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FORT WAYNE PHILHARMONIC PROGRAM VOLUME 81 – SPRING 2025

PRELUDE 2024-2025

WELCOME	5
CONDUCTORS & DIRECTORS	82
ORCHESTRA ROSTERS	87
CHORUS ROSTER	86
YOUTH ORCHESTRAS ROSTER	43
BOARD OF DIRECTORS & PHILHARMONIC FRIENDS	89
PHILHARMONIC ADMINISTRATIVE STAFF	91
SPONSORS AND DONORS	92
MASTERWORKS SERIES	
SIBELIUS AND SHOSTAKOVICH	7
FAMILY SERIES	
WE ARE ONE	11
MASTERWORKS SERIES	
THE ROMANCE OF BRAHMS: PART 2	13
POPS SERIES	
DANCING QUEEN – THE MUSIC OF ABBA	17
MASTERWORKS SERIES	
LUCILLE CHUNG PLAYS CLARA SCHUMANN	21
CHAMBER ORCHESTRA	
THE SOUND OF INNOVATION	27
FREIMANN SERIES	
MENDELSSOHN, MOZART AND MORE	29
FAMILY SERIES	
ACROSS THE STARS	33
COFFEE CONCERT	
COPLAND THIRD SYMPHONY	35
MASTERWORKS SERIES	
FANFARE FOR THE COMMON MAN	37
YOUTH ORCHESTRAS	
SPRING CONCERT OF HOPE AND REMEMBRANCE	41
CHAMBER ORCHESTRA	
THE SOUND OF INNOVATION	45

CONTINUED ON NEXT PAGE →

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



FORT WAYNE PHILHARMONIC PROGRAM *VOLUME 81 – SPRING 2025*

FREIMANN SERIES	
EXOTIC DISCOVERIES	47
FAMILY SERIES	
YOUNG PERSON'S GUIDE TO THE ORCHESTRA	51
POPS SERIES	
THE MUSIC OF HARRY POTTER	54
COFFEE CONCERT	
TCHAIKOVSKY "PATHÉTIQUE"	55
MASTERWORKS SERIES	
TCHAIKOVSKY "PATHÉTIQUE"	57
FREIMANN SERIES	
BRAHMS AND THE ROMANTIC SPIRIT: PART 2	63
POPS SERIES	
COUNTRY HITS: SONGS FROM NASHVILLE	67
SPECIAL EVENTS	
BACH IN THE BARN	73
COFFEE CONCERT	
RACHMANINOFF SYMPHONIC DANCES	75
MASTERWORKS SERIES	
CLOSING NIGHT: GARRICK OHLSSON PLAYS RACHMANINOFF	77
YOUTH ORCHESTRAS	
FINALE CONCERT BAGPIPES AND BEBOP	81



2024/25
SEASON

Welcome from our President & CEO

Dear Friends, Supporters, and Music-Lovers Alike,

We are delighted to have you with us as we continue with the Fort Wayne Philharmonic's 24/25 season. Officially in our 81st season, our organization remains as dedicated as ever to bringing the magic of live symphonic music to our beloved community.

The beginning of our season brought many milestones for the organization. We announced our Family Series Concerts would be free for the next three years, thanks to an anonymous donation, and saw attendance double from years past. Our purchase of the former Chamber of Commerce building downtown marks a new chapter for the Philharmonic. With renovations underway, we are poised to boldly step into the next 80 years of enriching our community through music.

As we dive deeper into the season, our musicians will play exciting repertoire alongside dazzling soloists like violinist Paul Huang, pianists Lucille Chung and Orli Shaham, and vocalist Rick Brantley. Whether you love Tchaikovsky or are a fan of the music of *Abba* and *Harry Potter*, this season promises something enjoyable for everyone.

Our Closing Night performance will feature Grammy Award-winning pianist, Garrick Ohlsson playing Rachmaninoffs' genius Piano Concerto No. 3 in an exciting program, the ultimate finale of our Masterworks performances.

When not on the stage at the PFW Music Center, our musicians spend time performing as various ensembles in area schools, delivering the awe of live music to our youth. At the History Center, you may find our treasured Freimann Quartet performing their favorite musical pieces, hand-selected by the musicians. Our newest programming includes our Coffee Concert Series featuring late morning performances where audiences can enjoy selections from masterminds like Tchaikovsky and Copland over coffee.

As Fort Wayne continues to transform and grow, we remain devoted to delivering artistic excellence as a pillar of our region while being equally eager to engage with our community in fresh, diverse, and creative ways.

The Fort Wayne Philharmonic is moving forward – bigger, bolder, and most importantly, together. As we sit in the audience, enthralled by the swell of great music filling the air, may we all be reminded of the passion and purpose at the heart of our organization.

On behalf of myself, our Music Director Andrew Constantine, our orchestra, staff, board, and sponsors, we thank you for being here. Now, sit back, relax, and enjoy the music!

