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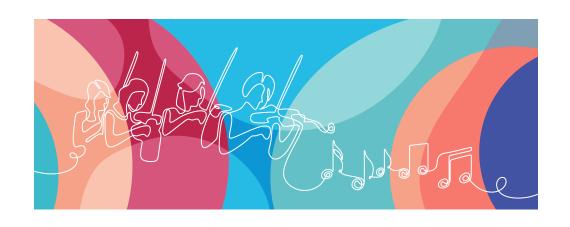
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Contributing Editors: Brittany Hall, Jim Mancuso, Andrew Constantine & Adrian Mann







# FORT WAYNE PHILHARMONIC

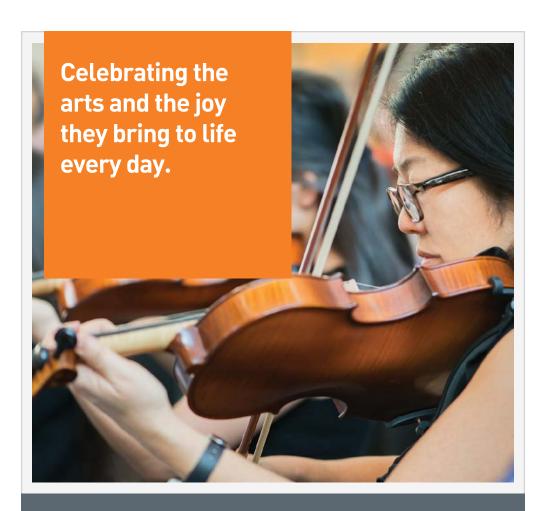
Andrew Constantine, Music Director

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Andrew Constantine, Music Director

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#### **APRIL 13, 14, 15, 2023**

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## BACH IN THE BARN

Thursday, April 13 | 7:30 p.m.

Friday, April 14 | 7:30 p.m.

Saturday, April 15 | 7:30 p.m.

JOSEPH DECUIS FARM, COLUMBIA CITY

Andrew Constantine, conductor Dennis Fick, bassoon

**TELEMANN** Concerto in E minor, TWV 50:4

Gravement Alla breve Air **Tendrement** Gay

**BACH (A. Mann)** Passacaglia and Fugue in C minor, BWV 582

**FASCH** Concerto in C major for Bassoon and Strings

Allegro Largo e staccato

Allĕgro Dennis Fick, bassoon

INTERMISSION

**HANDEL** Ombra mai fu from Xerxes

**HAYDN** 

Symphony No. 7 in C major (Le midi) I. Adagio - Allegro II. Recitațivo: Adagio - Allegro - Adagio

III. Adagio IV. Menuet V. Allegro



Dennis Fick, Principal Bassoonist of the Fort Wayne Philharmonic, has been with the orchestra since 1978.

A student at the UCLA School of Music, Fick left his studies there to accept the position of Principal Bassoonist of the Honolulu Symphony Orchestra. His career has included positions as Principal Bassoonist of the National Symphony Orchestra of

Peru, the Amigos de la Musica Chamber Orchestra of Lima, Peru and the Jerusalem Symphony. He also was Assistant Principal Bassoonist of the Kansas City Philharmonic. Fick has appeared as soloist with the Fort Wayne Philharmonic on numerous occasions, as well as with other orchestras. Born in Los Angeles, he first studied piano at the age of 5 and began playing bassoon at age 11. His teachers include Don Christlieb. Frederick Moritz and Mordechai Rechtman. His other interests include SCUBA diving

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**APRIL 20 & 23, 2023** 

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## FREIMANN

## **AMY BEACH - FLUTE AND STRING QUARTET**

Thursday, April 20 | 7:30 p.m. | THE HISTORY CENTER
Sunday, April 23 | 2:00 p.m. | RHINEHART RECITAL HALL, PURDUE FORT WAYNE

#### BRUCH

#### Eight Pieces for Clarinet, Viola and Piano, Op. 83

Andante

Allegro con moto Andante con moto Allegro agitato

Rumanian Folk Melody: Andante Nocturne: Andante con moto Allegro vivace, ma non troppo

