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FALL 2024

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Andrew Constantine, Music Director

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PRELUDE FORT WAYNE PHILHARMONIC PROGRAM VOLUME 81 – FALL 2024

PRELUDE 2024-2025

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

— *Concert Gala* —

PHILHARMONIOUS

— TANGO RHYTHMS AND LATIN DANCES —

SATURDAY, NOVEMBER 9, 2024 AT 6:30 PM

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2024/25 SEASON

Welcome From the Music Director

Hello Everyone, and welcome back to your magnificent Fort Wayne Philharmonic!

Throughout the 2024-2025 Season many of your most cherished and revered Philharmonic offerings will bring you music that is uplifting, exhilarating and fun! The greatest classical music is featured on our Masterworks Series whilst our Pops and Family series', education concerts, in-school performances, 'specials', and community engagement events demonstrate this fantastic institution's massive reach and represent its importance to generations of Hoosier citizens.

Our Masterworks concerts begin in the grandest of manners with Gustav Mahler's Symphony No. 5 - a thrilling ride for both audience and musicians alike! And, following quickly on the heels of opening night, you'll get an enormous kick out of the superstar that is my dear friend, bandoneon player and composer JP Jofre when he brings his inimitable presence and 'Tango-infused' style to our stage.

Beyond this we have an array of fantastic soloists who will dazzle you with their virtuososity. From our very own Concertmaster, Violetta Todorova, returning violinist Paul Huang, pianists Orli Shaham, Lucille Chung and the legendary Garrick Ohlsson playing Rachmaninoff, there'll be no shortage of fireworks on display!

Holiday Pops promises to be the delightful mix of tradition and novelty we all love. Our super-talented Guest Star, Ann Hampton Callaway, is one of the most beloved singer-songwriters of our time and I'm thrilled she's going to be joining us for this joy-filled time in Fort Wayne. And really, how more diverse can the rest of our Pops Series be? A night of country music, the mercurial music of *Harry Potter*, Abba, as well as a presentation of the movie *Elf* with live orchestra.

For even more convivial nights, where the music is both cool and eclectic, why not try out our *Sound of Innovation* concerts at the Electric Works or *Bach in the Barn* at the Joseph Decuis Farm. Or, for the ultimate in musical intimacy, our Freimann Concerts might be just the ticket for you!

The Fort Wayne Philharmonic is the cultural gem of northeast Indiana. It defines who we are in so many ways and helps shape the people we want to be and our children to become. But we are nothing without you, our loyal and supportive audience. My thanks go to you for your ongoing generosity and commitment to our shared vision of making life better through great music.

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

Yours sincerely,

Andrew Constantine



“BRAVO!”

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MAHLER SYMPHONY NO. 5

SATURDAY, OCTOBER 5, 2024 | 7:30 PM | PFW MUSIC CENTER

Andrew Constantine, conductor
Benjamin Taylor, baritone

KABALEVSKY Overture to *Colas Breugnon*, Op. 24 (5 minutes)

PROKOFIEV Suite from *Lieutenant Kijé*, Op. 60 (20 minutes)
The Birth of Kijé
Romance
Kijés Wedding
Troïka
The Burial of Kijé
Benjamin Taylor, baritone

– Intermission –

MAHLER Symphony No. 5 in C-sharp minor (68 minutes)
PART I
Trauermarsch
Stuermisch bewegt
PART II
Scherzo: Kraeftig, nicht zu schnell
PART III
Adagietto
Rondo-Finale

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FORT WAYNE

MAHLER SYMPHONY NO. 5

KABALEVSKY

OVERTURE TO *COLAS BREUGNON*

Kabalevsky is perhaps best known to American audiences for his irrepressible orchestral classic, the *Comedians' Galop*. While the Russian "heavyweights" of the twentieth century were Shostakovich and Prokofiev, Kabalevsky is known for his accessible, cheerful, and popular musical style. His natural affinity for composing music well founded in traditional means was a distinct advantage for him, living as he did under severe Stalinist artistic restrictions. Art in the Soviet Union was required to reflect the common people and their virtues, and Kabalevsky responded with apparent alacrity.

Colas Breugnon, finished in 1938, was his first opera, and remains one of his best-known works. The story derives from a novel by the eminent French writer, Romain Rolland (1866-1944), winner of the 1915 Nobel Prize in Literature. Rolland was a gifted writer in many fields, and is known especially for his works on music, as well as his efforts in general humanitarian and pacifist endeavors. Invited by Maxim Gorky to Moscow in 1935 to meet his hero, Joseph Stalin, Rolland was a natural choice for Kabalevsky to provide "politically correct" material. Rolland was fascinated with his own roots in ancient French history and culture, and conceived this cheeky, irreverent plot of a sixteenth-century sculptor's escapades with a villainous Duke. Owing to an outbreak of the bubonic plague, the Duke orders everything in the village burned, including Colas' statues. Colas exacts his revenge, executing a commission for a heroic statue of the Duke by depicting him sitting backward astride an ass. The gaiety and vivacity of Kabalevsky's comic opera is totally reflected in the charming overture.

— Wm. E. Runyan
© 2015 William E. Runyan

PROKOFIEV

LIEUTENANT KIJÉ SUITE, OP. 60

Prokofiev and Dmitri Shostakovich are the two composers who stood above the rest of those who labored during the years of the Soviet Union.

Unlike Shostakovich, however, Prokofiev enjoyed part of his career living and composing in the West, returning to the USSR in 1936 voluntarily. Like his compatriot, he must be counted as one of the great composers of the twentieth century, although unlike Shostakovich, his direct influence on composers outside of the Soviet sphere was minimal. He was a virtuoso pianist, Russian romantic tradition, but he established early a personal idiom that was characterized by pungent dissonance, soaring lyrical melodies, a facile manipulation of motoric rhythms, and kaleidoscopic harmonic changes. Part and parcel of his musical personality was an acerbic appreciation of satire, parody, and even the grotesque.

After spending some four years in the United States during the early 1920s and a short time in Germany, Prokofiev made Paris his home during most of the decade. But, by the early thirties he was thinking more and more of how coming to grips with artistic life in the Soviet Union could advance his career—always his priority. And, in keeping with a keen appreciation of how the advantages of a simpler musical style would significantly mesh with Communist aims to position art in service of the proletariat, he jumped at the chance to compose the film score for *Lieutenant Kijé*. Ironically, it is just that Stalinist simplicity that has endeared the music for the sons and daughters of democracy ever since.

Notwithstanding the score's direct, sincere, and appealing nature, perhaps the most important aspect of it to consider is that it is the sound track for a total farce, and a wickedly pointed send up of noble credulousness. For the lieutenant is a complete fabrication in the story itself. In brief—based upon a story by Yury Tunyanov—the Tsar (Paul I, son of Catherine the Great) was awakened one night by a scream emanating from a tryst in the palace. In the meantime a careless scribe had inadvertently created a fictitious officer's name on a duty roster and the tsar's staff conveniently placates the Tsar's anger by blaming the nocturnal outrage on a the fictitious "Lieutenant Kijé." Subsequently, the fabricated Kijé is flogged, sent to Siberia, ultimately pardoned, promoted to colonel, then general, and made rich with the

Tsar's gifts. Finally, the Tsar commands to see the phantom in person. Backed into a corner, his courtiers announce that "Kijé" has unfortunately (and conveniently) died. The Tsar wants his money back, but it's too late. The courtiers have spent it on themselves, and denounce "Kijé" as a spendthrift. The angry Tsar thereupon demotes "Kijé" posthumously to the rank of private. So, with all of this in mind Prokofiev composed a score with all of the implicit irony of the story. All of the five movements are written with memorable, easily remembered tunes, in a smooth, consonant style. The first, Kijé's birth begins with a doleful fanfare by a solo cornet, with an ensuing bright little lightly-scored march. An equally melancholy tune in the tenor saxophone provides some contrast, and comes to represent Kijé, himself in the rest of the suite. "Romance" follows, based upon an old folksong, "The Little Grey Dove is Cooing." A new tune in the tenor saxophone gives a bit of contrast in the middle, followed by a reprise of the folk song. Our fictional soldier gets married in the third movement, the nuptials announced with an exaggerated fanfare, leading to a happy cornet solo, and some variations on the doleful tune heard in the first movement. "Troika" is a delightful evocation of a sparkly winter ride in the traditional Russian sled. Sleigh bells and a light, staccato orchestration trot us briskly along. Finally, our wraith of a lieutenant is "buried" in the last movement, wherein we hear various themes from the previous movements, in a kind of kaleidoscopic review of the life of the man who never existed.

— Wm. E. Runyan
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MAHLER SYMPHONY NO. 5

When Gustav Mahler died in 1911, at the age of fifty-one, he had enjoyed an enviable life and career. He was respected as one of the most effective and innovative of opera conductors; his leadership of some of the world's most admired symphony orchestras had set new artistic standards; his songs and his symphonies were beginning to enjoy a modicum of success

in respected artistic circles; and he was married to one of the most attractive, talented, and vivacious women in Europe. But that is a sadly incomplete picture. The Viennese press attacked him without mercy, lampooning his conducting gestures and attributing every putative weakness to his Jewish background. His subsequent, brief career at the Metropolitan Opera and the New York Philharmonic had soon grown stale as he succumbed to his fatal illness. Taken altogether, his life was a series of contradictions: profound successes, abysmal disappointments, and little in between.