Sincerely,



Brittany Hall, President & CEO



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SIBELIUS AND SHOSTAKOVICH

SATURDAY, JANUARY 18, 2025 | 7:30 PM | PFW MUSIC CENTER

Andrew Constantine, conductor
Paul Huang, violin

SIBELIUS Concerto in D minor for Violin & Orchestra, Op. 47 31'
Allegro moderato
Adagio di molto
Allegro, ma non tanto
Paul Huang, violin

— Intermission —

SHOSTAKOVICH Symphony No. 10 in E minor, Op. 93 57'
Moderato
Allegro
Allegretto
Andante - Allegro

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SIBELIUS AND SHOSTAKOVICH

JEAN SIBELIUS (1865-1957) VIOLIN CONCERTO IN D MINOR, OP. 47

The compositions of Jean Sibelius constitute a case study in the capriciousness of musical taste and the power of the artistic avant-garde. Pigeonholed by many as primarily a Finnish nationalist, whose dark, remote music was a shallow representative of Romanticism's last gasps, Sibelius was nevertheless deemed the champion of American and British conservative musical tastes between the world wars. Typical was Olin Downes, music critic of the Times, whose relentless public support of Sibelius bordered on sycophancy. Likewise, Koussevitsky, conductor of the Boston Symphony Orchestra, programmed a cycle of Sibelius's symphonies, and dogged the composer to finish the eighth—which he never did. But, those who favored the avant-garde of Stravinsky, Schönberg, and company—and that included most of continental Europe and American intellectuals—were scathing in their contempt. One respected and well-known critic entitled an essay about Sibelius, "The Worst Composer in the World." These controversies, and Sibelius's life-long struggle with alcoholism and depression no doubt played a signal part in his composing nothing of significance from the nineteen thirties until his death in 1957 at the age of 91.

But tastes change, and the current crop of composers and scholars now take a more balanced view of Sibelius's compositions. His seven symphonies enjoy renewed respect, although the ever-popular Symphony No.2 has long been a repertory standard, and—other than the evergreen Finlandia—is his most popular work. It is not incorrect, of course, to recognize the deeply informing role of nationalist Finnish elements in his music style. He consciously and assiduously studied and absorbed the musical and literary heritage of the Finnish culture and adroitly folded them into a unique personal statement. Sibelius was a master of orchestration, and most listeners easily accept the inevitable comparisons to the bleak, cold, primeval landscapes of Finland.

Sibelius' violin concerto has certainly stood the

test of time, and is one of his most-performed works, as well as being one of the most important violin concertos in the repertoire. It was composed in the period of his first two symphonies and was first performed in 1904 in Helsinki (the performance was essentially a disaster—the violinist was not up to the task.) In some ways, the piece would seem to be a contradiction. On the one hand it is infused with his signature dark, cold Nordic textures that seem to float impersonally over human trivialities. After the ill-fated first performance he spent some time revising, and the concerto was performed to great acclaim in Berlin in 1905, with Richard Strauss conducting.

Several points are recommended to the listener. First, and it is rather evident, this concerto is really difficult! Sibelius began as a violinist, and with a player's grasp of the violin's capabilities, he laid down formidable technical challenges to the performer. Replete with double stops of all varieties (listen especially for the octave double stops at the end of the first movement), quick jumps from first to seventh position, and broken chords at very fast tempos, it is virtually a compendium of every difficult thing a composer might ask of a virtuoso violinist. Especially impressive in the first movement is the passage wherein two of the soloist's fingers execute a trill while the remaining two digits finger a melody on another string.

Sibelius carved out for himself a solitary position in the musical world between late Romanticism and the severe aesthetics of a new century. It placed him in a difficult position with the purists of most camps, but his life's work now is gradually gaining in stature as a serious reconsideration of his oeuvre continues.

— Wm. E. Runyan
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DMITRI SHOSTAKOVICH (1906-1975) SYMPHONY NO. 10 IN E MINOR, OP. 93

On March 5, 1953, Joseph Stalin died. He had ruled over the Soviet Union for nearly 30 years, and his brutal purges had killed millions of

Russians from peasants to generals, many of them dying in the harsh Siberian camps of the Gulag. Shostakovich, too, had suffered under the Stalinist Terror. In 1948, his music had been denounced as an affront to the State, and he had lain awake waiting for nocturnal visitors summoning him to exile or death.

With Stalin's death began a cultural thaw that lasted through the Khrushchev era. Shostakovich was among the first to test the waters of what was now permissible. Working at a fierce pace through the spring and summer of 1953, he composed his Tenth Symphony, considered by many to be the greatest of his family of 15.

But at the symphony's premiere in Leningrad on December 17, 1953, Soviet critics, not sure which way the political winds were blowing, waffled between denunciation and praise. The Tenth became the topic of hot debate at the Composers Union Conference the following April. Many criticized the work as too pessimistic and tragic in tone. The young composer Volkonsky came up with an artful compromise, calling it "an optimistic tragedy." Ultimately, the Tenth received the official stamp of approval and brought Shostakovich the highest Soviet artistic honor, "People's Artist of the U.S.S.R."

Tragic in tone, the first movement, in the home key of E minor, seems a remembrance of the suffering of the Russian people under Stalin. It is generated by three themes, each growing out of the previous one. First we hear a six-note idea rising darkly from the orchestral cellar; hesitant and fearful, it frequently halts in its tracks. It gradually rises through the strings until the solo clarinet enters, intoning the poignant second theme. Klaus Roy has identified it as a borrowing from Mahler's song "Urlicht" in the fourth movement of his "Resurrection" Symphony; significantly, there it is set to the words: "Man lies in direst need! Man lies in greatest pain!" (Mahler was one of Shostakovich's favorite composers.) The flute introduces the third theme: a nervous, stuttering idea coiled tightly within a narrow range. The searing development section is essentially one long crescendo culminating in a shattering climax. Then the movement

winds down and closes in a weeping duet of two piccolos grieving for the dead.