Moderato

Campbell MacDonald, clarinet

Derek Reeves, viola Alexander Klepach, piano

#### **INTERMISSION**

#### **BEACH**

#### Theme and Variations for Flute and String Quartet, Op. 80

Theme: Lento di molto, sempre espressivo

Variation I - L'istesso tempo Variation II - Allegro giusto

Variation III - Andantino con morbidezza

Variation IV - Presto leggiero

Variation V - Largo di molto, con grand' espressione

Variation VI - Allegro giocoso Luke Fitzpatrick, flute Violetta Todorova, violin

Timothy Tan, violin Derek Reeves, violin Andre Gaskins, cello

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To close the 2022-23 season of Freimann concerts the Philharmonic musicians have chosen two contrasting major chamber works by composers Max Bruch and Amy Beach. The final of our four highlighted women composers this season, Amy Beach was one of the first successful American composers and the only one of the group living into the 20th century.

The first half of the concert is devoted to the music of Max Bruch (1838 – 1920). He was active as a teacher, composer and conductor and best remembered for his Violin Concerto No.1 in G minor and Scottish Fantasy for Violin and Orchestra—both works having been performed several times by the Fort Wayne Philharmonic during the past few decades. The unusual pairing of solo instruments heard in tonight's work were similarly featured by Bruch in the Concerto he wrote for his clarinetist son—also named Max.

The Eight Pieces for Clarinet, Viola and Piano, Op. 83 open with an Andante movement. A stark single-line melody is introduced by each instrument in turn, beginning with the piano. The texture gradually becomes richer as the three join together, leading to a sunnier second theme presented first by the viola.

Allegro con moto – After a somewhat turbulent opening, the viola and clarinet engage in a more congenial conversation that progresses to a quiet close.

Andante con moto opens with several extended declamatory passages played by the viola in a forceful recitative style. The clarinet then answers in complete contrast, with a beautiful flowing melody. These two ideas are then repeated as the differences fade and both instruments gradually come together in peaceful harmony.

The quiet mood is abruptly banished with a roiling symphonic texture in the next piece, Allegro agitato. The piano abandons its accompanying role in a flurry of virtuosity. Bruch's lyrical side shines through in the soaring, tuneful second theme. Over subdued arpeggiated piano chords, the viola intones a Rumanian folk song in the next Andante. The clarinet then sings a more decorated version underneath a viola descant. Finally, all three instruments intone the concluding verse in unison.

The Nocturne – Andante con moto opens with an extended solo passage from the piano, then the clarinet and viola in turn weave yet another of Bruch's beautiful melodies.

Next comes a sprightly scherzo marked Allegro vivace, ma non troppo, alternating bits of musical dialogue with forceful unisons.

The eighth and final piece marked Moderato mirrors the first, with a wistful melody similarly shared by all three instruments. After much inventive exploration of texture and mood, Bruch brings this unique work to a thoughtful and subdued ending.

As Max Bruch's music so ably represents the mature Romantic style, that of Amy Beach typifies the Impressionist sensibility. A younger contemporary of Debussy, Amy Beach was one of the first successful American composers. Living until the World War II years, she paved the way as one of the most significant women composers of the 20th century. She was the only female member of the 2nd New England School, along with John Knowles Paine, Arthur Foote, George Chadwick, Edward MacDowell and Horatio Parker. Beach produced much piano music, around 150 songs, as well as symphonic, choral and chamber music works.

The Theme and Variations for Flute and String Quartet, Op. 80, was written in 1916 and remains one of Beach's best-known works. The theme is introduced by the strings, marked Lento di molto, sempre espressivo. The first variation, L'istesso tempo, begins with a flute soliloquy strikingly reminiscent of the opening to Debussy's Afternoon of a Faun. Variation II then changes mood in a playful back-and-forth treatment of the theme by all five players, marked Allegro giusto. Next comes a slow, solemn dance variation, Andantino con morbidezza. Variation IV, Presto leggiero, is filled with extended melodies in the flute accompanied by scherzo-like perpetual motion in the strings. This is followed by Largo di molto, con grand'espressione, an expressive, chromatic treatment of the theme leading to a rhapsodic closing section. Variation VI then closes out the work cast in a fugal, symphonic texture marked Allegro giocoso.