Symphony No. 5 was begun during the summer of 1901. He composed only during the summers (in beautiful lakeside Austrian vistas), owing to his health-threatening schedule as a conductor during the winter season. It was finished the next summer, right after his marriage to Alma Schindler. A marriage from Hell—psychological, that is—if there ever was one. But at that time, he was beside himself with joy. However, as we shall see, that joy comes to expression in this symphony only in one well-known movement.

The first movement opens with a solo trumpet fanfare, one of the most famous in the literature, and revered by trumpet players everywhere. After some dark brass chords from the abyss, the march tune proper begins—a solemn affair, but the careful ear will hear in the violins an occasional snatch of a bit here and there of maudlin Viennese dance hall allusions. Here again, is the typical Mahlerian juxtaposition of radically different cultural experiences. The movement proceeds to its dissolution, with the "bugle calls" marking the end.

Mahler marks the second movement as "Stormy," and it palpably begins as such. But, typically, there soon arrives a genial broad melody in the strings, accompanied by a gentle chirping in the woodwinds. The alternation of storm and sentimental reflection continues—with the occasional little march—as Mahler, in his words, "kneads" the myriad musical possibilities of his material. And then, a magical Mahler moment, as the brass section luminously peals forth a radiant,

MAHLER SYMPHONY NO. 5

affirmative chorale. The sonorous warmth doesn't last long—they hardly have a chance to finish—before the storm returns. It winds down quickly, though, as various sections and soloists play the short little motive that has been so important. As quiet, isolated “rain drops” fall, the solo tuba gets the last word and the storm is over.

The third movement in symphonies is usually a dance, or dancelike one—going all the way back to the days of Haydn—and Mahler doesn't disappoint us. This one is a graceful (mostly) waltz, and why not? It's Vienna, after all. There are some more serious moments as it proceeds to move through lengthy musical territory, but they're not dark, stormy, or terror filled—just intense exploration of contrapuntal ideas where almost everyone gets an exposed opportunity to solo a bit. Finally, a recitative-like passage for various solo brasses—especially the first horn—signals the end, followed by a rush to the cadence by the whole orchestra.

And now, what is perhaps Mahler's most well-known music, the famous “Adagietto.” It is the added movement in the symphony and gained worldwide fame for its constant use in the film, “Death in Venice” (1971). Simply put, it's an intense love offering to Alma, written in the summer of 1902, right after their marriage. He worshiped her, and it shows eloquently, here, almost painfully so. Especially considering the checkered relationship that plagued them almost from beginning to end. If the purity of the love he expressed was only in his mind, perhaps it is always so with our most intense passions. Irony was Mahler's middle name.

After all the turmoil, stormy passions, and terror, the last movement finally arrives, and it is a cheerful affair—much to the relief of many. However, from the work's première, this very

upbeat mood has been the target of not a few critics who have felt that it was a somewhat forced, and uncharacteristic way to follow all that had gone before. “How can all that lead to a cheerful ending? It's got to be insincere.” Be that as it may, most enjoy it that way, and after a few little bucolic solos from both the woodwinds and brass, the bustling, happy finale begins. A short, peaceful interlude of repose, featuring the woodwinds, provides a break before the serious final drive. A rhythmic sea of overlapping melodies builds, posing the question: what possible conclusion can top all this off? Mahler's answer—and, as noted above, it was controversial from the outset—is to bring back the aborted brass chorale from the second movement. This time, over sizzling string activity, he allows it to soar out in a truly magnificent and inspiring fulfillment. After this glorious moment, nothing else is possible but a short frenzied drive home. Craftsman to the end, even in this quicksilver crash to the conclusion, Mahler alludes to the little outbursts from earlier on, and to the main ideas. Finis.

Along with moments of transcendent beauty, there has also been much that has challenged, perhaps perplexed, or even offended the listener in this monumental work. Nevertheless, it provides a convincing representation of Mahler, the man, as much as Mahler, the composer. He recognized much of his innate difficulties as both. Famously, when compared with the easy, widespread approval of the music of his friend—and rival—Richard Strauss, he simply remarked, “One day people will separate the wheat from the chaff—and when his day has passed, then my time will come.”

— Wm. E. Runyan
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BENJAMIN TAYLOR, BARITONE

Baritone Benjamin Taylor's 24/25 season includes debuts at Arizona Opera for *La bohème* (Marcello), Madison Opera for *Il barbiere di Siviglia* (Figaro), Charleston Opera Theater for *La bohème* (Schaunard), and Washington National Opera for *Porgy and Bess* (Jake). On the concert stage, he debuts at Fort Wayne Philharmonic as the baritone soloist in Prokofiev's *Lt. Kije*, Charleston Symphony Orchestra and Buffalo Philharmonic for *Sanctuary Road* (William Still), Dayton Philharmonic as the baritone soloist in Fauré's *Requiem*, and Opera Omaha for their *Opera Outdoors* concert and returns to North Carolina Opera for their *Opera in the Park* concert.

Additional career highlights include returns to Opera Philadelphia for *Simon Boccanegra* (Paolo), Detroit Opera for *Breaking The Waves* (Jan), Bayerische Staatsoper for *La fanciulla del West* (Bello), and The Metropolitan Opera for *Carmen* (Moralès), *The Magic Flute* (Papageno), and *Fire Shut Up in My Bones* (Chester). He debuted with Austin Opera for *Pagliacci* (Silvio) and Boston Lyric Opera for *La bohème* (Schaunard).

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QUEENS OF SOUL

SATURDAY, OCTOBER 19, 2024 | 7:30 PM | PFW MUSIC CENTER

William Waldrop, conductor
Shayna Steele, vocals
Kelly Levesque, vocals
Cherise Coaches vocals

a Schirmer Theatrical/Greenberg Artists co-production
Arrangements by Jeff Tyzik

PROUD MARY, by John Cameron Fogerty
As Recorded by Tina Turner

AT LAST, by Mack Gordon and Harry Warren
As Recorded by Etta James

NEW ATTITUDE, by Jonathan Gilutin, Bunny Hull, and Sharon Robinson
As Recorded by Patti LaBelle

MIDNIGHT TRAIN TO GEORGIA, by James Weatherly
As Recorded by Aretha Franklin

DON'T LEAVE ME THIS WAY, by Kenneth Gamble, Leon Huff, and Cary Gilbert
As Recorded by Thelma Houston

ROLLING IN THE DEEP, by Adele, Laurie Blue Adkins, and Paul Richard Epworth
As Recorded by Adele

THE BEST, by Holly Knight and Mike Chapman
As Recorded by Tina Turner

FALLIN', by Alicia Augello-Cook
As Recorded by Alicia Keys

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QUEENS OF SOUL

I'M EVERY WOMAN, by Valerie Simpson and Nick Ashford
As Recorded by Whitney Houston

– Intermission –

WHAT'S LOVE GOT TO DO WITH IT, by Terry Britten and Graham Lyle
As Recorded by Tina Turner

I WANNA DANCE WITH SOMEBODY, by George Merrill and Shannon Rubicam
As Recorded by Whitney Houston

TOUCH ME IN THE MORNING, by Michael Masser and Ronald Norman Miller
As Recorded by Diana Ross

YOU KNOW I'M NO GOOD, by Amy Winehouse
As Recorded by Amy Winehouse

HELLO, by Adele, Laurie Blue Adkins, and Gregory Allen Kurstin
As Recorded by Adele

RESPECT, by Otis Redding
As Recorded by Aretha Franklin

I NEVER LOVED A MAN THE WAY I LOVED YOU, by Ronny Shannon
As Recorded by Aretha Franklin

FREEWAY OF LOVE, by Narada Michael Walden and Jeffrey Cohen
As Recorded by Aretha Franklin

(YOU MAKE ME FEEL LIKE) A NATURAL WOMAN, by Carole King, Gerald Goffin, and Gerald Wexler
As Recorded by Carole King

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SHAYNA STEELE, VOCALIST



With a voice that the London Jazz News says “unleashes enough voltage to light up the West End”, vocalist Shayna Steele has made her mark as an in-demand vocalist in the studio and on the stage. Shayna’s natural ability to traverse musical genres be it in the studio, on the stage, or the screen, has kept her on the A list of in-demand singers in the industry. Shayna’s effortless execution of both soul and jazz has grabbed the attention of audiences globally, be it the Vancouver Jazz Festival, the Blue Note or a guest vocalist with the biggest symphonies throughout North America. Shayna has appeared as a soloist and guest artist with over 40 symphony orchestras throughout North America.

CHERISE COACHES, VOCALIST



Cherise is a hardworking recording artist, songwriter, vocal coach/producer, and actress from the south suburbs of Chicago. With music as a hereditary gift, her formal education has only added to her ability to succeed at anything she puts her hands to.