The second-movement Scherzo is Shostakovich's portrait of Stalin, set to the two-beat rhythm of the gopak dance from the dictator's native Georgia. Blaring brass and military snare drums intensify the mood of maniacal energy and brutality.

In C minor, the third movement is the Symphony's most enigmatic and personal. Violins open with a nervously creeping theme, asking "Is it safe to come out yet?" Then to a rat-ta-tat rhythm, Shostakovich introduces himself via a motive of four notes spelling his initials: D-E-flat (E-flat is S in German notation)-C-B (B-natural is spelled as H) – D-S-C-H. In a later reappearance, the DSCH motif becomes a puppet-like dance driven by a half-crazy, half-menacing orchestra: a powerful musical image of the composer trapped by the whims of the Soviet machine. A mysterious middle section brings a change of mood as a repeated horn call summons music of reflective gravity.

After a brooding minor-mode slow introduction, the finale finally emerges in E Major for a chirpy, bustling, "lets-get-on-with-life" theme. This movement has been criticized for its frivolous, vulgar tone, deemed by some as unworthy of the preceding three movements. But it is an authentically Russian finale – crazy, even a little vodka-drunk – that captures the mood of a people who have been beaten and tormented and still retain their capacity to laugh. With a loud orchestral shout of the DSCH motive, complete with mocking drum roll and crashing gong, the composer rejoices that he, too, is among Stalin's survivors.

– Janet E. Bedell © 2024

PAUL HUANG, VIOLINIST



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

America Stadium in Charlotte, North Carolina to an audience of 75,000.

During the 2024-25 season, Mr. Huang returns to the National Symphony Orchestra of Taiwan, Residentie Orkest Den Haag, Hiroshima Symphony, San Diego Symphony, Tucson Symphony, Fort Wayne Philharmonic, and Knoxville Symphony, and makes his London debut at the Barbican Hall with BBC Symphony and Marie Jacquot as well as with Oregon, Indianapolis, and Toledo Symphonies.

Born in Taiwan, Mr. Huang began violin lessons at the age of seven. He is a recipient of the inaugural Kovner Fellowship at The Juilliard School, where he earned his Bachelor's and Master's degrees under Hyo Kang and I-Hao Lee. He plays on the legendary 1742 "ex-Wieniawski" Guarneri del Gesù on extended loan through the Stradivari Society of Chicago and is on the faculty of Taipei National University of the Arts. He resides in New York.



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WE ARE ONE

SATURDAY, JANUARY 25, 2025 | 11:00 AM | PFW MUSIC CENTER

Troy Webdell, conductor
 Ian Williams, narrator
 Book: *The Sneetches* by Dr. Seuss

- HAILSTORK** Fanfare on Amazing Grace (4 minutes)
- LOGGINS-HULL** Can You See? (8 minutes)
- JOPLIN** Maple Leaf Rag (4 minutes)
- PALOMO** The Sneetches (25 minutes)



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IAN WILLIAMS, NARRATOR



Ian Williams is a professional singing actor in the South Bend area and the owner of the *Ian Michael Vocal Studio*. He has performed several concerts in Northern Indiana including Handel's *Messiah* and the Mozart *Requiem*, with Heartland Sings, Inc. and the Steuben County Festival Choir, as well as several educational & family performances with the Fort Wayne Philharmonic. Recent theatre credits include *Ragtime: The Musical*, (Coalhouse Walker Jr), *Ordinary Days* (Jason), *The Three Hermits* (Captain), and *Beautiful: The Carole King Musical* at Wagon Wheel Theatre (Drifter/Ensemble). Ian was a finalist in the 2022 & 2023 Lotte Lenya Competition, and was a 2024

recipient of the *Lotte Lenya Competition Songbook Award*. He is also the co-founder of the Fort Wayne and South Bend chapters of Opera on Tap, a non-profit based out of New York City.

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THE ROMANCE OF BRAHMS: PART 2

FRIDAY, JANUARY 31, 2025 | 7:30 PM | PFW MUSIC CENTER

Andrew Constantine, conductor

BRAHMS	Symphony No. 3 in F major, Op. 90 <i>Allegro con brio</i> <i>Andante</i> <i>Poco allegretto</i> <i>Allegro</i>	33'
	— Intermission —	
BRAHMS	Symphony No. 4 in E minor, Op. 98 <i>Allegro non troppo</i> <i>Andante moderato</i> <i>Allegro giocoso</i> <i>Allegro energico e passionato</i>	39'

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THE ROMANCE OF BRAHMS: PART 2

JOHANNES BRAHMS (1833-1897) SYMPHONY NO. 3 IN F MAJOR, OP. 90

The composers of the nineteenth century after Beethoven tended to divide themselves into two groups. The progressives were true “Romantics,” and were greatly influenced by the extra-musical ideas that were the subjects of contemporary literature, poetry, and painting, among others. They devised new genres, such as the tone poems of Smetana and Liszt, the music dramas of Wagner, and the characteristic piano pieces of Chopin. This music, to use a phrase still common among seekers of meaning in music, was about “something” --meaning something familiar to human existence.