The Philharmonic musicians have truly enjoyed preparing and presenting this season's offerings, concentrating on key works by Louis Farrenc, Fanny Mendelssohn, Clara Schumann and Amy Beach. We look forward to sharing more wonderful chamber works with you in future seasons!

-Adrian Mann

#### MAX BRUCH - Eight Pieces for Clarinet, Viola and Piano, Op. 83

- · Bruch is best known for his G minor Violin Concerto
- This trio was written for his son, a clarinetist
- The eight brief movements include a Rumanian folk melody

#### **AMY BEACH** – Theme and Variations for Flute and String Quartet, Op. 80

- Beach was one of the first successful American composers
- Born just after the Civil War, lived until 1944
- This piece explores and contrasts timbres between the flute and strings



SATURDAY, APRIL 22, 2023

# FAMILY SERIES





Saturday, April 22 | 11:00 a.m. | ARTS UNITED CENTER

Troy Webdell, conductor Ian Williams, actor Melisa McCann, narrator

MOZART Molto allegro (Movement 4) from Symphony No. 41 (Jupiter) – 7 minutes

**MUSSORGSKY** Excerpts from Pictures at an Exhibition

Promenade – 2 minutes

Ballet of the Unhatched Chicks - 1 minute

Samuel Goldenberg and Schmuyle – 2.5 minutes

Baba Yaga – 3.5 minutes

**BIZET** Les Toreadors from *Carmen –* 3 minutes

**ELLIOTT** The Remarkable Farkle McBride – 15 minutes

Ian Williams, actor Melisa McCann, narrator

SOUSA Liberty Bell March – 4 minutes

**SOUSA** Stars and Stripes Forever – 4 minutes

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



Ian Williams, an Indianapolis native, has appeared in the Fort Wayne Philharmonic Young People's Concerts from 2019-2022 as well as Patriotic Pops in 2022. He graduated from the University of Michigan with a Bachelors of Musical Arts in Voice Performance and a Bachelor of Theatre Arts, before moving to Fort Wayne to perform with Heartland Sings, Inc. for several years as a Principal Vocal Artist. Ian has performed as the bass soloist in Handel's Messiah and the Fauré and Mozart Requiem, has appeared onstage with Broadway veteran J. Mark McVey (Les Misérables), and has recently performed in Stephen Paulus'

opera "The Three Hermits" (Captain). Ian's other theatre credits include Ragtime (Coalhouse Walker, Jr.) and Ordinary Days (Jason) with the theatre company Art 4 in South Bend, IN. He is also a co-founder of the Fort Wayne chapter of Opera on Tap, which presents casual operatic performances in bars. Other credits include participating as a finalist in the 2022 Lotte Lenya Competition, and performing his solo recital "Deep River: The Music of Black Composers" in honor of Black History Month this past February. Outside of performing, Ian is passionate about education and serves as a Unit Director at the Boys and Girls Club of Northeast Indiana. A major shout out to the BGC for inspiring and enriching children everyday in our community!



Melisa McCann holds a BA in Musical Theatre Performance from Indiana University, Bloomington, IN. She has performed for numerous musical ensembles, choruses, theatrical venues, choirs, and recording projects including New York City Times Square Church on Broadway, Family Christian Center (Munster, IN), and The Chapel (Fort Wayne, IN), and The FW Philharmonic Chorus. In 2016 she launched her Latin Dance Band "Melisa's Latin Beat" that has been recently featured performing at The Landing, The Embassy Theatre, The Club Room at the Clyde, Fort Wayne Festival Latino at Headwaters Park, The Tincaps, and various community venues. Having moved to Fort Wayne

11 years ago, she holds the position of Community Outreach Director at the Renaissance Pointe YMCA where she serves in creating YMCA Arts Programming, event planning, and establishing community relationships. In April 2018 she was named one of Fort Wayne Business Weekly's 40 Under 40 Award winners and serves on the Board of Trustees for the Fort Wayne Ballet, Heartland Sings, and The Honeywell Foundation. She is the mother of two beautiful children Nicholas (12yrs) and Melodie (10yrs), and wife of 18 years to her wonderful husband, Dr. Patrick R. McCann.