Cherise attended Columbia College Chicago and graduated with a Bachelor of Arts in Vocal Performance. During her time there she got to work with and share the stage with some amazing artists such as Grammy winner Paula Cole, Brian Culbertson, Mike Stern, and many educators who have much musical experience. She has also gone on to work with artists such as Jeremih, Carl

Thomas, Kenny Lattimore, Glenn Jones, and many more.

In the fall of 2012 Cherise finally released her first official single on iTunes “The Juice” written by her and her producer Tony Treble. She went on to release her Christmas EP in December of that year entitled “Snowfall,” which is also the single from the EP. Following that was her single “Ride For Ya” which was released on Sound Cloud in June 2017. The latest single is “Rewind” released in September of 2018, which can be found on all online music stores and streaming platforms.

Cherise has made many waves in the acting world as well. She made her co-star debut on Starz Network series *The Chi* in season 2. She also has many accomplishments in theater featuring in shows like: *Men of Soul* (Black Ensemble Theater) *Dreamgirls* (Porchlight Music Theater), *HAIR* where she portrayed Dionne (Geva Theatre Center and Mercury Theater Chicago), the North American Tour of *Disenchanted* as The Princess Who Kissed The Frog and her favorite to date portraying the role of Young Patti LaBelle in *A New Attitude In Tribute to Patti LaBelle*. Her work in theater has earned her 2 nominations from The Black Theater Alliance as Most Promising Actress and Best Featured Actress in a Musical as well as Jeff Award wins and nominations.

Cherise lives by the motto “If you can dream it, you can do it!”

KELLY LEVESQUE, VOCALIST



New York-based singer-songwriter Kelly Levesque's soaring vocal range, beautiful tone, and stunning stage presence have provided her with an international recording and performing career since she signed her first major recording deal with Reprise/Warner Bros. Records. Kelly has performed as a soloist on leading national and international stages such as Royal Albert Hall, Sydney Opera House, The Kennedy Center, Budokan, Staples Center, The White House, and Madison Square Garden. Kelly has also shared the stage with such esteemed artists as Sting, Jamie Foxx, Andrea Bocelli, David Foster, Josh Groban, Michael Bolton, Smokey Robinson, John Legend, Patti LaBelle, and many more.

WILLIAM WALDROP, CONDUCTOR



Equally comfortable on the podium with the orchestra on stage or conducting from the pit, Broadway Music Director, Conductor and Pianist William Waldrop has been hailed for his 'dynamic conducting' and has been praised in cities all over the US and abroad. Maestro Waldrop currently serves as the Associate Conductor for Broadway's longest running musical, The Phantom of the Opera and in 2017 finished a highly celebrated run as Music Director and Conductor of the Broadway revival of Cats at the Neil Simon Theatre. Waldrop's extensive experience on Broadway as both a conductor and pianist and his love of the American Songbook have made him a sought after conductor and one of the best and brightest new faces on the symphonic pops stage today.



BEETHOVEN'S "RASUMOVSKY" QUARTET

WEDNESDAY, OCTOBER 23, 2024 | 7:30 PM | THE HISTORY CENTER

SUNDAY, OCTOBER 27, 2024 | 2:00 PM | RHINEHART RECITAL HALL AT PFW MUSIC CENTER

REINECKE

Trio in B-flat Major for Clarinet, Horn and Piano, Op. 274

Allegro

Ein Märchen - Andante

Scherzo - Allegro

Finale - Allegro

Laurie Blanchet, clarinet

Kimberlee Hebdon, horn

Alexander Klepach, piano

– Intermission –

BEETHOVEN

String Quartet in F major, Op. 59, No. 1 ("Rasumovsky")

Allegro

Allegretto vivace e sempre scherzando

Adagio molto e mesto

Theme Russe: Allegro

Freimann Quartet

Johanna Bourkova-Morunov, violin

David Ling, violin

Derek Reeves, viola

Andre Gaskins, cello

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BEETHOVEN'S "RASUMOVSKY" QUARTET

BEETHOVEN'S "RASUMOVSKY" QUARTET – A CLOSER LOOK

Continuing the theme of "Brahms and the Romantic Spirit," this season the Freimann players will offer programs filled with Romantic and Neo-Romantic music from the 19th, 20th and 21st centuries, concluding with an all-Brahms concert next April.

The two works presented on our opening concert span a full century, from the early to late Romantic era. This year marks the 200th anniversary of Carl Reinecke, born near the end of Beethoven's life.

Reinecke emerged as a child prodigy around the time of Brahms's birth. He first started to compose when he was only seven and made his public debut as a pianist at age twelve. At 19, he began his concert tours in Denmark and Sweden, then settled in Leipzig, studying under Mendelssohn, Schumann and Liszt. After more years of touring he took teaching positions in Cologne, Bremen and Breslau. Returning to Leipzig in 1860, he was appointed director of the Gewandhaus Orchestra and professor of piano and composition at the Conservatory, posts he held until 1895. He conducted many premieres, including Brahms's *German Requiem*, and among his numerous students were Grieg, Janáček, Albéniz and Max Bruch. Most of his nearly 300 works were composed following his retirement in 1902. He holds the distinction of being the earliest-born pianist to have his playing preserved in any format, having produced dozens of piano-roll recordings.

Reinecke's Trio for Piano, Clarinet and Horn, Op. 274 was completed in 1906, when he was in his eighties and again touring as a concert pianist! It is the second of his works for this combination, and today is one of the most-often performed of his hundreds of chamber pieces. The opening "Allegro" begins with calls from the two wind instruments, answered by calm chordal statements from the piano. All three then join in a legato passage dominated by piano triplets. The piano then leads into the second section based on the opening solo calls. This early material

plays out for the remainder of the movement, alternating moods between forceful and calm.

The second movement is an Andante titled "A Tale." Here Reinecke employs his skills to weave a narrative through the power of music alone, without the need of words. The beginning of the story is told by the piano, with commentary from the winds—mostly in minor keys but soon leading into a broad statement from all instruments in the home key of G major. Throughout this tale Reinecke clothes his 19th century Romantic sensibility in the chromatic, meandering tonal language of the early 20th century Neo-Romantic spirit.

A rollicking Scherzo is next, the main Allegro sections highlighting the horn's characteristic hunting call persona. Typical of late Romantic scherzi there are not one but two contrasting Trio sections. The first casts the horn in a lyrical role introduced by gentle syncopations. After a return to the Scherzo section, the second Trio is led by the clarinet, expanding the syncopated feel but in a more tranquil mood. A brief coda then brings the Scherzo to a quiet close.

The energetic Finale is a demanding tour-de-force in which all three instruments appear more often as a single voice than in the earlier movements. Loosely cast in sonata form, the opening and closing sections frame an extensive development in which the subtly changing textures are woven together without losing any momentum. An unexpectedly simple final statement brings the entire Trio to an emphatic close.

Beethoven's 17 string quartets fall neatly into three periods, coinciding with his works in other genres. The first six quartets make up Opus 18, dedicated to his patron Prince Joseph Franz von Lobkowitz. They were written over a two-year period ending in 1800, roughly contemporary with his first and second symphonies and piano concerti as well as the *Pathétique* and *Moonlight* sonatas. While Beethoven's unique personality was much in evidence in these compositions, his early output still belongs to the Classical style of the late 18th century. During the spring and summer of 1802, on the

advice of his doctor, Beethoven relocated to a small town in the Viennese countryside where he expressed in his famous *Heiligenstadt Testament*—a letter to his brothers which was never sent but only discovered after his death—the determination not to let his growing deafness eclipse his composing. The string quartets from these middle years are comprised of Opus 59 (“Rasumovsky”), Opus 74 (“Harp”) and Opus 95 (“Serioso,” portions of which, transcribed for string orchestra, will open and close our Sounds of Innovation concert next February). During these years Beethoven wrote Symphonies Nos. 3 through 8, his later piano concerti, Triple Concerto and Violin concerto, the *Appassionata* and *Waldstein* sonatas and his only complete opera *Fidelio*. The final string quartets, Opus 127 through 135, were written during his last few years, alongside the late piano sonatas, *Missa Solemnis* and the 9th Symphony.

Beethoven produced the first of his “Middle” quartets exactly one hundred years before Reinecke’s Trio. During this year—1806—he noted on one of his musical sketches: “Let your deafness no longer be a secret—even in art.” This struggle to come to grips with his hearing loss was naturally reflected in his music—witness how Fate “knocking at the door” progresses to triumphant acceptance in the Fifth Symphony. And yet much of his music from these middle years and even into his final days belied his inner turmoil and left us a legacy filled with beauty and calmness. So it is with the String Quartet in

F major, Op. 59, No. 1, the first of three quartets commissioned by and dedicated to Beethoven’s friend and Russian ambassador to Vienna, Count Andreas Razumovsky.

The quartet opens innocently enough with a charming melody in the cello over repeated eighth-notes, but soon yields to the aggressively adventurous development of Beethoven’s mature writing. Filled with surprises—*subito pianos*, dissonances, extremes of range—the energy of this movement continues throughout. Similarly, from a peaceful beginning the following Scherzo proceeds unrelenting through myriad twists and turns, with intense pain and calm relaxation living side-by-side.