Others, Brahms most significantly, still adhered strongly to the musical philosophy that great music was simply about “itself,” and required no extra-musical references for complete and satisfying meaning. So, he and his ilk continued to write “pure,” or “abstract” music, like sonatas and symphonies (a so-called symphony is just a sonata for orchestra). The example of Beethoven’s music loomed almost as overwhelming for Brahms, and he waited for decades after reaching musical maturity to essay his first symphony, completing it in 1876, when he was forty-three years old. Brahms’ sunny second symphony followed shortly in 1877, but a hiatus occurred while Brahms devoted himself to other masterpieces, including the Academic Festival Overture and the monumental second piano concerto. He returned to the symphonic genre and finished the third symphony in 1883. It’s the shortest of the four symphonies, and in many respects the most straightforward in musical and psychological content. Unlike the first symphony (more than twenty years in gestation), this one apparently came somewhat easily to him, for he wrote it in a matter of months, while he was on summer vacation.

It opens with three mighty chords, the melodic outline of which appears at important structural points throughout the movement. The motto is simply comprised of the notes, F-Ab-F, they being the first notes in the symphony and they follow immediately, repeated in the bass line. While

this is going on in the basses, the violins play the swinging, descending line that really can’t make up its mind whether or not this symphony is in F major or F minor. A graceful, warm secondary theme is first heard only a bit later in the solo clarinet, and most of the essential bits are in. It’s not a long movement and is one of the best examples of the concise craftsmanship for which Brahms is famous. Along the way take pleasure in the graceful waltz-like rhythm of the movement, which the composer constantly—and characteristically—toys with, so that you’re never quite sure where the beat is.

The Andante begins with a meditative little passage, played by the traditional band of clarinets, bassoons, and horns so familiar from the eighteenth century, and, of course, most of the movement is based upon these materials. There is a more energetic middle section, but the mood resumes for yet another soft, placid ending. The third movement of most symphonies is usually a vigorous, fast, even dance-like affair. But, Brahms chooses to maintain the mood set by the first two movements, with a melody played by the cello section so familiar to many. The crepuscular atmosphere is considerably enhanced by Brahms’ choice of keys with lots of flats, which gives a distinctive sound to the string section. The melody is passed around, played with a bit, and the middle section appears with yet another winsome idea. It doesn’t last long, and the woodwinds bring us back to the familiar opening theme, now played by that most romantic of instruments, the horn, followed by the oboe taking a turn. The string section wraps up this most lyrical of movements.

The last movement begins, as does the same movement in his previous symphony, with an energetic, bustling, but soft unison passage for the string section. The key is F minor—isn’t this a symphony in F major?—don’t forget the ambiguity in the first movement. Brahms works this apparent paradox for most of this movement, in a stormy mood. Jagged, almost angry ideas appear—still in the minor mode. And then—the clouds pass, the sun shines, and an optimistic theme in a happy major key sings forth. But, there’s a lot of ground to cover,

yet. So, Brahms proceeds to work through all of these ideas in a vigorous, apparently still hostile mood. The recapitulation is likewise. Finally, in the coda—begun by muted violas—when we're almost done, the major mode finally returns, the tempo broadens out, and the whole affair ends with the warm, romantic, autumnal glow that we have come to associate with the mature, reflective Brahms. And did you notice? All four movements of this great symphony end gently and softly—that is an eloquent reflection of the depth of the man.

— Wm. E. Runyan
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JOHANNES BRAHMS (1833-1897) **SYMPHONY NO. 4 IN E MINOR, OP. 98**

This is a work in which astounding technical proficiency, intellectual seriousness of purpose, and general musical craftsmanship are woven together in a seamless exploration of tragedy. But certainly not the dark, abject, personal tragedy found, say in works of someone like Tchaikovsky. His was, rather, that of a deep, reflective rumination over the fate of all mankind as might be undertaken by a great philosopher or poet.

The main theme of this last, great symphony begins right off with an impressive “drooping” idea, whose breathless quality is engendered by the rests after each two-note pair. This inimitable idea informs almost every bar of the movement and teaches us that Brahms is not a “classicist” simply because he used the forms of folks like Beethoven and Mozart, but because of his astounding skill—like them—to develop great things from simple ideas: think of the first movement of Beethoven's Fifth. A fanfare-like figure takes us to the second theme, a broad and expansive one heard in the violoncellos and horns. Soon, it is transformed into a thumping affair that to this writer has always sounded like a powerful Brahmsian tango, if nothing else—you'll hear it! The movement relentlessly proceeds, a masterpiece of musical skill that uses almost every technique in the book, and is ample evidence of Brahms' deep study and understanding of the different musical styles of

the past: Josquin, Palestrina, Bach—the whole lot.

The second movement opens with a powerful statement by the unison horns, the general sound of which suggests some ancient procession or ritual, and in fact, the harmony that Brahms employs offers some vague suggestion of an ancient Church mode—yet again evidence of his deep awareness of the usefulness of the past. Clarinets, accompanied by pizzicato strings, take up the theme, as the solemn procession plods on. Gorgeous string scoring leads to the second idea, which the composer typically presents to us in an ingenious variety of guises, but always without empty “padding.” The main theme ends it as it began, leaving us wondering exactly what world we have visited.

A vigorous scherzo follows—right in the tradition of Beethoven. It's a driven fury of a movement, fulfilling the traditional requirement at this point of a “dance-like” movement. However, it's not in the traditional three-beat time, but in a hammering two-beat affair, in which the composer makes rare use of the triangle; it's so prominent—and startling, one might say, for a composer with Brahms' conservative reputation—that some pundits once considered it “abused” in this romping movement.

