal Musical Association. His publications appear in the Choral Journal, Journal of Singing, Journal of Music Teacher Education, and in two choral textbooks, Resonance (Pavane Publishing, 2021) and The Choral Conductor's Companion (GIA Publications, 2020). Sauerland's book Queering Vocal Pedagogy was published by Rowman & Littlefield in June 2022. He has forthcoming chapters with Oxford University Press and Routledge Press. As a professional countertenor, Sauerland is a former member of the Grammy Award-winning Chanticleer, and has sung as soloist with multiple regional orchestras and opera companies.

THEODORAKIS MAUTHAUSEN – YOUTH ORCHESTRAS FALL CONCERT

JUNIOR STRINGS ORCHESTRA ROSTER

VIOLIN 1

Joel Heist, Concertmaster
Ameerah Bahemia, Assist. Principal
Jackson Monnier
Ashley Yuan
Lucian Runyan
Bailey Bergdall
Piper McGregor
Michael Liu
Rojin Shashani

VIOLIN 2

Juniper Lanning, Principal
Seamus Bauer, Assist. Principal

Abel Habib
Autumn Columbia
Anton Evans
Jacob Musch
Annie Trouten
Roshan Shashani

VIOLA

Manhattan Morrissey, Principal
Maeve Ohlinger, Assist. Principal

CELLO

Lucas Jackson, Principal
Amelia Matthews, Assist. Principal

Jason Zhang
William Bade
Cordelia Tomell
DJ Gleason

BASS

Kush Patel

PIANO

Aditi Ethiraj, Principal

YOUTH SYMPHONY ORCHESTRA ROSTER

VIOLIN 1

Gretchen Lowe, Concertmaster ***Q**
Jonah Zimmerman,
Assist. Concertmaster ***Q**
Ethan Walker *
Kerrigan Lichtsinn *
Grant Lyons *
KaYee Ng
Frank Cai
Reyann Whipple
Bonnie Allyn
Jessica Tian
Amelia Little
Max Zandarski
Bianca Mast

VIOLIN 2

Mackenzie Evans, Principal *
Melissa Tan, Assist. Principal *
Shae Luckett *
Elliot Bentley *
Lucia Arbogast
Mamie Allyn
Bella King
Megan Reeves
Alice Osei
Karlee Walworth
Maggie Ramsey
Kiley Woods
Rafael Cucueco

VIOLA

Juliette Mikautadze, Principal ***Q**
Gavin Lass, Assist. Principal *
Nia Byers
Dontal Gaspy

CELLO

Maria Tan, Principal ***Q**
Garrett Park, Assist. Principal *
Tristan Lee
Christian Rhodes
Joshua Stark
Maxwell Hartman

BASS

Miles Fritsch, Co-Principal *
Preston Reeves, Co-Principal *
Granville Pitts

FLUTE

Kyren Karloff, Principal
Adisyn Nichols, Assist. Principal

OBOE

JP Meyer, Principal

CLARINET

Corbin Keene, Principal
Rushil Srikolapu, Assist. Principal
Edward Ng
Abigail Thomas

Grant Tudor
Evie Wagner

BASSOON

Ben Morton, Principal
Hannah Haydl, Assist. Principal
Diego Myers

FRENCH HORN

Tod Croft

TRUMPET

Jozlyne Schwartz, Principal
Sophie Goodman, Assist. Principal
Luke Ulsh

TROMBONE

Dominick Marra, Principal
Luke Thompson, Assist. Principal

PERCUSSION

Gregory Woods, Principal
Kenny Wang, Assist. Principal
Sai Sonthosh
Jaxton Routsong

PIANO

Kenny Wang, Principal
Jaxton Routsong, Assist. Principal

* denotes Premier Strings
Q denotes Premier String Quartet



SCHUMANN'S PIANO QUARTET

WEDNESDAY, OCTOBER 25, 2023 | 7:30 PM | THE HISTORY CENTER

SUNDAY, OCTOBER 29, 2023 | 2:00 PM | RHINEHART RECITAL RECITAL HALL AT PFW MUSIC CENTER

BARBER

Summer Music

Luke Fitzpatrick, flute

Orion Rapp, oboe

TBD, clarinet

Dennis Fick, bassoon

Kimberlee Hebdon, horn

DVOŘÁK

Terzetto for 2 Violins and Viola in C major, Op. 74

Introduzione: Allegro ma non troppo

Larghetto

Scherzo: Vivace

Tema con variazioni

Johanna Bourkova-Morunov, violin

Timothy Tan, violin

Debra Welter, viola

– Intermission –

SCHUMANN

Piano Quartet in E-Flat major, Op. 47

Sostenuto assai – Allegro ma non troppo

Scherzo: Molto vivace

Andante cantabile

Finale. Vivace

Alexander Klepach, piano

Violetta Todorova, violin

Derek Reeves, viola

Andre Gaskins, cello

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SCHUMANN'S PIANO QUARTET

SCHUMANN'S PIANO QUARTET – A CLOSER LOOK

The 2023-2024 Freimann series is built around the theme of “Brahms and the Romantic Spirit.” Our opening program features music from three distinct periods, beginning with the Neo-Romanticism of Barber, then exploring the late- and mid-Romanticism of Dvořák and Schumann.