The tender strains of the Adagio molto e mesto (quite slow and mournful) float through many guises and innovations, such as the extended use of *pizzicato* or plucked accompaniment in all voices, and frequent use of the viola as the bass voice while the cello sings in its upper register. A cadenza-like passage in the first violin leads directly into the finale titled “Thème Russe”—based on a Russian folksong to honor Count Rasumovsky. Here again Beethoven’s creativity is without peer as all of a sudden another Adagio passage appears toward the end of the movement, only to dissolve into a final Presto flourish.

— Adrian Mann

BEETHOVEN’S “RASUMOVSKY” QUARTET – A CLOSER LOOK

Carl Reinecke – Trio for Piano, Clarinet and Horn, Op. 274

- ♦ A key 19th century figure, he studied with Mendelssohn, Schumann and Liszt
- ♦ Reinecke toured as a concert pianist and produced almost 300 works
- ♦ Professor at the Leipzig Conservatory for 35 years, among his students were Grieg, Janáček, Albéniz and Max Bruch

Ludwig van Beethoven – String Quartet in F major, Op. 59, No. 1 “Rasumovsky”

- ♦ The first of his “Middle” quartets, commissioned by a Russian Count
- ♦ A beautiful example of Beethoven’s mature style
- ♦ Exhibits innovative use of all four instruments despite his growing deafness



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FABLES AND FAIRYTALES

SATURDAY, OCTOBER 26, 2024 | 11:00 AM | PFW MUSIC CENTER

Troy Webdell, conductor

Christopher J. Murphy, narrator

Fort Wayne Children's Choir Treble Choir

Emily Bird, Fort Wayne Children's Choir Associate Artistic Director

Book: Peter Pan

TCHAIKOVSKY Waltz from *Sleeping Beauty* (5 minutes)

LIADOV Kikimora (8 minutes)

HOWARD Peter Pan Suite for Orchestra (25 minutes)

WILLIAMS Flight to Neverland from *Hook* (5 minutes)

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CHRISTOPHER MURPHY, NARRATOR



Christopher J. Murphy is Associate Director/Director of Outreach at Fort Wayne Youtheatre, where he directs, teaches and oversees Youtheatre's diverse community outreach. As an actor and director, Murphy's work is regularly seen on stages throughout northeast Indiana, including FW Civic, First Presbyterian and Arena Dinner Theatre. He has also worked extensively with the FW Philharmonic; having written, directed and hosted numerous Masterworks, Holiday Pops and Family concerts. Murphy is a proud resident of Fort Wayne, where he lives with the finest terrier known to man, Herbie Murphy.

EMILY BIRD, FORT WAYNE CHILDREN'S CHOIR ASSOCIATE ARTISTIC DIRECTOR



Emily Bird is a graduate from the University of Notre Dame, with a Master's of Sacred Music in vocal performance. While at Notre Dame, she served as a director with the Notre Dame Children's Choir, teaching their youngest choristers. Prior to graduate studies, Emily worked as a choir director and arts administrator for several children's choir programs in the Greater Toronto Area, including the Toronto Children's Chorus, the Bach Children's Chorus, Canadian Children's Opera Company, and Mississauga Children's Choir. Emily holds a Bachelor of Music honors specialization in Music Education degree from the University of Western Ontario, in London, Ontario, Canada and has completed

her Level 1 Kodály certification. Emily now resides in Fort Wayne, Indiana where she is the Associate Artistic Director of the Fort Wayne Children's Choir, and is the director of the Chamber Treble Singers at the Purdue Fort Wayne School of Music. In September 2023, Emily joined the staff of Trinity English Lutheran Church, Fort Wayne as the Director of Children's Music.

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PUCCINI & FRIENDS – YOUTH ORCHESTRAS FALL CONCERT

SUNDAY, OCTOBER 27, 2024 | 4:00 PM | PFW MUSIC CENTER

Troy Webdell, conductor

Debra Lynn, executive & artistic director of OPERA TODAY!

JUNIOR STRINGS ORCHESTRA

- RESPIGHI** Balletto from *Ancient Airs & Dances*
- PUCCINI** "O Mio Babbino Caro" from *Gianni Schicchi*
- PONCHIELLI** Dance of the Hours from *La Gioconda*

YOUTH SYMPHONY ORCHESTRA

- PUCCINI** Scossa Elettrica Marcetta (Electric Shock March)
- PUCCINI** "Nessun Dorma" from *Turandot*
- PUCCINI** "Si, mi chiamano Mimi" from *La Bohème*
Opera Today Artists
- PUCCINI** "Vecchia zimarra, senti" from *La Bohème*
Opera Today Artists
- PUCCINI** Capriccio Sinfonico

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DEBRA J. LYNN, ARTISTIC DIRECTOR OF OPERA TODAY!



Dr. Debra J. Lynn, Artistic Director has 30 years experience in academia as a voice and conducting pedagogue, opera director, and ensemble conductor. She has conducted at various locations throughout the world including Sacred Heart Basilica at Notre Dame University, Walt Disney World, the Vatican in Rome, the basilicas of San Marco in Venice and Saint Frances of Assisi in Italy, appearances in London and Austria, and multiple performances at Carnegie Hall in New York. Debra holds a Doctor of Arts in Music degree with an emphasis in conducting and voice performance from Ball State University in Muncie, Indiana. Prior degrees from Truman State University and William

Jewell College include emphases in conducting, voice performance, and music education. She has worked with Metropolitan Opera legends Nicholas DiVirgilio and Mignon Dunn as well as Kathleen Smith Belcher from the MET's current roster of stage directors. Dr. Lynn has studied conducting under the tutelage of maestros Paul Vermel, Douglas Amman, Fred Stoltzfus, Paul Crabb, and Arnold Epley. As a composer, Dr. Lynn writes both instrumental and vocal music, and has received several commissions including Lily and Plowshares Foundation requests. She particularly enjoys collaborative projects and has most recently worked with Nathan Granner (tenor), Jamie Chamberlin (soprano), Daniel Belcher (Grammy-winning, baritone), Farrell Vernon (saxophone), and Elizabeth Mikautadze (choreographer) as well as composers Olav Luksengård Mjelva, Elyzabeth Meade, Jon Silpayamanant, Dominique Le Gendre and Stewart Copeland (founder and drummer of The Police). Debra is married to cellist, Robert Lynn. They reside in North Manchester, Indiana where they raised four offspring and are currently owned by four cats.

OPERA TODAY!



Opera Today! is a creative hub for operatic innovation, fostering the growth of new artists and drawing established artists to present transformative and collaborative opera that captivates and resonates with audiences. A brand new professional opera company based in Fort Wayne, Opera Today! seeks to distinguish itself through innovative programming, interactive community engagement, and training programs for young and

emerging artists. They invite audiences to "Leave your pearls at home," immerse themselves in the fantastic world of opera, and engage fully with relatable characters telling fascinating stories about everything from beloved familiar legends to current events and futuristic sci-fi. You'll find Opera Today! performances in interesting venues such as: art galleries, parks, soup kitchens and movie theaters. Some stories are presented traditionally, but others come with an unexpected twist like Die Fledermaus as Batman, a steampunk Don Giovanni, or Falstaff on wheels. Opera Today! brings internationally acclaimed opera singers to star in their productions, but they also maintain 4-8 emerging artists in residence year-round to present smaller-scale productions for community and school engagement purposes. The time is ripe for layering in a professional organization that presents fully-staged complete operatic productions to expand and enrich the existing artistic landscape in Fort Wayne, Indiana. Opera Today! is that organization!

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Nathan Li
Caroline Mooibroek
Roshan Shashani
KaNing Ng

VIOLIN 2

Autumn Columbia, Principal
Lincoln Pahl, Assist. Principal
Sophia Perez
Briella Burbrink
Hannah Osei
Serelia Zhang

VIOLA

Cameron Fullhart, Principal
Sarah Lawrence

CELLO

Lucas Jackson, Principal
Victor Runyan, Assist. Principal
Ethan Schowe
Josiah Picazo

PIANO

Cameron Fullhart

YOUTH SYMPHONY ORCHESTRA ROSTER

VIOLIN 1

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Jonah Zimmerman,
Assist. Concertmaster*
Grant Lyons
Ethan Walker
Mackenzie Evans
Frank Cai
Melissa Tan
Bonnie Allyn
Jasmine Smith
Shae Lockett
KaYee Ng
Reyann Whipple
Mamie Allyn
Amelia Little
Max Zandarski
Rohan Khatri

VIOLIN 2

Ashley Hong, Principal
Lucia Arbogast, Assist. Principal
Ashley Yuan
Juniper Lanning
Joel Heist
Karlee Walworth
Bella King
Rojin Shashani
Lucian Runyan
Bailey Bergdall
Michael Liu
Seamus Bauer
Abel Habib
Alice Osei
Maggie Ramsey
Rafael Cucuenco
Zachary Nebosky