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#### SATURDAY, MAY 6, 2023

SWEETWATER POPS SERIES

### **CONSTANTINE CONDUCTS** CLASSIC BROADWAY

Saturday, May 6 | 7:30 p.m. | EMBASSY THEATRE

Andrew Constantine, conductor Lisa Vroman, vocalist Doug LaBrecque, vocalist

**RODGERS** South Pacific: Symphonic Scenario PORTER (O'Neil) Wunderbar from Kiss Me. Kate

Medley:

**MARTIN & BLAINE** Trolley Song from Meet Me in St. Louis

**LERNER & LOEWE** I Could Have Danced All Night from My Fair Lady

**PORTER** Begin the Beguine from Jubilee **BERLIN** Alexander's Ragtime Band

**RODGERS & HAMMERSTEIN** 

Tribute to Rodgers & Hammerstein
People Will Say We're in Love from Oklahoma
The Lonely Goatherd from The Sound of Music

S'Wonderful from Funny Face **GERSHWIN GERSHWIN** I Got Rhythm from Girl Crazy

**INTERMISSION** 

WILLSON (Anderson) Seventy Six Trombones from The Music Man

WILLSON Till There Was You from The Music Man

Overture to West Side Story (Adapted by Maurice Peress)

**ARLEN** Over the Rainbow from The Wizard of Oz

SONDHEIM (Sebesky) **Broadway Baby** 

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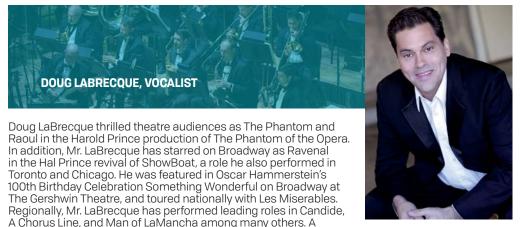
Selections from *Phantom of the Opera*All I Ask of You from *Phantom of the Opera*Music of the Night from *Phantom of the Opera* 



Lisa starred for several years on Broadway as Christine Daaé in The Phantom of the Opera. As Christine, she garnered Theatre Critics' awards for the role in a record breaking run in San Francisco and did a return engagement at the Ahmanson Theatre in Los Angeles. Ms. Vroman starred as Rosabella in The Most Happy Fella, making her New York City Opera debut with Paul Sorvino playing the title role. She played the role of Charlotte in A Little Night Music with Michigan Opera Theatre, starring Leslie Uggams and Ron Raines. Lisa sang the role of Birdie in Regina with Utah Opera, conducted by

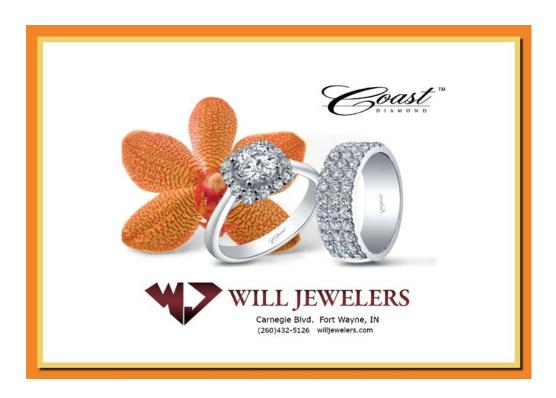


Lisa lives in Pasadena, CA with husband Patrick O'Neil and their beautiful dog Barber.



graduate of University of Michigan he was also featured in the world premiere of A Wonderful Life, written by Sheldon Harnick and Joe Raposo, and starred in the premiere revival of Kurt Weill and Alan Jay Lerner's Love Life.