BARBER SUMMER MUSIC

Samuel Barber (1910-1981) was a leading figure in American music for much of the last century. He twice received the Pulitzer Prize for Music, earning many commissions and premiere performances by top orchestras and soloists. His Adagio for Strings is among the most well-known classical works of all time, and his Violin Concerto will be presented this season on the March Masterworks concert. Barber's Summer Music for Wind Quintet, Op. 31, written in 1956, is his only work for that ensemble, and has since become a staple of the repertoire. Commissioned by the Chamber Music Society of Detroit, the work was originally conceived for three winds, three strings and piano, but evolved into its final form through interaction with his colleagues in the New York Woodwind Quintet.

Summer Music is through-composed in a single movement, progressing through several sections. The opening music is marked “Slow and indolent,” with brilliant cadenza-like figures in the flute and clarinet played over a lazy pairing of bassoon and horn. This leads into “With motion,” the piece's main theme built from descending semi-tone figures. Gradually the ponderous music that recalls summer's heat and humidity brightens into sunnier figures marked “Lively, still faster.” These contrasting moods alternate and develop, eventually leading into a section marked “Joyous and flowing” which then brings the work to a quiet, Fall-like end.

DVOŘÁK TERZETTO FOR 2 VIOLINS AND VIOLA IN C MAJOR, OP. 74

Largely through the efforts of Brahms, the music of Antonín Dvořák (1841-1904) became widely known and loved, and he has become the preeminent Czech composer. One of his greatest works, Symphony #7 in D minor, will be featured along with Barber's Violin Concerto in March. During his 3-year visit to America, while he was director of the National Conservatory of Music in New York, Dvořák produced his “New World” Symphony, “American” String Quartet and the Cello Concerto. His Terzetto for 2 Violins and Viola in C major, Op. 74 comes from an earlier time, written in 1887 for two of his friends, with Dvořák himself taking the viola part.

Although lacking the foundational cello, the Terzetto is nevertheless an energetic and lyrical work, equal in stature to many of the more well-known string quartets. The interplay among the three treble instruments results in a more transparent texture, even though the writing is often very demanding. Many of Dvořák's hallmark devices are in evidence throughout the work, such as the pentatonic passages that close the “Larghetto” and the “Dumka” three-against-two rhythms that pervade the “Scherzo.”

SCHUMANN PIANO QUARTET IN E-FLAT MAJOR, OP. 47

Robert Schumann (1810-1856) was one of the predominant composers of the Romantic period, his tragically short lifetime about equidistant between those of Beethoven and Brahms. After studying law and literature, he chose a career in music. His piano teacher Friedrich Wieck predicted Schumann would become the best concert pianist in Europe, but a hand injury while in his 20's caused him to redirect his focus toward composition. Not long afterward he married Wieck's daughter Clara, whose own Piano Trio will be performed on the 3rd Freimann concert. Clara became a brilliant piano soloist and toured extensively for decades. After Robert's mental

decline and death her friendship with Brahms was legendary, as witnessed by their lengthy correspondence.

Written in 1842, Schumann's Piano Quartet in E-flat major, Op. 47 opens with a brief contemplative passage, "Sostenuto assai", that leads into a lively "Allegro ma non troppo" filled with melodic interplay and sudden dramatic shifts of harmony. These two sections recur throughout the movement, each time growing in intensity. The second movement "Scherzo: Molto vivace" opens with breathless perpetual motion, in which the piano and strings take turns leading the chase. This gives way to a flowing, melodic Trio I in which piano and strings again vie for the lead. The incredible longing expressed in this music is occasionally interrupted by snippets of the opening Scherzo. After a brief return to the Scherzo proper, the Trio II presents syncopated chords, hinting at a calmer texture, after which the initial perpetual motion sneaks back in to end the movement.

The "Andante cantabile" that follows offers a complete change of mood, and could be an apt poster child for the Romantic Spirit that inspired this season's Freimann series. Focusing on the expressive qualities of first the cello, then joined by the violin and later viola, the piano demures in a peaceful accompaniment. But before long the piano begins to take over the melodic role, leading into a calm, chorale-like section. A return to the opening music, with added decoration from the violin and piano, leads to a subdued close. After three forceful chords, the energetic "Finale: Vivace" bursts forth with brilliant passage work in which all four instruments share the spotlight. A lyrical central section maintains the forward momentum and gradually leads back into the opening music, with the 3-chord motif as a catalyst. Increasing excitement then brings the Quartet to a heroic conclusion.