VIOLA

Elliot Bentley, Principal*
Gavin Lass, Assist. Principal
Maevé Ohlinger

CELLO

Maria Tan, Principal*
Garrett Park, Assist. Principal
Tristan Lee
Joshua Stark
Christian Rhodes
Amelia Matthews
Cordelia Tomell
Jason Zhang
Maxwell Hartman

BASS

Miles Fritsch, Co-Principal
Preston Reeves, Co-Principal
Matthew Norton

FLUTE

Piper McGregor, Principal
Janese Smith

OBOE

Patrick Rosa-Brusin, Principal

CLARINET

Rushil Srikokolapu, Co-Principal
Edward Ng, Co-Principal
Abigail Thomas
Grant Tudor

BASS CLARINET

Kush Patel

BASSOON

Hannah Haydl, Principal
Diego Myers

TRUMPET

Rogan Martin, Principal
Sophie Goodman
Luke Ulsh
William Little

TROMBONE

Dominick Marra, Principal
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THE SOUND OF INNOVATION

SATURDAY, NOVEMBER 2, 2024 | 7:30 PM | GE CLUB AT ELECTRIC WORKS

Andrew Constantine, conductor
Pavel Morunov, oboe
Johanna Bourkova-Morunov, violin

JANÁČEK Suite for String Orchestra (11 minutes)
Moderato
Adagio
Presto - Andante - Presto

GOUNOD *Petite symphonie (Little Symphony for Wind Instruments)*
(20 minutes)
Adagio et Allegretto
Andante cantabile
Scherzo
Finale

— Intermission —

BARBER Adagio for Strings (8 minutes)

BACH Concerto in C minor for Oboe, Violin, and String Orchestra,
BWV 1060 (17 minutes)
Allegro
Adagio
Allegro
Pavel Morunov, oboe
Johanna Bourkova-Morunov, violin

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PAVEL MORUNOV, OBOIST



Pavel Morunov is a full-time member of the Fort Wayne Philharmonic in the oboe section. He is also serving as the oboe professor at Purdue University Fort Wayne School of Music. Prior to that, Pavel was a member of the Honolulu Symphony Orchestra as the English horn, and later as the Assistant Principal Oboe player. A native of Russia, Pavel received his education at Gnessins' Russian State Academy of Music in Moscow where he studied with Professor Anatoly Liubimov, former Principal Oboe player of the Russian Academic State Symphony Orchestra; while there he served as a full-time member of Moscow theater orchestra "The New Opera". Pavel continued

his education in the US, where he received his Master of Music from Northwestern University and completed his Doctoral Degree in music performance at the the University of Wisconsin-Madison in 2015. Pavel is married to Johanna Bourkova-Morunov, Associate Concertmaster of the Fort Wayne Philharmonic, and together they are raising three young children.

JOHANNA BOURKOVA-MORUNOV, VIOLINIST



Violinist Johanna ("Yana") Bourkova-Morunov is the Associate Concertmaster of the Fort Wayne Philharmonic, after serving as Assistant Concertmaster in the 2011-12 season. Other full-time positions she has held include section first violin position in the Honolulu Symphony Orchestra, as well as Assistant Concertmaster of the Richmond Symphony Orchestra (Virginia). A native of St. Petersburg, Russia, Yana began her violin studies at the age of six in the studio of Savely Shalman and traveled extensively with him throughout Russia, Europe and the US. She has served as Concertmaster of Northwestern University Symphony Orchestra, UW-Madison Symphony Orchestra, the

Mannes College for Music Orchestra and Aspen Music Festival Sinfonia. With the Fort Wayne Philharmonic, Yana has been a featured soloist for the Masterworks and summer series, as well as a chamber musician in the Freimann Chamber Music series.



COFFEE CONCERT: BEETHOVEN SYMPHONY NO. 6

THURSDAY, NOVEMBER 7, 2024 | 11:00 AM | PFW MUSIC CENTER

Andrew Constantine, conductor

BEETHOVEN

Symphony No. 6 in F major, Op. 68, "Pastoral" (46 minutes)
Awakening of Cheerful Feelings on Arrival in the Country
Scene by the Brook
Merry Gatherings of the Countryfolk
Thunderstorm
Shepherd's Song, Glad and Grateful Feelings After the Storm

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By Paula Mastrangelo

“

My dad's philosophy of "active philanthropy" encouraged others to follow dad's example of generosity. He wasn't shy about asking others to support worthy causes - but dad never asked anyone to do something or to give where he hadn't already.

Dad knew the value of symphonic music and its impact on audiences, and he and mom loved engaging with the musicians, Music Director, and attending concerts. Our family has been able to continue that legacy through gifts from their estate. Living by our parents' example, we have been able to carry that legacy to our own communities.

”



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LUDWIG VAN BEETHOVEN (1770 – 1827)
SYMPHONY NO. 6 IN F MAJOR,
OP. 68 ("PASTORAL")

In 1808 Beethoven completed his sixth symphony at a time during which he was enjoying rising popularity, albeit one without financial security. He already had written some of his most memorable and lasting works and was a composer fully in possession of technical mastery and supreme musicality—in other words, even if he had composed no more, his place in music history would have been secure. His previous symphony, of course, is now the quintessential model of musical works that exemplify so-called economy of means, integrated technique, unified composition, or any other of a number of terms that simply mean one thing more or less: it's all about the music—not any experience or object in the physical world. This approach to composing became the high altar for the rest of the century for those who reproached music with "stories" or about "real" things.

And then Beethoven did something quite unexpected (being Beethoven): he wrote a symphony about something in our real world of experience! Beethoven openly described his sixth symphony as a reflection of feelings about being in the countryside, replete with birdcalls, a rainstorm, and happy peasants. He nicknamed the work, "Pastoral," himself, and even precisely noted in the score the names of particular species of birds when he wrote imitations of their calls. However, he was intent that the listener not try to exercise his imagination too specifically, when he cautioned that the symphony was really "... more the expression of feelings than painting." The feelings were good, though, and after the incredible intensity of the fifth symphony, this one is full of serenity, peaceful contentment, and the untroubled enjoyment of nature. Unique in Beethoven's symphonies, the composer gave each of the five movements (he added an additional one to the more or less standard four) an explanatory title.

The first movement is notable for its relaxed exploration of clear-cut themes with little of the tension and drive that we have come to associate


with the composer. The harmonies stick to relatively close and straightforward relationships, with little exploration of the remote. There are plenty of rustic little tunes to entertain us as Beethoven skillfully explores the description of the feelings that he alluded to in its title.

The second movement is clearly one of his great ones, wherein the composer, as did Schubert, conjures up the brook of the title with a constant murmuring string accompaniment. Listen carefully near the end of the movement for the famous passage of the three birdcalls: one hears successively quite accurate depictions of a nightingale (flute), a thrush (oboe), and a cuckoo (clarinet). The third movement is the standard scherzo, or dance movement, and here we encounter a country festival with a country band.

The middle section of this movement is noteworthy for its duple metre (rather like a march), rather than the usual triple (think of a fast waltz). Listen for a bit of Beethoven's rough sense of humor in the bass notes of the second bassoon—a real country bandsman!

The fourth movement, of course, is the storm, and Beethoven really goes after some degree of realism, here. He adds the piccolo and two trombones for the first time in this symphony, and they help to achieve the thunder, rain, lightning, and wind effects. Some listeners claim there is a rainbow at the end as the storm peacefully fades away. The last movement purports to be a "thanksgiving after the storm," and is a bright rondo (a repeating theme). One hears a very simple, clear theme—possibly the shepherd's tune--and after a through working out of its possibilities, the movement and the symphony ends with the theme played on a muted horn. One of Beethoven's sunniest compositions thus ends peacefully, with a rare look into a part of his personality not often seen.

— Wm. E. Runyan
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WILLIS CLARK PEACE VIOLIN



The Fort Wayne Philharmonic has received a gracious donation of Will Clark's 1919 Vincenzo Sannino violin and his Francois Nicholas Voirin bow for use by Concertmaster Violetta Todorova. The violin is named for Will's commitment to peace among all people, which he expressed through his volunteer service with many civil rights and arts groups. The violin will be owned, insured and maintained by the Fort Wayne Philharmonic. The gift represents a long relationship between the Clarks and the orchestra. We are grateful to his family for the opportunity to steward this instrument, as it creates beautiful music in Fort Wayne, and to honor a longtime friend of the Philharmonic.



TANGO RHYTHMS AND LATIN DANCES

SATURDAY, NOVEMBER 9, 2024 | 7:30 PM | PFW MUSIC CENTER

Andrew Constantine, conductor
JP Jofre, bandoneon
Violetta Todorova, violin

GINASTERA Four Dances from Estancia, Op. 8a (13 minutes)
The Landworkers
Wheat Dance
The Cattlemen
Final Dance – Malambo

JOFRE Double Concerto No. 1 for Violin and Bandoneon (22 minutes)
Allegro
Adagio
Milonga
Violetta Todorova, violin
JP Jofre, bandoneon

– Intermission –

PIAZZOLLA Aconcagua; Concerto for Bandoneon (20 minutes)
Allegro marcato
Moderato
Presto; Melanconico final – Moderato
JP Jofre, bandoneon

DE FALLA Three Dances (Suite No.2) from *Three-Cornered Hat* (12 minutes)
The Neighbors
Miller's Dance (Farruca)
Final Dance

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TANGO RHYTHMS AND LATIN DANCES

GINASTERA FOUR DANCES FROM *ESTANCIA*

"Whenever I have crossed the pampa or lived in it for a time, my spirit felt itself inundated by changing impressions, now joyful now melancholy, some full of euphoria and others replete with a profound tranquility, produced by its limitless immensity and by the transformation that the countryside undergoes in the course of the day." These are the words of Alberto Ginastera and speak so perfectly to his ballet *Estancia* and the tough lives of the gauchos who worked the Argentinian 'estancias', or cattle ranches.