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FRIDAY, MAY 12, 2023

THE PAUL YERGENS AND VIRGINIA YERGENS ROGERS FOUNDATION

## MASTERWORKS

#### **GERSHWIN'S RHAPSODY IN BLUE**

Friday, May 12 | 7:30 p.m. | EMBASSY THEATRE

Andrew Constantine, conductor Ilya Yakushev, piano

Fort Wayne Philharmonic Youth Orchestras, Troy Webdell, director

**PROKOFIEV** The Love of Three Oranges

Les Ridicules Marche

Fort Wayne Philharmonic Youth Orchestras

**PROKOFIEV** Symphony No. 7 in C-sharp minor, Op. 131

i. Moderato II. Allegretto

III. Andante espressivo

IV. Vivace

**INTERMISSION** 

**GERSHWIN** Rhapsody in Blue

IÍya Yakushev, piano

**GERSHWIN** An American in Paris

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Andrew Constantine, Music Director











#### Symphony No. 7 in C-sharp minor

#### **PROKOFIEV**

It seems that the composer Serge Prokofiev was an awkward genius who showed incredible perception on the one hand but had a personality that was naive, almost self-destructing on the other. From an early age, with the support of his musically capable mother, he displayed a precociousness which resulted in him composing his first opera at the age of nine, in 1900. As professional success and adulation came his way he was given permission in 1917 to move to the US by the seemingly enlightened commissar for education: "You are a revolutionary in music, we are revolutionaries in life. We ought to work together. But if you want to go to America I shall not stand in your way."

However, the strains of touring as a concert pianist when he regarded himself primarily as a composer, plus the downturn in large scale music and opera productions in this country for economic reasons, caused Prokofiev to rethink his strategy. Ultimately in 1933 he returned to his homeland and died there on the same day as Stalin in 1953. During this twenty years he produced some of his most significant music; Lieutenant Kije, Romeo and Juliet and the Symphony No. 5 amongst others. Initially he enjoyed enormous status and adulation at home but the quirks of Stalin's support and 'patronage' resulted in him falling from grace and dying in virtual poverty.

I've wanted to bring you his Symphony No. 7 for a long time now. For me it's been totally captivating since the moment I first heard it. That said, why it should have such a strong hold continues to elude me. It has the most beautiful, luscious and at times innocent melodies. Nostalgia might also be a strong emotion that the composer is trying to evoke but also, if we allow it to take us there, the glowing radiance of an almost transcendental journey awaits.

The symphony is cast in the usual four movements and, as a sign of Prokofiev's poverty, was written between 1951 and 1952 with an eye to winning the 100,000 ruble Stalin Prize. The conductor of the premiere, Samuil Samosud, implored the composer to 'cheer up' the ending saying that adding a jaunty little coda could mean the difference between first and second prize. Reluctantly he agreed but with the words: "Slava, you will live much longer than I, and you must take care that this new ending never exists after me."

After a first movement that sets the overall mood of either tranquility or nostalgia-tinted joy, the second movement is a beautiful waltz betraying Prokofiev's love for ballet and even hinting at his score for Cinderella some eight years earlier. The

dream-like qualities of the third movement are followed by the boisterous and vivacious finale which ultimately gives way to the glowing vista of the very opening of the symphony. Yearning, despair and the sadness of life's realities close this stunningly beautiful symphony. Prokofiev never did win that first prize.

#### Rhapsody in Blue

#### **GERSHWIN**

It's almost perverse to programme such richly coloured and immediately uplifting music as Gershwin's after enjoying so much contemplation from his Russian contemporary. But the clue perhaps is in that last word, contemporary. We rarely think it, but that's indeed what they were and both Prokofiev and Gershwin were trying to ply their trade at the same time in America in the 1920s and '30s. For me it shows the incredible breadth and array of expressions and sentiments possible with music and orchestral music in particular. Both composers were individualistic and complete masters of their chosen genres. But that, and also their shared Russian/Ukrainian heritage, is where it all ends.

On February 12th, 1924 a concert entitled "An Experiment in Modern Music" took place at the Aeolian Hall in New York. Emerging from that concert was one of the most iconic fusions of the jazz and classical styles, George Gershwin's Rhapsody in Blue.