Nothing more aptly illustrates Brahms' skill at infusing new life into an old technique than this, the last movement of his last symphony. It was, and still is, most unusual to craft a symphonic movement around the Baroque device of passacaglia (Brahms called it a chaconne). The technique simply takes a bass line (or sequence of harmonies) and repeats it multiple times, each with a new variation crafted above, around, or under it. Bach, Purcell and other composers of the seventeen and eighteen hundreds used the trick commonly, but certainly not the “modern” composers of the 1880s. Here, Brahms takes an eight-measure melody—one note to a bar, slightly altered—that seems to have its origin in a Bach cantata. It's heard boldly pronounced right from the beginning, and thereafter ensue thirty-four magical variations and a coda that have no real parallel in symphonic music. There are light moments, dark ones; dancing rhythms

and solemn chorales; and colorful orchestration of almost every type that highlights every instrument in the orchestra.

Today, it is astounding to reflect that many of Brahms' contemporaries—respected men, all—roundly condemned him for a lack of imagination, and just about any other virtue of great musical composition. Today, we

understand him, and revere his music as having no superiors in those qualities. His Viennese public knew better—in one of his very last public appearances before his death, the audience gave him a roaring ovation after every movement of his last symphony.

— Wm. E. Runyan
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DANCING QUEEN – THE MUSIC OF ABBA

SATURDAY, FEBRUARY 1, 2025 | 7:30 PM | PFW MUSIC CENTER

Mitchell Tyler, conductor
Katalin Kiss, vocals
Andrea Koziol, vocals
Stephanie Martin, vocals
Kathryn Rose, vocals
John Regan, Piano
Jeff Christmas, Drums
Darryl Stacey, Bass
Adam Martin, Guitar

ALL SONGS WRITTEN BY ABBA

Mamma Mia
Knowing Me Knowing You
I Do, I Do, I Do
Does Your Mother Know
Chiquitita
Waterloo
S.O.S
Fernando
Super Trouper

– Intermission –

Voulez-Vous
Summer Night City
Lay All Your Love on Me
I Have a Dream
Money, Money, Money
The Winner Takes It All
Take A Chance on Me
Gimme! Gimme! Gimme!

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MITCHELL TYLER, CONDUCTOR



Conductor, arranger, bassist, and educator Mitchell Tyler has an Honours Bachelor of Music (Theory & Composition) and Bachelor of Education graduate of Western University and has been a member of the Jeans 'n Classics band since 1992.

Mitchell's orchestrations are widely performed by the Jeans 'n Classics band as part of its North American symphonic concert schedule. His songwriting and music production activities date back to the early 1980s. Throughout the years he has collaborated with a wide variety of artists on countless projects. Latest works can be found at ytanda.bandcamp.com

Mitchell has been a professional educator since 1993. He served as Orchestra London Canada's Education Director from 2010 to 2013. He has extensive experience writing, developing, programming and conducting curriculum-linked educational content for symphony orchestras. He also is an adjunct professor in the music performance department at the University of Western Ontario.

As a conductor, Mitchell has had the privilege of working with a wide variety of orchestras across North America. Recent guest conductor appearances include the Fort Wayne Symphony, Springfield Symphony Orchestra, the Erie Philharmonic, the Colorado Symphony, the Jacksonville Symphony and the Cleveland Pops Orchestra. He continues to immensely enjoy his work with the Jeans 'n Classics Rock Symphony (est. 2012).

In his spare time, Mitchell enjoys playing tennis and touring the ballparks of Major League Baseball supporting his beloved Boston Red Sox.

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Peter Brennan's Jeans 'n Classics has established a remarkable legacy over 27 years. Since its inception, the innovative approach of merging world-class rock musicians with symphonies has significantly transformed the landscape of orchestral performances, pivotal in helping orchestras expand their audience base and engage broader demographics.

Jeans 'n Classics comprises a collective of accomplished musicians well-versed in the intricacies of orchestra culture and dedicated to nurturing and cultivating broad and devoted audiences for symphonies across North America.

Jeans 'n Classics captures the essence of legendary and new rock and pop albums and artists. New interpretations of each song carry a unique yet recognizable touch that sets them apart.

The orchestral scores crafted by Jeans 'n Classics have garnered praise from orchestras worldwide. Renowned for their lush and fully realized arrangements, these scores strongly feature the symphony through a rock lens. The performers associated with Jeans 'n Classics are of the highest caliber, exemplifying professionalism, levity, and finesse. Their adeptness in rehearsal and live show environments ensures an exceptional experience.

Collaborating with over 100 orchestras across North America, Jeans 'n Classics has curated an extensive repertoire showcased in diverse venues. With nearly 1,000 original orchestrations tailored to rock and pop classics, spanning 45 distinctive and captivating productions, Jeans 'n Classics continues to shape the contemporary landscape of symphonic performances.

STEPHANIE MARTIN, VOCALIST



Stephanie Martin is a bilingual Canadian songwriter, singer and actor who has performed all over the world in award-winning theatrical productions and concert tours. In the theatre, she has played leading roles in *Les Misérables*, *Napoleon* and *Schwartz's, The Musical* among others. In studio, she sang the voice of Pocahontas in the French version of the Disney movie as well as performing on many cast albums. On the concert scene, she has performed with symphony orchestras across North America, Europe and Asia.

As a creative songwriter, Stephanie is inspired by a lifelong spiritual inquiry and a passionate conviction that music has an unparalleled unitive power. Her second album *April Snow* was released in 2016 and reached #2 in the Top 100 iTunes Adult Contemporary Chart in Canada and received rave reviews.