This suite of four dances, extracted from the complete ballet, was an immediate success when it was premiered in 1943. The first dance, *Los trabajadores agricolas* follows the daily challenges of the ranch's cowboys. Next, the *Wheat Dance, Danza del trigo*, offers a much greater sense of tranquility and repose with violins singing softly in the middle section. After this temporary repose, *Los Peones de hacienda, or the Cattlemen*, is perhaps the most sophisticated of the dances yet is almost continuously aggressive throughout - trumpets and timpani bringing focus to the syncopation.

The finale, *Danza final*, is a 'malambo', a competitive and rowdy dance solely for the gauchos to 'prove' themselves - there's a lot of clapping and stamping of feet and, as the music becomes more and more animated and energised the rhythmic accompaniment becomes increasingly insistent leading to a brilliant climax.

JOFRE DOUBLE CONCERTO NO. 1 FOR VIOLIN AND BANDONEON

The composer writes:

This is the first double concerto ever written for violin and bandoneon. Featuring not only the virtuosity of both soloists, it also represents the sound of the music of Argentina that was born after the immigration of many from European countries to South America. When conductor, violinist, and visionary-producer

Michael Guttman commissioned the work, I told him I'd like to keep the tradition of the "three movements" concerto. It took me a year and a half to finish the whole piece.

Movement I, Allegro: Starts with a melancholic introduction as a duo, almost like a sad Tango that opens the doors to an energetic Allegro and Pesante. In this movement, I used some Tango elements like the "Yumba", counterpoint as a big admirer of Bach's music and I would even say I can hear some of Stravinsky's influences in this movement, especially before the first 'cadenza'. To finish this movement I decided to use what we call "Variación" (Variation) in Tango, which is a "melodic and virtuosic variation" of the main theme, keeping the same harmonic progression, but in this case, I decided to re-harmonize this section as my emotions guided me.

Movement II, Adagio: When I started this adagio I was very touched by the passing of a very dear friend from Idaho, Wendy Sympson. The bandoneon opens with a celestial sort of "Chorale" joined by the violin with a very celestial solo.

Movement III, Milonga: This movement is preceded by a Cadenza influenced by the rhythms of "Chacarera Trunca" an Argentine traditional folk dance. It builds to a peak that signals the entrance of the piano, double basses, and cello playing the 3-3-2 Milonga rhythm. I would say the Milonga in this concerto is very savage and brings to my mind some sort of indigenous sound. I incorporated some short canonic conversation between the violin and bandoneon and I would like to mention here Korean composer Jun il Kang whom I believe mastered it in his haegeum and violin concerto. For the climax of this movement I used a very old theme I composed a long time ago as a heavy metal drummer. I have been dying to use this theme in other works before, but I never felt it was right. In this case, I feel like it was worth it since I love how it connects with the piece. Seems like the theme was waiting for the right piece all these years. The Milonga eventually diminishes in intensity until at last it is held only by the double basses, cellos, and violas. The bandoneon enters solo, breaking the mood of what was happening before,

almost like it came out of nowhere and takes you to another dimension, and before it disappears, it whispers the majestic theme the violin will soon play establishing an *Andante e molto cantabile* momentum. Suddenly, the Milonga erupts with a fortissimo restatement theme (once composed on guitar) and brings the conclusion.

PIAZZOLLA BANDONEON CONCERTO, "ACONCAGUA"

Astor Piazzolla, born in Argentina in 1921, was at once a leading bandoneon virtuoso and tango composer responsible for the style termed *nuevo tango* - a fusion of jazz and classical components with more traditional tango writing.

Though something of a national hero today in Argentina, Piazzolla's musical route was far from smooth or conventional. At an early age the family moved to New York and, after seeing one in a pawn shop, Piazzolla's father presented the 8-year-old boy with a bandoneon and told him to learn tango! But serious studies also followed with distinguished composers and teachers, even including a period in Paris with the legendary Nadia Boulanger when Piazzolla was 33!

'Aconcagua' was composed in 1979. The distinctive title was added by the publisher who claimed, "This is the peak of Astor's oeuvre, and the highest mountain peak in South America is Aconcagua."

The Concerto is in three movements, the traditional fast-slow-fast form. The first movement adopts a strong rhythmic, tango focus. The second is more thinly scored and allows reflection from a number of solo instruments. The lively last movement left the composer, initially, unsure how to end. Eventually his decision was to "give them a tango so the erudite know that when I want I can write like them, and when I want I can do my own thing."

DEFALLA SUITE NO. 2 FROM EL SOMBRERO DE TRES PICOS (THREE-CORNERED HAT)

We owe so much to the great impresario Serge Diaghilev who, as director of the Ballet Russe in the early decades of the twentieth

century, was responsible for commissioning some of the most magnificent music of the age. Debussy's *Jeux*, Ravel's *Daphnis and Chloe* and, of course, Stravinsky's great trilogy of ballets were all written at Diaghilev's instigation. Whilst evacuated to neutral Spain in 1917 the company added to its repertoire, *The Three Cornered Hat* as a result of a collaboration with composer Manuel de Falla.

Alarcón's novella - the source of de Falla's inspiration - focuses on the three characters of the Miller, his wife and the local magistrate or 'corregidor', owner of the Three Cornered Hat. Jealousy, lechery and stupidity abound! The Second Suite consists of three dances: firstly *The Neighbour's Dance*, then *The Miller's Dance* followed by the dramatic, and somewhat chaotic, *Final Dance*.

— Andrew Constantine, Music Director

JP JOFRE, BANDONEON



A native of San Juan, Argentina, Juan Pablo Jofre Romarion, aka JP Jofre, is a Grammy and Latin Grammy-nominated composer and bandoneon player. Mr. Jofre has been repeatedly highlighted by the New York Times and praised as one of today's leading artists by Great Performers at Lincoln Center. His music has been recorded by the London Symphony Orchestra, multi-Grammy award winner Paquito D' Rivera, and Orpheus Chamber Orchestra among others. He has performed and given lectures at Google Talks, TEDtalks, The Juilliard School of Music, The New School and other schools. A recipient of the National Prize of the Arts grant in Argentina, Mr. Jofre has been part of many

prestigious festivals, including the Celebrity Series of Boston, Australian Festival for Chamber Music, Great Performers at Lincoln Center, and Seattle Town Hall among others.

For more info, please visit: www.jpjofre.com.

VIOLETTA TODOROVA, VIOLINIST



Todorova is a world-renowned concert violinist and the Concertmaster of the Fort Wayne Philharmonic. She started playing the violin when she was five years old, making her first public appearance as a soloist with orchestra at seven years old on Vivaldi's Four Seasons. After her studies at the Interlochen Arts Academy, she earned her Bachelor's and Master's Degrees in violin performance at DePaul University School of Music, studying with one of the world's top concert violinists and pedagogues, Ilya Kaler. After graduation, Todorova held the Concertmaster position with the Illinois Symphony, and was a part of the Colorado Symphony Orchestra.



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THURSDAY, NOVEMBER 14, 2024 | 7:30 PM | PFW MUSIC CENTER

Caleb Young, conductor

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David Berenbaum

STARRING

Will Ferrell, James Caan, Bob Newhart, Edward Asner, Mary Steenburgen, Zoey Deschanel

MUSIC BY

John Debney

CINEMATOGRAPHY BY

Greg Gardiner

EDITED BY

Dan Lebental

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JOHN DEBNEY, COMPOSER



John Debney is the ultimate film music character actor. In equal demand for family films such as *Jingle Jangle*, *Come Away*, and *Elf*, as he is for adventure films like *Iron Man 2*, the Oscar-nominated composer also scored the powerful and poignant *The Passion of the Christ*. Debney is an agile jack-of-all-genres, sci-fi adventure (*ORVILLE*), composing for comedies (*Bruce Almighty*), horror (*Dream House*) and romance (*Valentine's Day*) with the same confidence and panache. Debney is also known for his work in such films as *Princess Diaries*, *Sin City*, *Liar Liar*, *Spy Kids*, *No Strings Attached*, *The Emperor's New Groove*, *I Know What You Did Last Summer* and *Hocus Pocus*. Debney's

work also includes Disney's *The Jungle Book* directed by Jon Favreau, Fox's *Ice Age: Collision Course* directed by Mike Thurmeier, and Twentieth Century Fox's award-winning musical *The Greatest Showman* starring Hugh Jackman and Zac Efron. Debney's most recent films include *The Beach Bum* starring Matthew McConaughey and directed by Harmony Korine, the Warner Bros. comedy feature *Isn't It Romantic* starring Rebel Wilson, Paramount Pictures' family adventure feature *Dora and the Lost City of Gold*, and Bleecker Street's biopic *Brian Banks*. Upcoming for Debney is *Come Away* directed by Brenda Chapman and starring Angelina Jolie.