Commissioned by the bandleader Paul Whiteman, the Rhapsody was first performed with Ferde Grofe's band-orchestration with Gershwin as soloist. Grofe would go on to make several more orchestrations including the symphonic scoring of 1942 - five years after Gershwin's death.

Initially Gershwin rebuffed Whiteman's enthusiastic attempts to commission an extended work from him. Whiteman had been hugely impressed by their collaboration on The Scandals (a series of Broadway revues) in 1922 and was desperate to continue the partnership. Gershwin however had other ideas, feeling that Whiteman's self-imposed deadline left him too little time to do the job properly. Only when a newspaper article announced the premiere - Whiteman feeling that a rival was about to steal his thunder - did Gershwin agree to the 'rush' commission.

Critical reviews were mixed but popular acclaim, both then and since, has sent the Rhapsody in Blue onto a pedestal of its own. And that opening clarinet glissando, a musical figure as recognisable as Beethoven's Fifth Symphony? Well - that was arrived at quite by chance: the clarinetist in Whiteman's band. Ross Gorman.

stretched the opening notes out as long as he could, largely as a joke for the unsuspecting Gershwin, and 'jazzed' the passage up as much as possible. The composer loved it and asked him to keep it that way and add as much of a 'wail' as possible!

#### **An American in Paris**

#### **GERSHWIN**

"My purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere." And how very well he did it too, even to the point of including Parisian taxi horns!

Composed in 1928 the music falls, roughly, into five linked sections. Initially we hear two 'walking' themes before Gershwin goes all 'bluesy' on us in the middle section. Ultimately those 'walking' themes return but not before the most grandiose

tour of the French capital both by day and by night, as the semi-distant intoning of a swing band lures us in!

The story goes that Gershwin was so smitten by the music of Maurice Ravel that in 1926 he set off for France with the intention of studying with the great man. Though warmly welcomed personally, Gershwin is said to have been rejected as a student with the words, "Why be a second-rate Ravel when you can be a first-rate Gershwin?"

Though Gershwin was to die tragically young just a few years later aged 38 he left an indelible impression on the musical world with his unique fusion of emerging jazz styles and their harmonic and melodic freedoms within the structural rigours of the classical world.

-Andrew Constantine, Music Director

#### **PROKOFIEV** – Symphony No. 7 in C# minor

- Written between 1951 and 1952 this was Prokofiev's final symphony.
- The symphony is cast in the usual four movements and, as a sign of Prokofiev's poverty, was
  written with an eve to winning the 100,000 ruble Stalin Prize.
- Tranquility and nostalgia-tinted joy permeate this symphony along with hints of his score for the ballet Cinderella some eight years earlier.

#### **GERSHWIN** - Rhapsody in Blue

- On February 12th, 1924 a concert entitled "An Experiment in Modern Music" took place at the Aeolian Hall in New York. Emerging from that concert was one of the most iconic fusions of the iazz and classical styles, George Gershwin's Rhapsody in Blue.
- Originally commissioned by Paul Whiteman for his band, the Rhapsody was orchestrated by 'house arranger' Ferde Grofe for a number of configurations. The symphonic version appeared in 1942, five years after Gershwin's death.
- The familiar opening with the clarinet glissando was arrived at by pure chance. Ross Gorman stretched the opening in rehearsal just to tease Gershwin - the composer loved it and asked him to keep it that way.

#### **GERSHWIN** – An American in Paris

- "My purpose here is to portray the impressions of an American visitor in Paris as he strolls about the city, listens to the various street noises, and absorbs the French atmosphere."
- Composed in 1928 the music falls, roughly, into five linked sections beginning with two 'walking' themes.



Russian pianist Ilya Yakushev, with many awards and honors to his credit, continues to astound and mesmerize audiences at major venues on three continents.

In the 2019-20 season, Ilya Yakushev performed as piano soloist with Millikin-Decatur Symphony, Pachuca Philharmonic, Fairfield County Orchestra, St. Petersburg Governor's Orchestra and St. Petersburg Philharmonic in addition to over 30 recitals in North America and Europe.