KATALIN KISS, VOCALIST

Katalin is known in the Canadian music industry for her staggering, tear-the-roof-off, goosebump-inducing vocals. In her travels she's worked with many legends: Del Shannon, Chubby Checker, Chuck Berry, and Chaka Khan.

A much-respected member of the Jeans 'n Classics family, Katalin lives in Picton, Ontario with her bassist husband and kids X3. They have their own recording studio and have just begun renting a vacation cottage on their property in "beautiful Prince Edward County" over the summer months.

KATHRYN ROSE, VOCALIST

Kathryn Rose is a busy artist and music industry multitasker, known for her artful brand of cinematic pop over the course of five solo albums. She's also a top voice in demand, working in voiceover, jingles, TV and film scores, and live and on the albums of many other artists: Barenaked Ladies, Sarah McLachlan (world tour), Kinnie Starr, Kevin Breit, Emilie-Claire Barlow, Melanie Doane, Patti Labelle, Sir Tom Jones, Anne Murray, Martin Fry (ABC), and Ian Thomas, and many more.

In addition to being a long-time core artist with symphonic rock touring company Jeans 'n Classics, Kathryn's organizational skill set is put to good use as Office Manager, Administrator and Tour Coordinator for the company.

ANDREA KOZIOL, VOCALIST

Andrea Koziol is a performing songwriter, improviser and actor based in Toronto Canada. She has released 6 solo albums to date, the most recent of which is "I'll Be Seeing You" (2019), with renowned Newfoundland jazz pianist and composer Bill Brennan. Andrea has toured festivals, concert halls and clubs across North America fronting her own ensembles and supporting numerous collaborations.



LUCILLE CHUNG PLAYS CLARA SCHUMANN

SATURDAY, FEBRUARY 8, 2025 | 7:30 PM | PFW MUSIC CENTER

Andrew Constantine, conductor

Lucille Chung, piano

Fort Wayne Philharmonic Youth Symphony, Troy Webdell, conductor

(See page 43 for YSO Roster)

O'MALLEY	Obliviana	10'
SCHUMANN	Piano Concerto in A minor, Op. 7 <i>Allegro maestoso</i> <i>Romanze: Andante non troppo, con grazia</i> <i>Finale: Allegro non troppo</i> Lucille Chung, piano	21'
	– Intermission –	
SIBELIUS	Finlandia, Op. 26 Side by Side with Youth Symphony Orchestra	8'
RESPIGHI	Fontane di Roma (Fountains of Rome), P. 106 <i>The Fountain of Valle Giulia at Dawn</i> <i>The Triton Fountain at Morn</i> <i>The Fountain of Trevi at Midday</i> <i>The Villa Medici Fountain at Sunset</i>	15'
RIMSKY-KORSAKOV	Capriccio Espagnol, Op. 34 <i>Alborada</i> <i>Variazioni</i> <i>Alborada</i> <i>Scena e canto gitano</i> <i>Fandango asturiano</i>	15'

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LUCILLE CHUNG PLAYS CLARA SCHUMANN

PATRICK O'MALLEY (B. 1989) OBLIVIANA

Obliviana is an orchestral meditation on the seemingly endless sprawl of human mechanism and technology, versus the timeless stasis of our natural minds and the natural world. I am often struck by the irony of how, as technology has “connected” us in ways previously unimaginable, it has also created new forms of splintering and loneliness. Such thoughts bring to my mind visions of gilded dystopias and eternal landscapes, simultaneously embracing the oblivions of ruin and unknowing.

The music of Obliviana juxtaposes the ideas of “human mechanism” and “human nature” in two large sections. The first half of the work presents titan-like chords, slowly moving with grandiose counterpoint. This music is technological in the best sense of the word, like a beautiful clock or awe-inspiring architecture. Suddenly, this tech-music reels out of control, creating chaotic and violent textures. A new chord, a “natural” chord, derived from the overtones of the open strings, begins to assert itself. It is a sonority of simultaneous consonance and dissonance. This chord, growing to the full orchestra, eventually smothers the technological element. There is a moment of serenity, and then something awakens.

The second half of the piece finds a new joy in the apparent bleakness. Harp, piano, and glockenspiel usher in a new energy, with the violent percussion of the first half replaced with delicate waves of clicking. A euphoric texture slowly builds to a delirious state, and the “mechanism” and “nature” ideas from before try once again to coexist, briefly intersecting on a single immense, unstable note.

— Patrick O'Malley

CLARA SCHUMANN (1819-1896) PIANO CONCERTO IN A MINOR, OP. 7

“I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose—there has never

yet been one able to do it. Should I expect to be the one?” Schumann must have written these dark words in a moment of despair, for she was, nevertheless, a gifted composer, whose works are now highly respected, and for that matter, never really marginalized during her lifetime. The difficulty was that she was revered as one of the great pianists of the nineteenth century—the equal of anyone—and a trailblazer who established norms for performance, repertoire, and general artistic integrity that we now customarily expect from virtuoso pianists. Those who stand at the apex of performing excellence have always struggled to be accepted also as composers. Of course, she was married to one of the significant composers of the century, championed and performed his works with devotion, and was his artistic partner and collaborator in every laudable way. And if that were not enough, she bore eight children, raised them and her grandchildren, managed the household, earned the money, paid the bills, and travelled regularly to perform to Europe's accolades.