Born in Glendale, California, Debney's professional life began after he studied composition at the California Institute of the Arts, when he went to work writing music and orchestrating for Disney Studios and various television series. He won his first Emmy in 1990 for the main theme for *The Young Riders*, and his career soon hit a gallop. Since then he has won three more Emmys (*Sea Quest DSV*), and been nominated for a total of six (most recently in 2012 for his work on the Kevin Costner western miniseries *Hatfields & McCoys*). His foray into videogame scoring—2007's *Lair*—resulted in a BAFTA nomination and a Best Video Game Score award from The International Film Music Critics Association.

Debney has collaborated with acclaimed directors as diverse as Robert Rodriguez, Garry Marshall, Mel Gibson, the Farrelly Brothers, Jon Favreau, Jim Sheridan, Ivan Reitman, Peter Chelsom, Rob Cohen, Brian Robbins, Tom Shadyac, Sam Raimi, Adam Shankman, Howie Deutch, Renny Harlin, Peter Hyams and Kenny Ortega. He was nominated by the Academy for his *Passion of the Christ* score. Inspired by that score, he then created *The Passion Oratorio*, performed in 2015 in the historic Mosque-Cathedral of Cordoba, Spain in front of 6,000 people during Holy Week. In 2005, Debney was the youngest recipient of ASCAP's Henry Mancini Career Achievement Award.

"If I'm doing my job well," says Debney, "I need to feel it. I really try to make sure that whatever I'm doing— even if it's a comedy—that I'm feeling it and feeling either humor or the pathos or the dramatic impact of what I'm seeing. That's the way I approach it."



IMAGINE

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MESSIAH BY CANDLELIGHT

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FRIDAY, NOVEMBER 22, 2024 | 7:30 PM | PFW MUSIC CENTER

Benjamin Rivera, conductor
Fort Wayne Philharmonic Chorus
Josefien Stoppelenburg, soprano
Ashlee Beth McCrory, mezzo soprano
Cameo Humes, tenor
David Govertsen, bass

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 –

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PART TWO

Chorus: "Behold the Lamb of God"

Aria: "He was despised"

Chorus: "Surely He hath borne our griefs"

Chorus: "And with His stripes we are healed"

Chorus: "All we, like sheep, have gone astray"

Recitative: "Thy rebuke hath broken His heart"

Aria: "Behold, and see"

Recitative: "He was cut off"

Aria: "But Thou didst not leave"

Chorus: "The Lord Gave the word"

Aria: "How beautiful are the feet"

Chorus: "Their sound is gone out"

Aria: "Why do the nations so furiously rage together"

Chorus: "Let us break their bonds asunder"

Chorus: "Hallelujah"

PART THREE

Aria: "I know that my Redeemer liveth"

Chorus: "Since by man came death"

Recitative: "Behold I tell you a mystery"

Aria: "The trumpet shall sound"

Recitative: "Then shall be brought to pass"

Duet: "O death, where is thy sting?"

Chorus: "But thanks be to God"

Chorus: "Worthy is the Lamb"

ASHLEE BICKLEY MCCRORY, MEZZO-SOPRANO



Mezzo-soprano Ashlee Bickley McCrory performs and teaches various genres across the classical singing medium. Ashlee has appeared as a soloist with instrumental ensembles across the United States and Europe. An avid recitalist and new music advocate, Ashlee has performed on recital series at several churches and schools. She holds degrees from the Eastman School of Music and Florida State University and is on faculty at the Purdue University School of Music in Fort Wayne.

JOSEFIEN STOPPELENBURG, SOPRANO



Dutch soprano, Josefien Stoppelenburg is best known for her dazzling vocal agility and her passionate and insightful interpretations. Stoppelenburg has performed all over the United States, Europe, Asia, and South America as a concert singer. She and her sister Charlotte were the first singers to win the national Princess Christina Competition in the Netherlands. Josefien appeared with organizations such as Apollo's Fire (Cleveland), Ars Lyrica and Harmonia Stellarum (Houston), the Arizona Bach Festival, Boulder Bach Festival, Corona Del Mar Baroque Music Festival, and with Camerata Amsterdam. She performed Poulenc's *La Voix Humaine* in many theaters in the Netherlands,

including the International Chamber Opera Festival in Zwolle.

Stoppelenburg frequently performs in the Netherlands, Belgium, and Germany. Her appearance on Chicago's classical radio program, "Live from WFMT", was selected as one of the 10 best performances in 2016. Josefien recently appeared to great acclaim in "Annelies", an oratorio about Anne Frank by composer James Whitbourn. This English composer praised Stoppelenburg's outstanding performance, stating: "I have heard many performances, but few so accomplished and so full of understanding as hers."

During the pandemic, Josefien released *Modern Muses*, a CD with cellist Jean Hatmaker showcasing works composed by women and works representing the female perspective. None of the works on this CD had been commercially recorded before, and the album won a Bronze Medal in the 2022 Global Music Awards. Several Dutch, German, and American composers wrote music tailored to Stoppelenburg's voice.

Josefien taught vocal masterclasses at Indiana University Jacobs School of Music, the University of Colorado, Cincinnati Conservatory of Music, Illinois State University, Michigan State University, and at the Conciertos de la Villa de Santo Domingo (Dominican Republic). She has performed for the Dutch Royal family on several occasions.

Josefien is also a painter. Her colorful works can be found in many private homes, on note cards, a children's book, and on fashion items.

www.josefienstoppelenburg.com | www.josefienstoppelenburg-art.com

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 renowned 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*.

DAVID GOVERTSEN, BARITONE



Chicago native David Govertsen has been active as a professional singer for nearly twenty years, portraying a wide variety of opera's low-voiced heroes, villains, and buffoons. Mr. Govertsen has appeared as a soloist with numerous local and regional opera companies, including Lyric Opera of Chicago, Santa Fe Opera, Tulsa Opera, Chicago Opera Theater, and the Haymarket Opera Company. As a concert soloist, Mr. Govertsen has performed with the Chicago Symphony Orchestra, Detroit Symphony Orchestra, Milwaukee Symphony Orchestra, Madison Symphony Orchestra, and many others. He is a member of the vocal chamber quartet Fourth Coast Ensemble, performing art song in Chicago and throughout the Midwest.



A SYMPHONY OF STEEL

THURSDAY, DECEMBER 12, 2024 | 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 holiday repertoire will echo through the eras represented in the Museum's exhibition areas.

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THURSDAY, DECEMBER 19, 2024 | 7:30 PM | PFW MUSIC CENTER

FRIDAY, DECEMBER 20, 2024 | 7:30 PM | PFW MUSIC CENTER

SATURDAY, DECEMBER 21, 2024 | 2:00 PM & 7:30 PM | PFW MUSIC CENTER

SUNDAY, DECEMBER 22, 2024 | 2:00 PM | PFW MUSIC CENTER

Andrew Constantine, conductor

James Stover, stage director

Ann Hampton Callaway, vocalist

Fort Wayne Philharmonic Chorale, Benjamin Rivera, director

Fort Wayne Children's Choir, Jonathan Busarow, director

Fort Wayne Dance Collective, Mandie Kolkman, choreographer

- ANDERSON** Christmas Festival
- POLA AND WYLE** The Most Wonderful Time of the Year
- GREENE AND LOWRY (Callaway)** Mary, Did You Know?
- TYZIK** Mis zeh Hidlik (Behold the Lights)
- WOOD** I Wish It Could Be Christmas Every Day
- CALLAWAY** Christmas Lullaby
- CALLAWAY** God Bless My Family
- TRADITIONAL (Mann)** The Twelve Days of Christmas

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HOLIDAY POPS

KROGSTAD	Christmas at the Movies – Intermission –
BERLIN (Jackfert)	White Christmas
MARKS (Hayman)	Rudolph The Red Nosed Reindeer
KENT (Bolks & Krogstad)	I'll Be Home For Christmas
CALLAWAY	Improvisation on Christmas Tunes
HANDEL	Hallelujah Chorus from <i>Messiah</i>
WILLIAMS	Merry Christmas from <i>Home Alone</i>
TRADITIONAL (Norris)	Christmas Pops Sing-Along

ANN HAMPTON CALLAWAY, VOCALIST



Ann Hampton Callaway is one of America's most gifted artists in pop and jazz. A leading champion of the great American Songbook, she's made her mark as a singer, pianist, composer, lyricist, arranger, actress, educator, TV host and producer. Voted by Broadwayworld.com as "Celebrity of the Year" and two years in a row as "Best Jazz Vocalist," Ann is a born entertainer. She is best known for her Tony-nominated performance in the hit Broadway musical *Swing!* and for writing and singing the theme song for the hit TV series *The Nanny*. She made her feature film debut opposite Angelina Jolie and Matt Damon in the Robert De Niro film *The Good Shepherd*. Callaway is a Platinum

Award-selling writer whose songs are featured on seven of Barbra Streisand's recent CDs. She's recorded over 50 CDs as a soloist and guest artist and her latest critically acclaimed CD *Fever: A Peggy Lee Celebration!* has been in high rotation on Siriusly Sinatra. Ann's honors include The Theater World Award, 16 MAC Awards, several Bistro Awards, The Mabel Mercer Award, The Johnny Mercer Award for Songwriting, The Blanton Peale Award for Positive Thinking and her induction into The Women Songwriters Hall of Fame. Her new record *Finding Beauty, Originals Volume 1*, was recently released via Shanachie Entertainment. For more info go to www.annhamptoncallaway.com.