—Adrian Mann

SCHUMANN'S PIANO QUARTET - AT A GLANCE

SAMUEL BARBER - SUMMER MUSIC FOR WIND QUINTET, OP. 31

- Commissioned by the Chamber Music Society of Detroit
- Written in the 1950's, it became a staple of the wind quintet repertoire
- Barber's only work for this ensemble

ANTONÍN DVOŘÁK - TERZETTO FOR 2 VIOLINS AND VIOLA IN C MAJOR, OP. 74

- Energetic and lyrical string chamber work, favoring the treble range
- Written in 1887 for two friends with the composer on viola
- Contains music recalling his Slavonic Dances and "American" quartet

ROBERT SCHUMANN - PIANO QUARTET IN E-FLAT MAJOR, OP. 47

- Composed in 1842, a year he devoted to writing chamber music
- Premiered by Schumann's wife, Clara Wieck
- Helped establish the piano quartet's importance and influence

FAMILY SERIES



DIA DE LOS MUERTOS: A DAY OF THE DEAD CELEBRATION

SATURDAY, OCTOBER 28, 2023 | 11:00 AM
AUER PERFORMANCE HALL, PFW MUSIC CENTER

Troy Webdell, conductor
Amaneceres de Mexico, artistic partner



- CRESTON** *Night in Mexico, from Airborne Suite (4 minutes)*
- VILLANUEVA CONROY** *Anabacoa (9 minutes)*
Featuring Amaneceres de Mexico
- ANDERSON-LOPEZ, LOPEZ** *Remember Me from Coco (3 minutes)*
Featuring Amaneceres de Mexico
- SAINT-SAËNS** *Danse Macabre, Op. 40 (7 minutes)*
- MARQUEZ** *Danzon No. 2 (9 minutes)*
- MARQUEZ** *La Conga del Fuego Nuevo (5 minutes)*



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MARIANA VILLANUEVA, MUSIC EDUCATOR & COMPOSER



Music as a highly spiritual activity is at the core of Mariana Villanueva's music. Through her creative process, she tries to reach the very depths of our inner world in search of an ancestral knowledge of universal nature. Such a treasure can be revealed in dreams, symbols, myths, and art. The way to a transcendent world through the music is the path of this composer.

Mariana Villanueva has received the John Simon Guggenheim Memorial Foundation Award; The Mexico/ USA Rockefeller, Fonca/ Bancomer Prize; and a CONACYT PHD scholarship to work in the life and music of Julian Orbón, out of which she published a book about his life and music: *El latido de la ausencia*. She is also member of the National System for Artistic Creators in Mexico (SNCA).

She has received commissions from the National Flute Association in the USA; National Museum of Anthropology in México; Ensamble Cosmopolitano De Berlín; Universidad Autónoma Iztapalapa; Pittsburgh New Music Ensemble; And Carnegie Mellon Trio, among others. Her music has been performed throughout Mexico, USA, and Europe.

AMANECERES DE MEXICO, ARTISTIC PARTNER



Amaneceres de Mexico brings members of the Fort Wayne Latino community together to celebrate and pass down Mexican folklore.

Margarita Walley is the founder and lead instructor of Amaneceres de Mexico folkloric dance group. The group includes dancers of all ages. She is endlessly passionate about sharing her love of dance with others in our community by participating in cultural events. The impact of her work has directly affected thousands of people – most importantly, our Latino youth.

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with Kayla Blakeslee

MONDAY - FRIDAY, 5-9AM



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MONDAY- FRIDAY, 3-6PM



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CONCERTO FOR OBOE WITH ORION RAPP

SATURDAY, NOVEMBER 11, 2023 | 7:30 PM
 AUER PERFORMANCE HALL, PFW MUSIC CENTER

Andrew Constantine, conductor
 Orion Rapp, oboe

- BARBER** Essay No. 1, Op. 12
- VAUGHAN WILLIAMS** Concerto in A minor for Oboe & Strings
 1. *Rondo pastorale*
 2. *Minuet and Musette*
 3. *Finale (Scherzo)*
 Orion Rapp, oboe
- Intermission –
- BEETHOVEN** Symphony No. 7 in A major, Op. 92
 I. *Poco sostenuto - Vivace*
 II. *Allegretto*
 III. *Presto*
 IV. *Allegro con brio*

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CONCERTO FOR OBOE WITH ORION RAPP

BARBER

ESSAY NO. 1 FOR ORCHESTRA

Written in 1937, when the composer was 27, this Essay for Orchestra came about at the behest of conductor Arturo Toscanini who led the premiere on November 5th, 1938 along with the famous *Adagio for Strings*. Toscanini, alongside - surprisingly - Ralph Vaughan Williams, was a strong advocate for the young composer. This loyal advocacy was instrumental in bringing about a rapid rise to Barber's career. It was, however, not without an odd twist along the way. Barber sent scores for both the Essay and Adagio to Toscanini but had them returned without further comment. In the summer of 1938 when his partner Gian Carlo Menotti was visiting Toscanini at his summer home, Barber refused to travel with him. This elicited the response from the maestro, "He's just angry with me, but he has no reason to be - I'm going to do both of his pieces."

The concept of an 'essay' for orchestra seems to have been Barber's own and it gave him the capacity to create a short, dramatic piece that was neither overture nor tone poem but which was written with exacting logic from a single melody.