Her concerto for piano was completed, published, and given its first performance in 1836, when she was sixteen years old. She had begun it three years earlier, composing the last movement first, with more than a bit of Robert [Schumann]'s help; he orchestrated it, as well. She had conceived it as a stand-alone work, but then went on to turn it into a concerto by composing the first and second movements—she orchestrated those. The concerto displays all of the characteristics that one might predict in one so young and so consummately talented as a performer. The virtuoso figurations are facile, challenging, and mature; her harmonies are advanced and colorful; her artistic imagination is rather unfettered; and, notably, her sense and command of musical form is adventuresome, and displays more than a little willingness for the unconventional.

The first movement begins with a bold statement by the orchestra of the first theme, followed by a flourish in the solo piano. Soon, the soloist gives the full main theme, unsupported by the orchestra—and it does really smack of Chopin—in all the good ways. Florid passagework worthy

of Liszt leads to the second theme, but here, conventionality breaks down. The second theme seems to start out in the conventional key, but soon goes astray, never to return. A kind of development section ensues in which we do hear allusions to the themes, however, there's no recapitulation. For the mood quiets, the tempo slows, and we quit the movement. A slow ascending arpeggio leads us directly to the winsome Romanze. What could be more Romantic? After an ingratiating harmonic diversion, we return to the main key with a cello solo accompanied by piano figurations that is nothing less than sublime. The cello leads us to the end and the transition via soft timpani to the energetic last movement, introduced by the trumpets.

After the more modest proportions and mood of the first two movements, the last movement is clearly the substantial of the three. It is easy to see why Clara originally conceived the last movement as a stand-alone, virtuoso tour de force for piano and orchestra, without the need to say more. Most folks see the rhythm and energy of the movement as a typical Grand Polonaise, certainly in the tradition of Chopin—and there is much say for that. The form is similar to a traditional rondo. But, in keeping with the composer's rather free observance of established form in the first movement, she similarly crafts a very loose version of the clear contrasting sections characteristic of a rondo.

But, of course, it all doesn't really matter. This dynamic movement is exciting, entertaining evidence of the remarkable executant skills of this very young woman. By this time in her life she was an experienced, admired performer in the cutthroat world of acclaimed piano virtuosos—and this formidable, imaginative closing movement is dazzling testimony thereof.

— Wm. E. Runyan
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JEAN SIBELIUS (1865-1957) FINLANDIA, OP. 26

The compositions of Jean Sibelius constitute a case study in the capriciousness of musical

taste and the power of the artistic avant-garde. Pigeonholed by many as primarily a Finnish nationalist, whose dark, remote music was a shallow representative of Romanticism's last gasp, Sibelius was nevertheless deemed the champion of American and British conservative musical tastes between the world wars. Typical was Olin Downes, music critic of the Times, whose relentless public support of Sibelius bordered on sycophancy. Likewise, Koussevitsky, conductor of the Boston Symphony Orchestra, programmed a cycle of Sibelius's symphonies, and dogged the composer to finish the eighth—which he never did. But, those who favored the *avant-garde* of Stravinsky, Schoenberg, and company — and that included most of continental Europe and American intellectuals—were scathing in their contempt. One respected and well-known critic entitled an essay about Sibelius, “The Worst Composer in the World.” These controversies, and Sibelius's life-long struggle with alcoholism and depression no doubt played a signal part in his composing nothing of significance from the nineteen thirties until his death in 1957 at the age of 91.

But today Sibelius enjoys a respect, while not approaching the heights of pre-World War II times, that seems to secure his reputation. While he was a prolific composer, and his symphonies enjoy frequent performance, none of his works achieved the popularity of *Finlandia*. Finland had for centuries languished under the rule of Sweden, and then in the early nineteenth century fell under the control of Russia, becoming by the end of the century a grand duchy of the Russian Empire. After tightening control of Finland by Russia in 1898, the Finns were distinctly unhappy. Surging nationalism manifested itself in variety of ways, including a patriotic melodrama given in 1899 in Helsinki, ostensibly to raise money for a newspaper pension fund. Sibelius contributed incidental music to this enterprise, the last tableau of which was entitled *Suomi Herää* (Finland Awakens). He reworked the piece into a symphonic tone poem the next year, and renamed it *Finlandia*. It opens with ominous brass chords, moves on into a tumultuous faster section that seems to parallel a growing national sense of strength, and ends triumphantly with

LUCILLE CHUNG PLAYS CLARA SCHUMANN

a powerful chorale (heard earlier, in a soft aura of confidence). The chorale has entered the realm of popular church music under the title, “Be Still My Soul,” but it stands alone as the most affirmative statement of the confidence and independence of the Finnish people.

– Wm. E. Runyan
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OTTORINO RESPIGHI (1879-1936) FOUNTAINS OF ROME

Ottorino Respighi had a love affair with Rome. Though raised in the proud university city of Bologna, he lost his heart upon moving to the Eternal City in 1913 to assume a professorship at the prestigious Conservatorio di Santa Cecilia, and he reveled in its beauty, rich history, and vibrant contemporary life until his premature death in 1936. In fact, if Respighi had not settled in Rome, his name might be known today mostly to specialists in early Italian music; his orchestral sets of Ancient Airs and Dances came from his studies in Renaissance lute music. But it was his three spectacular Roman tone poems, *The Fountains of Rome* (1914–16), *The Pines of Rome* (1923–24), and *Roman Festivals* (1927–28) – all promoted with passion by Toscanini – that won him immediate and lasting celebrity with international concert audiences.