JAMES STOVER, STAGE DIRECTOR



James Stover is an Assistant Professor of Acting and Musical Theatre at Ohio's Bowling Green State University and was previously Head of Musical Theatre at Purdue University Fort Wayne. He has directed professional theatrical productions in New York, Philadelphia, Virginia and throughout the Midwest, some favorites include: *The Amish Project*, *Wilkes*, *Yank: The WWII Musical*, *Indigenous Peoples* and *The Fantasticks*. He recently assistant directed the Off-Broadway concert production of *Glory Days* (starring Tony Nominees Colton Ryan and Derek Klena) and previously assistant directed Off-Broadway's *The Temperamentals*, (Drama Desk Award for Outstanding

Ensemble) and for Broadway's *24-Hour Plays* (starring Elijah Wood). As an actor, he's performed Off-Broadway, in a national tour, on television and at regional theatres across the country. He has also been published as a playwright and scholar. He holds an MFA in Theatre Performance Pedagogy from Virginia Commonwealth University and a BFA in Musical Theatre from Otterbein University.

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



Mr. Busarow 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 IPFW and Valparaiso University.

Mr. Busarow is in frequent demand as a clinician and as a tenor soloist. He has conducted at the American Choral Director's Association National and Regional Conferences, the Association of Lutheran Church Musicians, the Indiana Music Educators Association Convention, and the Bach Institute at Valparaiso University. Mr. Busarow serves as the Reading Session Chair for the American Choral Directors Association Central Division Conference. In 2015, he received the Arts United Award as the Emerging Leader. Valparaiso University awarded him the Distinguished Decade Award in 2018. He lives in Fort Wayne with his wife, Nicole, and their children, Simon, Matthias, Timothy, and Daniel.

Photo Credit: Kristine Logan Photography

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Executive Artistic Director

Emily Bird
Associate Artistic Director

Irene Ator
Accompanist

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Elise Case
Adrienne Cox
Alivia Delagrange
Claire Doolittle
Zeya Gill

Evangeline Heller
Annabelle Knoop
Melody Little
Evelyn Masloob
Emma Morrison
AJ Nelson
Adalynn Noga
Lena Owens

Jacob Planck
Evangeline Platter
Lily Ress
Ariadne Richwine
Cassidy Rohde
Miriam Rosenberg
Halle Wietfeldt
Anamaria Yaney

FORT WAYNE DANCE COLLECTIVE

Company Dancers: Hannah Bond-Gentié, Yaro Carpenter, Rachel Jones, and Mandie Kolkman

Choreography: Mandie Kolkman, Artistic Director of the 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.

PHILHARMONIC CONDUCTORS & DIRECTORS

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 U.S., 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. Recent releases also include a debut orchestral album of the music of composer Patrick O'Malley. Further recordings with the BBC are scheduled for release throughout 2025 and 2026 including music by Schumann, Mendelssohn, Barber and Thomas Flaherty.



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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 through 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. The Youth Orchestras have been featured on PBS television in the USA and streamed online from China through an international cloud concert that has earned over 3 million views worldwide. The Youth Symphony Orchestra's 2021 performance recording of music from Zorba the Greek has been selected to be included in the official Mikis Theodorakis Archive Museum in Athens, Greece. In March 2022, Maestro Webdell conducted the YSO in a featured concert on the Isaac Stern Auditorium / Ronald O. Perelman Stage at Carnegie Hall in New York City.

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



Chicago native **Benjamin Rivera** has dedicated his career to the inspiring and wonderfully varied art of ensemble singing. As a professional musician, he began as a member of the Chicago Symphony Chorus, where he served for more than twenty seasons. Rivera also sang with Chicago a cappella, the Grant Park Chorus, and several other ensembles, appearing frequently as a soloist and performing on dozens of recordings.

Since transitioning to full-time conducting, Rivera now holds positions in three states. His

current roles include chorus director and regular conductor of the Fort Wayne Philharmonic in Indiana; chorus master of the Florentine Opera in Wisconsin; and in Illinois as choirmaster of the Church of the Ascension, high holidays choir director at Temple Shalom, and assistant director of the Chicago Symphony Chorus. Rivera has prepared ensembles for performances with the Chicago Symphony, National Symphony, and St. Louis Symphony orchestras, along with the Grant Park Music Festival, collaborating with numerous international conductors and performers. He has conducted offstage forces in performances with the Chicago Symphony, both in Orchestra Hall and at the Ravinia Festival, and he is a frequent guest director with a wide range of volunteer and professional choruses.

Especially adept with languages, Rivera frequently coaches ensembles in German, Spanish, and Latin, among others. He holds degrees in voice and music theory from North Park and Roosevelt universities, respectively, and a DMA in conducting from Northwestern University. Rivera lives with his family in Beverly, a neighborhood on the southwest side of Chicago.

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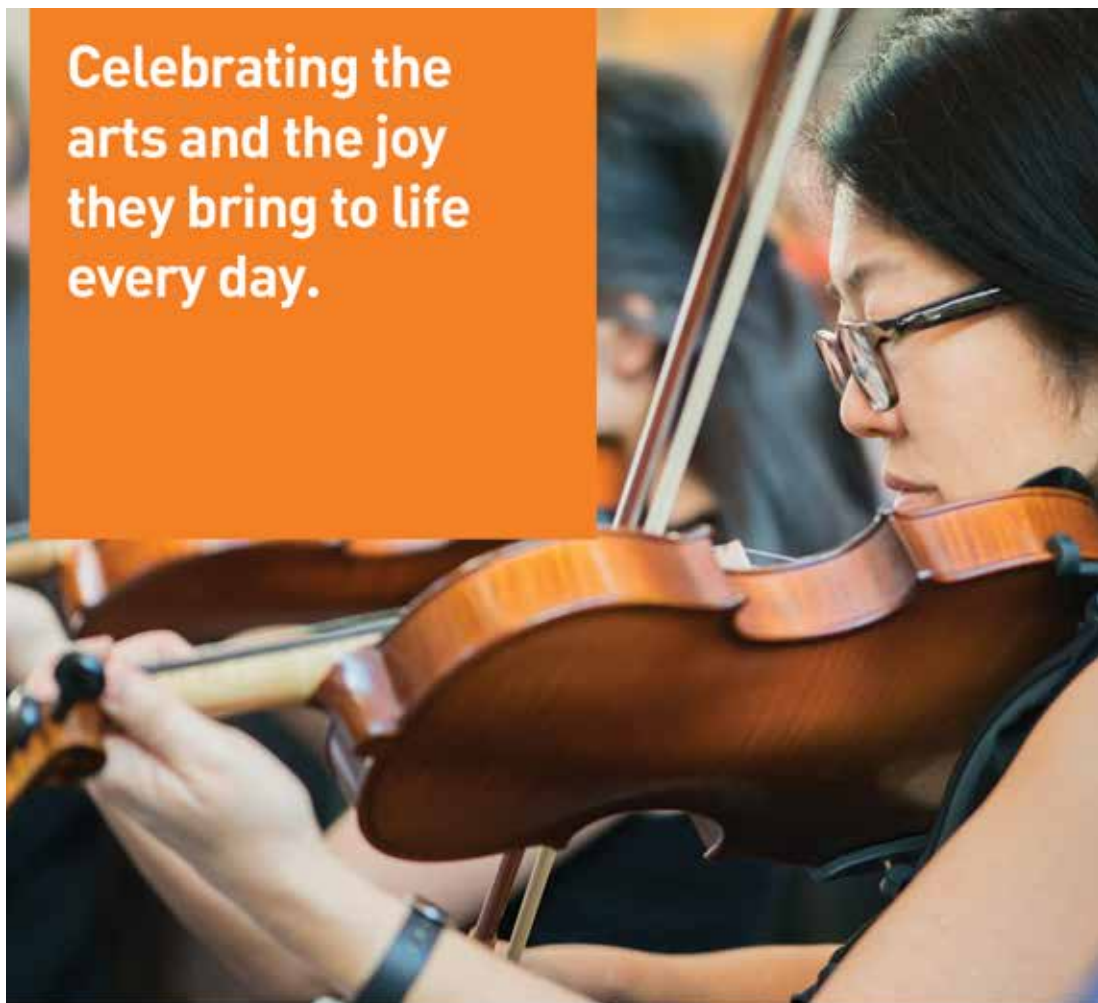
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