We begin with a gentle statement of this melody from the violas and cellos. Gradually more of the string section and then full orchestra join in. The opening mood of tranquility becomes increasingly animated and even frenzied at times. Rather than aim towards a grand and powerful climax, Barber lets the work conclude in an unsettled and, ultimately, unresolved manner.

VAUGHAN WILLIAMS

CONCERTO FOR OBOE AND STRINGS

This delicate masterpiece was very much a product of the Second World War and shares many of the characteristics of the Symphony No. 5 which Vaughan Williams was working on at the time. In fact some of the initial ideas for the scherzo of the symphony made their way later on into the concerto. Unhurried lyricism, a yearning for tranquility and a reflective, nostalgic air pervade both compositions.

The composer had hoped that the premier of the concerto would take place at the London Proms of 1944. But several factors stood in the way of this happening not least the composer himself who wrote to Sir Henry Wood, the conductor and founder of this famous festival of music, 'I am so sorry for the delay, which is due to the fact that when I had, as I thought, finished it, I began to re-write it.' In the end, matters were taken out of either of their hands when the Luftwaffe's renewed attacks on London with their V-1 flying bombs caused the remainder of the season to be cancelled.

The concerto has three movements; the opening *Rondo pastorale* begins with a rising pentatonic figuration in the strings over which the soloist weaves a melody of ethereal magic. The second movement is a brief *Minuet and Musette* whose outward simplicity belies a hidden depth whilst the last movement, *Finale (Scherzo)*, the longest and most complex of the three, is for the main part energised but includes a Largo section which the composer's biographer Michael Kennedy described as, 'one of the rare times when Vaughan Williams exposed his inner personal feelings quite so brazenly'.

BEETHOVEN

SYMPHONY NO. 7

In the late eighteenth century and first few decades of the nineteenth, the orchestral symphony was deemed to be the highest point not only of musical creativity but of cultural sophistication in general. That Beethoven and his contribution to the genre were seen as the pinnacle of the art form was an undisputed fact. As a contemporary critic noted: "Beethoven's works made intellectual demands on musicians and audience alike." For most of the middle part of the nineteenth century Europe saw far fewer symphonies published than in previous decades largely due to the overpowering examples of Beethoven's legacy.

Between the years 1800, when the Symphony No. 1 appeared, and 1824 with the completion of the Symphony No. 9, Beethoven's development

of 'the symphony' was dramatic and with a creative trajectory which left his contemporaries floundering. The Symphonies 1 and 2, impish and modeled on the classical style of Haydn and Mozart seemed almost old-fashioned when in 1804 Beethoven unleashed his 'Eroica Symphony' on the world. Immediately groundbreaking in terms of length, harmonic daring and social commentary we now are entering the Romantic era soon to be epitomized by the iconic 'Fifth Symphony,' the programmatic communing with nature of the 'Pastoral Symphony' and the universal, humanitarian appeal of the 'Choral Symphony.'

So where does the Symphony No. 7 of 1812 fit into this amazing catalogue? Well, to many it is quite simply the most invigorating, moving and uplifting of the symphonies and contains all that we love most about Beethoven. The creativity of the first movement is amazing; the introduction, harking back to the classical era, seems to be become almost lost after its opening grandeur when all we seem to be getting is a repetition, no less than 61 times, of the note E. But from this springs forth the most inventive and joyful of *Allegro* movements where Beethoven demonstrates his ability to create substantial musical essays from the shortest, slightest bits

of material. The following movement is marked *Allegretto*, which if not quite a brisk tempo at least demands a lively feeling of momentum. But, the 'grime of time' has so often reduced this most beautiful of nostalgia riddled strolls to the most moribund of funeral dirges in the hands of many conductors. For much of the time the strings lead the way in the key of A minor before a central section in A major is enriched by the colour of woodwinds, particularly the clarinet. The *Scherzo* third movement is an incredibly vibrant, merry romp before taking a diversion into a contrasting section which is said to employ an Austrian Pilgrim's Hymn - that might well be the case, but you'd be forgiven if you felt that, on this occasion, the Pilgrims have arrived at the tavern on their journey. The finale, *Allegro con brio*, feels like an irrepressible race to the finish line and, as has been noted by many commentators, is infused with "Bacchic fury!"

Beethoven himself conducted the first performance and one contemporary account, actually by the concertmaster Louis Spohr, gives a vivid account of his efforts: "as a *sforzando* occurred, he tore his arms with a great vehemence asunder ... at the entrance of a *forte* he jumped in the air."

—Andrew Constantine

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THE MUPPET CHRISTMAS CAROL IN CONCERT

THURSDAY, NOVEMBER 16, 2023 | 7:30 PM
AUER PERFORMANCE HALL, PFW MUSIC CENTER

Caleb Young, conductor

It's holiday fun for the whole family as Charles Dickens's classic tale comes to life through the magic of Jim Henson and The Muppets. Kermit and the gang help Ebenezer Scrooge (portrayed by the legendary Michael Caine) find redemption and his Christmas spirit while the Fort Wayne Philharmonic provides the soundtrack. Featuring an original score by Miles Goodman and songs by Paul Williams.