Highlights of Yakushev's 2021-22 season include appearances with the Wisconsin Philharmonic and La Crosse Symphony. He will also play recitals in the US and Russia.

In February 2014, British label Nimbus Records published "Prokofiev Sonatas Vol.1" CD. American Record Guide wrote "Yakushev is one of the very best young pianists before the public today, and it doesn't seem to matter what repertoire he plays – it is all of the highest caliber". Volume 2 was published in January 2017, as well as an all-Russian repertoire CD in September 2017.

In past seasons, he has performed in various prestigious venues worldwide, including Glinka Philharmonic Hall (St. Petersburg), Victoria Hall (Singapore), Weill Recital Hall at Carnegie Hall (New York), Davies Symphony Hall (San Francisco), and Sejong Performing Arts Center (Seoul, Korea). His performances with orchestra include those with the Mariinsky Theatre Orchestra, St. Petersburg Philharmonic, San Francisco Symphony, BBC Concert Orchestra, Boston Pops, Rochester Philharmonic, Utah Symphony, and many others.

Winner of the 2005 World Piano Competition which took place in Cincinnati, OH, Mr. Yakushev received his first award at age 12 as a prizewinner of the Young Artists Concerto Competition in his native St. Petersburg. In 1997, he received the Mayor of St. Petersburg's Young Talents award, and in both 1997 and 1998, he won First Prize at the Donostia Hiria International Piano Competition in San Sebastian, Spain. In 1998, he received a national honor, The Award for Excellence in Performance, presented to him by the Minister of Culture of the Russian Federation in Moscow. Most recently, Mr. Yakushev became a recipient of the prestigious Gawon International Music Society's Award in Seoul, Korea.

Mr. Yakushev attended the Rimsky-Korsakov College of Music in his native St. Petersburg, Russia, and subsequently came to New York City to attend Mannes College of Music where he studied with legendary pianist Vladimir Feltsman.

Ilya Yakushev is a Yamaha artist.

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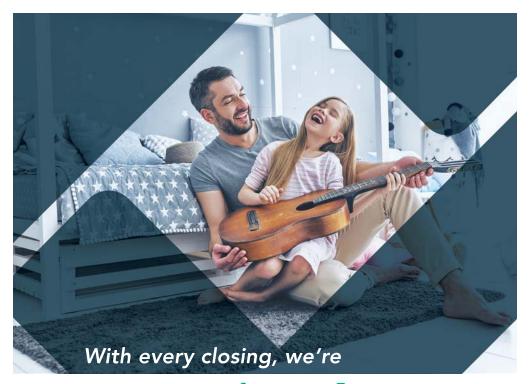
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"The Fort Wayne Philharmonic is a truly an asset to our entire community. Its performances and programs enrich and enhance the lives of people in northeast Indiana and make a significant contribution to the success of the region. All of us at Sweetwater look forward to another exciting season!"





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#### WEDNESDAY, MAY 17, 2023

THE DONALD F. WOOD AND DARLENE M. RICHARDSON FOUNDATION

## CONDUCTORS' WORKSHOP

Wednesday, May 17 | 7:30 p.m. AUER PERFORMANCE HALL, RHINEHART MUSIC CENTER. PURDUE FORT WAYNE

This year's Fort Wayne Philharmonic International Conductors' Workshop will once again feature 8 promising young musical leaders conducting a concert of much loved orchestral classics. Based on the work of Ilya Musin - by common consent the greatest of all conducting teachers - led by Andrew Constantine and internationally renowned pedagogue, Ennio Nicotra. We will have spent an incredibly intense week together studying, practicing, imparting and absorbing the methods of our legendary teacher.

The music, sparkling, dramatic, majestic, and noble, covers a myriad of emotions, styles, and periods, promising to make this one of the most satisfying concerts of the season.

Presented in conjunction with the Ilya Musin Society and the Conductors Guild, with major support from the Donald F. Wood and Darlene M. Richardson Foundation, and Purdue University Fort Wayne.