GOODMAN & WILLIAMS The Muppet Christmas Carol

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THURSDAY	\$4 PINTS & \$3.50 MEMBER MUGS OF SELECT BEER
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SATURDAY	\$4.50 SELTZERS & CIDERS, BRUNCH 12PM-2PM



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SPECIAL EVENT

A SYMPHONY OF STEEL

THURSDAY, DECEMBER 7, 2023 | 7:00 PM
AUBURN CORD DUESENBERG AUTOMOBILE MUSEUM

Past and present unite in this captivating holiday event at the Auburn Cord Duesenberg Museum. Indulge in the joyous spirit of the season with the renowned Fort Wayne Philharmonic Musicians as they take you on a melodic journey through time. Each ensemble's repertoire will echo through the eras represented in the Museum's exhibition areas. Featuring ten different Philharmonic ensembles and the Fort Wayne Philharmonic Chorus.

Holiday themed drinks and desserts are included with ticket purchase.

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HOLIDAY POPS

THURSDAY, DECEMBER 14, 2023 | 7:30 PM

FRIDAY, DECEMBER 15, 2023 | 7:30 PM

SATURDAY, DECEMBER 16, 2023 | 2:00 PM

SATURDAY, DECEMBER 16, 2023 | 7:30 PM

SUNDAY, DECEMBER 17, 2023 | 2:00 PM

AUER PERFORMANCE HALL, PFW MUSIC CENTER

Andrew Constantine, conductor

Dee Daniels, vocalist

Shelby Lewis, stage director

Fort Wayne Philharmonic Chorus, Benjamin Rivera, director

Fort Wayne Children's Choir, Jonathan Busarow, director *(See bio on page 19)*

Holiday Pops Chorale, Benjamin Rivera, director

Alexia Rivera, soprano

Kathryn Duncan, alto

John Concepcion, tenor

Dan Richardson, baritone

Fort Wayne Dance Collective, Mandie Kolkman, director and choreographer

Rachel Jones, dancer and choreographer

Hayley Barnfield, dancer

Ashley Benninghoff, dancer

Hannah Bond-Gentié, dancer

TRADITIONAL (Jackfert)

I Saw Three Ships

MENDELSSOHN (Tyzik)

Hark! The Herald Angels Sing
Dee Daniels, vocalist

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HOLIDAY POPS

TRADITIONAL (Tyzik)	O Come All Ye Faithful Dee Daniels, vocalist
TRADITIONAL (Dragon)	The Twelve Days of Christmas
LAURIDSEN (Sandra Dackow)	O Magnum Mysterium
HOPKINS, JR. (Tyzik)	We Three Kings Dee Daniels, vocalist
SILVESTRI AND BALLARD	Suite from <i>Polar Express</i>
WILLIAMS	Somewhere in my Memory from <i>Home Alone</i>
COOTS, GILLESPIE, JAVITS & SPRINGER ADAM (Parenteau)	Santa Tap O Holy Night – Intermission –
COLERIDGE-TAYLOR	<i>Christmas Overture</i>
TRADITIONAL (Tyzik)	God Rest Ye Merry, Gentlemen Dee Daniels, vocalist
GRUBER (Tyzik)	Silent Night Dee Daniels, vocalist
MANN	LIGHTSONGS - A Chanukah Medley
SMITH/RAYE (Max Huff)	Jing-a-Ling, Jing-a-Ling
HAYES	Blue Christmas Dee Daniels, vocalist
HANDEL	Hallelujah Chorus from <i>Messiah</i>
TRADITIONAL (Lee Norris)	Christmas Pops Sing-Along
WILLIAMS	Merry Christmas from <i>Home Alone</i>
ANDERSON	Sleigh Ride

DEE DANIELS, VOCALIST



Dee Daniels is an accomplished vocalist and musician's musician who passionately delivers timeless performances in multiple genres including jazz, blues, gospel, and her original compositions. Her newest CD, *Let It Shine! Let It Shine!*, has already garnered nominations for various music awards. A sultry songsmith and master of storytelling, she has performed globally with symphony orchestras, big bands and combos. Her international career includes performances across Europe, the United Kingdom, Russia, South America, Hong Kong, Japan, India, Egypt, Australia, twelve African countries, and throughout the United States and Canada.

FORT WAYNE DANCE COLLECTIVE



The Fort Wayne Dance Collective is a non-profit organization with a mission to inspire and empower people of all identities, abilities, and stages of life through movement arts. FWDC programming inspires creativity, nurtures personal growth, and fosters a sense of belonging in the dance studio, outreach partner sites, and the Fort Wayne community. FWDC artists and staff are driven by a deep commitment to promoting the transformative power of dance and movement in our community by providing an accessible and inclusive dance experience for all.



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MESSIAH BY CANDLELIGHT

FRIDAY, DECEMBER 22, 2023 | 7:30 PM
 AUER PERFORMANCE HALL, PFW MUSIC CENTER

Benjamin Rivera, conductor
 Josefien Stoppelenburg, soprano
 Ashlee Bickley, mezzo-soprano
 Cameo Humes, tenor
 Ryan Cox, baritone

HANDEL

Messiah, HWV 56

PART ONE

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

– Intermission –

PART TWO

Chorus: "Behold the Lamb of God"
 Aria: "He was despised"

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Chorus: "Surely He hath borne our griefs"
Chorus: "And with His stripes we are healed"
Chorus: "All we, like sheep, have gone astray"
Recitative: "Thy rebuke hath broken His heart"
Aria: "Behold, and see"
Recitative: "He was cut off"
Aria: "But Thou didst not leave"
Chorus: "The Lord Gave the word"
Aria: "How beautiful are the feet"
Chorus: "Their sound is gone out"
Aria: "Why do the nations so furiously rage together"
Chorus: "Let us break their bonds asunder"
Chorus: "Hallelujah"

PART THREE

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

JOSEFIEN STOPPELENBURG, SOPRANO



Josefien Stoppelenburg performed several times for Dutch Royal Family. She is currently performing all over the United States as a specialist of Baroque Music and as a concert singer. Stoppelenburg performed most major oratorio works by Bach, Handel, Haydn and Mozart, including Bach's St John and St Matthew Passion, Christmas Oratorio, Mass in B minor, and many of his cantatas. By the end of this season, Josefien will have performed all Bach's cantatas for solo soprano.

She frequently performs Mozart's Requiem, the Mass in C minor, Handel's Messiah, Dixit Dominus, La Resurrezione and many of Handel's other vocal works.

ASHLEE BICKLEY, MEZZO-SOPRANO



Mezzo-soprano Ashlee Bickley performs and teaches various genres across the classical singing medium. Recent operatic roles include Dorabella (*Così fan tutte*), Angelina/Cenerentola (*La Cenerentola*), Hansel (Hansel and Gretel), Mother (Amahl and the Night Visitors), Alma March (Little Women), Geneviève (*Pelléas et Mélisande*), and Mother/Grandmother (Little Red Riding Hood). Operatic covers include *Stéphano* (*Roméo et Juliette*), Orlofsky (*Die Fledermaus*), Marcellina (*Le nozze di Figaro*), and Tisbe (*La Cenerentola*).

Ashlee has appeared with the Fort Wayne Philharmonic, Ocala Symphony, Concordia Theological Seminary, Heartland Sings and Bach Collegium Fort Wayne as the alto soloist in numerous works by J.S. Bach, Stravinsky's *Les Noces*, Händel's *Messiah*, Charpentier's *Te Deum*, Vivaldi's *Gloria*, and the US premieres of CPE Bach's *St. John Passion* and Halévy's *Prométhée Enchaîné*. An avid recitalist and new music advocate, Ashlee was recently the featured performer at the Manchester University New Music Festival and Rural America New Music Festival and has performed on recital series' at several churches and schools. Ashlee holds degrees from the Eastman School of Music and Florida State University and was a Resident Artist Fellow with the Atlantic Music Festival from 2014 to 2016. She is on faculty at Indiana University-Purdue University Fort Wayne and Trine University.

CAMEO HUMES, TENOR



Cameo Humes is quickly becoming one of the most sought-after tenors in the operatic and concert repertoire. His opera credits include the title role in Mozart's *La clemenza di Tito*, *Ottavio* (*Don Giovanni*) with Operafestival di Roma, Almaviva (*Il Barbiere di Siviglia*), Gastone (*La Traviata*), Prunier (*La Rondine*), Peter (*Porgy and Bess*) with Lyric Opera of Chicago (cover), and Crab man (*Porgy and Bess*) with The Princeton Festival. Recent concert engagements include Handel's *Judas Maccabeus*, Mozart's *Grand Mass in C minor*, Haydn's *Lord Nelson Mass* with the Bach Society of Dayton, Bach *St. John Passion* and *Mass in B minor*, and *The Seven Last Words of Christ* by Théodore Dubois. In May, Mr. Humes was invited to Los Angeles to record the role of Paul Laurence Dunbar in Richard Thompson's *The Mask in the Mirror*, a role he had previously performed on the operatic stage with Trilogy Opera of New Jersey. This recording was under the baton of renown conductor Stephen Tucker and featured members of the LA Opera orchestra. Upcoming

engagements include a debut in October 2016 with Teatro alla Scala (Milan) singing the roles of Robbins, Peter, Mingo and Crab man in their semi-staged production of *Porgy and Bess*.

RYAN COX, BARITONE



Ryan Cox has been a professional member of the Grant Park Chorus and Chicago Symphony Chorus since 2003. Operatic roles include The Count in *La Nozze di Figaro*, Guglielmo in *Così fan tutte*, and the title role in *Gianni Schicchi*. As a boy soprano, he was the soloist in Bernstein's *Chichester Psalms* with the Chicago Symphony Orchestra and Chorus under Michael Tilson-Thomas. Mr. Cox is the music director at First Congregational Church in La Grange where he is also the Director and voice teacher of the First Conservatory of Music. He is a graduate of Millikin University with degrees in Vocal Performance and Business Management.



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ANDREW CONSTANTINE, MUSIC DIRECTOR



Andrew Constantine serves as Music Director of both the Fort Wayne Philharmonic and the Reading Symphony Orchestra.