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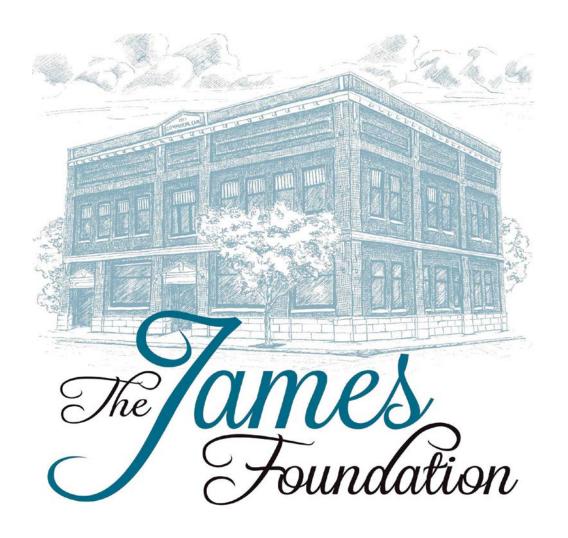












The James Foundation is proud to support the Fort Wayne Philharmonic's mission to foster and instill a love of symphonic music across the orchestral spectrum in Northeast Indiana.

The Fort Wayne Philharmonic remains a treasured arts cornerstone in Northeast Indiana, and we wish to express our continued support for this cultural and artistic gem.

112 South Cedar Street | Auburn, IN | 46707| 260.333.7500



## **SUNDAY, MAY 21, 2023**

# YOUTH ORCHESTRAS

#### APPLESEED VARIATIONS

Sunday, May 21 | 4:00 p.m. | AUER PERFORMANCE HALL, RHINEHART MUSIC CENTER, PURDUE FORT WAYNE

Troy Webdell, conductor Debra Lynn, guest composer Karissa Brath, violin Daniel Liu, piano Maria Tan, cello

Featuring the 2023 Concerto Competition Winners, and the world premiere of Appleseed Variations by American composer Debra Lynn, in honor of the 50th birthday celebration of the Sigma Alpha Iota (SAI) International Music Fraternity.

JUNIOR STRINGS ORCHESTRA

**VIVALDI** Selections from *The Four Seasons* 

Summer Autumn Winter Spring

YOUTH SYMPHONY ORCHESTRA

**CHAVEZ** Chacona de Buxtehude

MENDELSSOHN Violin Concerto

I. Allegro molto appassionato Karissa Brath, violin\*

**ELGAR** Cello Concerto

I. Adaaio

Maria Tan, cello\*

TCHAIKOVSKY Piano Concerto No. 1

III. Allegro con fuoco Daniel Liu, piano\*

**LYNN** Appleseed Variations \*world premiere\*

Theme: Barefoot Johnny Var. 1: Brokenstraw Creek

Var. 2: Bramble Fence Var. 3: Angel Voices Var. 4: God's Creatures

var. 4: God's Creatures Var. 5: Brother Wolf Var. 6: Great Spirit

\*2023 Concerto Competition Winners

#### **PERFORMANCE MADE POSSIBLE BY:**

FORT WAYNE PHILHARMONIC

Andrew Constantine, Music Director













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

#### CALEB YOUNG, GUEST CONDUCTOR FOR ENGAGEMENT

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

In summer 2021, Finland's Fiskars Summer Festival named Young part of "the next generation of leaders in classical music", awarding him mentorship under legendary conductors Jukka- Pekka Saraste, Esa-Pekka Salonen, Hannu Lintu, Sakari Oramo and others at the LEAD! Foundation Academy's conductors' masterclass. To close the Festival, Young was further awarded the honor of conducting the Finnish Chamber Orchestra alongside Saraste and Salonen, a performance which received glowing reviews.

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



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

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

#### **CEO STATEMENT**

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## TROY WEBDELL, YOUTH EDUCATION & FAMILY CONCERT CONDUCTOR

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

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

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

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



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

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

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

#### **BENJAMIN RIVERA, CHORUS DIRECTOR**

#### Louise Bonter Podium

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

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



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

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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.







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# FORT WAYNE

Andrew Constantine, Music Director

FORT WAYNE PHILHARMONIC ORCHESTRA



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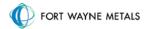














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