Having gained a reputation in Europe and the UK as a conductor of great skill, charisma, energy and versatility, Andrew Constantine moved to the US in 2004 to become Assistant Conductor of the Baltimore Symphony Orchestra. Within his first season there he was promoted to Associate Conductor.

In the US he has won great praise for his ability to communicate with audiences, and his energetic and compelling advocacy for classical music have gained him many admirers. In May of 2007, following a two-year search and a pool of over 280 applicants, he was appointed Music Director of the Reading Symphony Orchestra in Pennsylvania. In July of 2009, after a similar process, he was also appointed Music Director of the Fort Wayne Philharmonic in Indiana.

After winning the first Donatella Flick/Accademia Italiana Conducting Competition, Andrew Constantine made his Royal Festival Hall debut with the London Philharmonic. Press reviews were unanimous in their praise: "Definiteness of intention is a great

thing, and Constantine's shaping of the music was never short of it" was the Financial Times' view, whilst The Independent wrote, "Andrew Constantine showed a capacity RFH audience just what he is made of, ending his big demanding programme with an electrifying performance of Prokofiev's Symphony No. 5."

Andrew Constantine has worked regularly with the UK's leading symphony orchestras including The Philharmonia, Royal Philharmonic and London Symphony Orchestra, and with many others throughout Europe, including the St. Petersburg Philharmonic the NWD-Philharmonie and Danish Radio Orchestra. He holds an Honorary Degree of Doctor of Music from the University of Leicester, for his outstanding contribution to music and also a prestigious Fellowship from the British National Endowment for Science, Technology and the Arts. He records for the Orchid Classics label with his accounts of Elgar's orchestral music particularly well received - Constantine's *Enigma* Variations disc alone has been streamed over one and a half million times. Further recordings with the BBC are scheduled throughout 2023 and 2024.



Known for his outstanding interpretations of American music, Berlin-based conductor **Caleb Young** has gained international renown as one of today's most exciting American artists. A former mentee of legendary Finnish conductor Jukka-Pekka Saraste, his rigorous training in the European classical tradition collides with his passion for the viscerality of American music, resulting in daring and fresh renditions of both. In the 2023-2024 season, Young sees debuts with the Aalborg Symphony in Denmark, Hamilton Philharmonic in Canada as a Music Director Candidate, and the National Symphony Orchestra in Dublin; he also returns to American orchestras including the Los Angeles Philharmonic, the Kansas City Symphony, Cleveland Ballet, and Bozeman Symphony.

Young has become known for a wide breadth of repertoire, borne out of a desire to tap into the full spectrum of American composition. Under Young's baton, Copland, Bernstein, Joan Tower, and Carlos Simon receive artistic treatment equal to Mozart, Beethoven, Haydn, Mahler, Stravinsky, and Shostakovich. In part for this versatility, his conducting resumé includes a number of the world's leading orchestras, including the Los Angeles Philharmonic, Detroit Symphony, Minnesota Orchestra, Kansas City Symphony, Oregon Symphony, Finnish Chamber Orchestra, Tapiola Sinfonietta, Russian National Orchestra, and the Fort Worth Symphony Orchestra; as cover conductor, he works regularly with John Williams and Gustavo Dudamel, and orchestras such as the Berlin Philharmonic, Vienna Philharmonic and Los Angeles Philharmonic, and has served the Cincinnati Symphony, St. Louis Symphony, Van Cliburn International Piano Competition, Atlanta Opera, 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 Fiskars Summer Festival named Young part of "the next generation of leaders in classical music", awarding him mentorship under renowned 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. Shortly after this performance, Lead! Artists was formed, Young was personally invited by Maestro Saraste to take part in this highly selective two-year mentorship programme. Previously, he was awarded the 2016 Ansbacher Fellowship for Young Conductors Prize, given by the Salzburg Festival and members of the Vienna Philharmonic Orchestra.

Alongside his ascendant career in Europe, Young's engagements frequently take him to the United States, including his ongoing appointment as Guest Conductor for Engagement for the Fort Wayne Philharmonic since the 2021-22 season. He formerly served as the Philharmonic's Associate Conductor, an award-winning five-year tenure 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.

He holds a Master of Music in Orchestral Conducting from the Jacobs School of Music at Indiana University; his former pedagogues include David Efron, Arthur Fagen, Demondrae Thurman, and John Ratledge. As founder of the KammerMahler chamber ensemble, he recently led the group in a world premiere recording of Klaus Simon's arrangement of Mahler Symphony No. 9 for 16 instruments.

As society faced the isolation wrought by the COVID pandemic, Young took to the airwaves, beginning *Classically Versed with Caleb Young* which now airs on National Public Radio across the United States. A weekly show devoted to classical music, *Classically Versed* listeners often hear fresh experiences, as Young's radio programming matches his conducting selections: great, yet often overlooked works and composers alongside traditional repertoire.

Young wears Coregami exclusively in performance.



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

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

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

conductor of the music of Ottorino Respighi.

As a seasoned opera, musical theater, and ballet conductor, Maestro Webdell has conducted numerous large-scale productions such as *West Side Story*, *The Nutcracker*, *Carmen*, *Turandot*, *Les Miserables*, *Miss Saigon*, *Ragtime*, *Into The Woods*, *Evita* and many others. Additionally, Webdell received outstanding orchestral direction awards for staged and concert productions of Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*, Jason Robert Brown's *PARADE*, Mitch Leigh's *Man of La Mancha*, *Rhapsody in Swing*, and the world premiere run 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.

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

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

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WILLIS CLARK PEACE VIOLIN

The Fort Wayne Philharmonic has graciously received a donation of the late Willis Clark's 1919 Vincenzo Sannino violin and a Francois Nicolas Voirin bow to the Philharmonic for use by Concertmaster, Violetta Todorova. The violin is named for Will's lifelong commitment to peace between all people, through his volunteer service with many human rights and arts groups. The violin will be owned, insured, and maintained by the Fort Wayne Philharmonic. This gift represents a long relationship between the Clarks and we are grateful for the opportunity to steward this instrument, so it continues to create beautiful music in Fort Wayne and honor a longtime friend of the Philharmonic.

ALEX LEE, DAR RICHARDSON CONDUCTING FELLOW



Alex Lee is a rising Taiwanese American conductor acclaimed for his excellent stage presence and musical finesse. Lee serves as the Dar Richardson Conducting Fellow of the Fort Wayne Philharmonic Orchestra, appointed by Music Director Andrew Constantine in 2023. Lee placed 2nd in the 2018 Smoky Mountain International Conducting Competition and was a finalist of the 2012 Tokyo International Conducting Competition. Past engagements include serving as an emerging conductor at the Peninsula Music Festival, as well as experiences working with the Baltimore Chamber Orchestra, Budapest Symphony Orchestra MÁV, Dallas Symphony Orchestra, Fort Wayne Philharmonic Orchestra and New Japan Philharmonic Orchestra. Equally adept in opera conducting, Lee conducted full productions of Puccini, Handel, and Menotti at Southwestern Oklahoma State University. He received his Bachelor's and Master of Music degrees from the National Taiwan Normal University and Doctoral Degree from the University of North Texas.

BENJAMIN RIVERA, CHORUS DIRECTOR



Benjamin Rivera has served as Chorus Director and regular conductor of the Fort Wayne Philharmonic since 2013, and has appeared multiple times as Guest Chorus Director of the Grant Park Music Festival in Chicago and Guest Music Director of Chicago a cappella. He also serves as Choirmaster of

the Church of the Ascension and High Holidays Choir Director at Temple 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. Rivera was named Chorus Master of Milwaukee's Florentine Opera Company in 2019, and served as Guest Chorus Director for Chicago's Music of the Baroque for three programs in the 2021-22 season.

A professional singer in the Chicago Symphony Chorus for over twenty seasons—including twelve as bass section leader—Rivera also sings professionally with the Grant Park Chorus. He sang for many years with Chicago a cappella and several other ensembles, appearing as a soloist on numerous programs, and singing on dozens of recordings.

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



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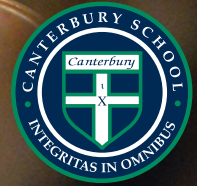
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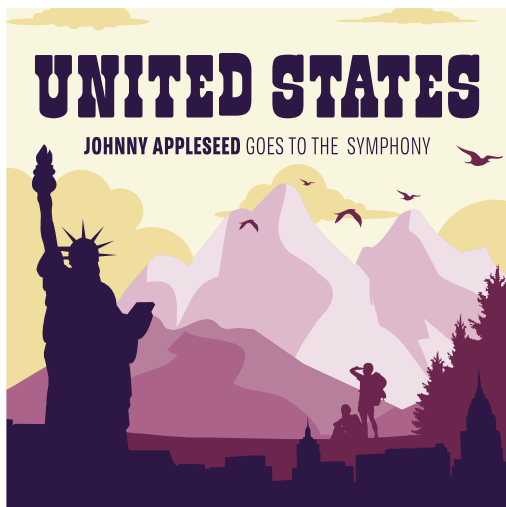
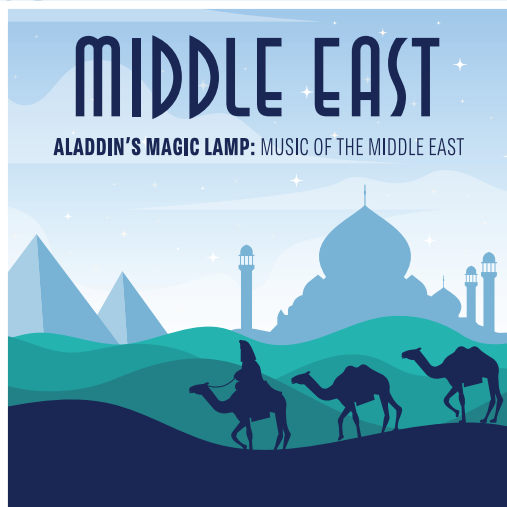
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