As a young man, Respighi had lived in St. Petersburg, Russia, where he became principal violist in the opera orchestra and a student of Rimsky-Korsakov, the Russian virtuoso of dazzling, sensual orchestration and teacher of Stravinsky. He learned well from the Russian master. Thus, these four interlocking movements are like panoramic picture postcards of Roman scenes transmuted into sound – imaginatively using every timbral resource of a very large 20th-century orchestra.

The first of the Roman tone poems—and in the opinion of many musicians the best – *Fountains* is the most delicately scored of the three, emphasizing the shimmering, luminous colors that Maurice Ravel also favored. However, it also has some of the robust drama of Richard

Strauss’ tone poems, especially in its third movement. The composer explained that he had set his musical portraits of the four Roman fountains “at the hour [of the day] when their characters are most in harmony with the surrounding landscape, or at which their beauty is most impressive to the observer.”

Respighi continued with these brief descriptions of each movement. “The first part of the poem, inspired by the fountain of Valle Giulia, depicts a pastoral landscape: droves of cattle pass and disappear in the fresh, damp mists of a Roman dawn.

“A sudden loud and insistent blast of horns above the trills of the whole orchestra introduces the second part, the Triton Fountain [at morning]. It is like a joyous call, summoning troops of naiads and tritons, who come running up, pursuing each other, and mingling in a frenzied dance among the jets of water.

“Next there appears a solemn theme, borne on the undulations of the orchestra. It is the fountain of Trevi at mid-day. The solemn theme, passing from the woodwind to the brass instruments, assumes a triumphal character. Trumpets peal: across the radiant surface of the water there passes Neptune’s chariot drawn by seahorses and followed by a train of sirens and tritons. The procession then vanishes. ...

“The fourth part, the Villa Medici Fountain, is announced by a wistful theme, which rises above a subdued warbling. It is the nostalgic hour of sunset. The air is full of the sound of tolling bells, birds twittering, leaves rustling. Then all dies peacefully into the silence of the night.”

– Janet E. Bedell © 2024

NIKOLAI RIMSKY-KORSAKOV (1844-1908) CAPRICCIO ESPAGNOL, OP. 34

Nikolai Rimsky-Korsakov’s career stood in the very center of Russian musical life of the second half of the nineteenth century. His first career was in the Russian navy, but he soon garnered success in music. Known primarily for his

fifteen operas, he was instrumental in the rising importance of that genre in Russia. In addition to his fame and influence as a composer, he was also head of the conservatory in St. Petersburg--his statue dominates the little park directly across the street from the conservatory and the famed Mariinsky Theatre. In the West, of course, we know him primarily for his symphonic overtures and the tone poem, *Scheherazade*. His ability as an orchestrator and teacher of orchestration is one of his many legacies--Igor Stravinsky was one of his students. In fact, much of the marvelous musical atmosphere that audiences adore in Stravinsky's early ballets, the *Rite of Spring*, *Firebird*, and *Petrouchka*, stems directly from Rimsky-Korsakov and the orchestral style of his operas. And it is of no small interest that there are sections in Debussy's *La Mer* and Ravel's *Daphnis et Cloé* that seem lifted right out of *Scheherazade*. A fascination with the exotic, with non-Western subject matter, was a prime characteristic of Romanticism, and Russian music of the late nineteenth century is exemplary of this predilection.

Capriccio espagnol (1887) dates from the time of his ever-popular *Scheherazade* and Russian Easter Overture, and is just as infused with exotic and ethnic musical color as the latter works. While based upon indigenous Spanish themes, *Capriccio espagnol* is much more than a simple suite of orchestrated folk tunes. The composer

was adamant about that, and the marvelous orchestral effects and completely integrated structure are clear evidence of the originality of the composer's vision. There are five sections, beginning with *Alborada*, a dance celebrating the rising sun that features florid solos by the clarinet and violin. The horn section begins the second section, *Variazioni*, with a rather doleful melody, quickly taken up by the strings, followed by the English horn and more iterations thereafter. The third section is basically a reprise of the opening, but with a master of the orchestra like Rimsky-Korsakov at the helm, the colors are all redone. A *Scena e canto Gitano* (scene and Gypsy song) follows, featuring various sections of the orchestra, beginning with the trumpets, playing their own recitative-like passages. From time to time, the composer directs the strings to imitate the sounds of a guitar. An elegant dance leads without pause into the closing section, *Fandango asturiano*. The *fandango* is a vigorous dance, usually accompanied by guitars and castanets, and in this case, representative of the area of Asturias, located in northwest Spain, on the Bay of Biscay. A return to the music of the opening and a frenetic dash to the end tops off yet another masterpiece of Spanish music written by a non-Spaniard.

— Wm. E. Runyan
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LUCILLE CHUNG, PIANIST



Born in Montréal, Canadian pianist Lucille Chung has been acclaimed for her “stylish and refined performances” by Gramophone magazine, “combining vigor and suppleness with natural eloquence and elegance” (*Le Soir*).

She made her debut at the age of ten with the Montréal Symphony Orchestra and Charles Dutoit subsequently invited her to be a featured soloist during the MSO Asian Tour in 1989. Since then, she has performed an extensive concerto repertoire spanning from Bach to Adams with over 70 leading orchestras.

Lucille is fluent in French, English, Korean, Italian, German, and Russian. She and husband, pianist Alessio Bax make their home in New York City with their daughter, Mila, and are artistic co-directors of the Joaquín Achúcarro Foundation, which seeks to further the careers of young pianists.

PATRICK O’MALLEY, COMPOSER



Described as an artist “whose concision...is nothing short of mesmerizing” (*The American Prize*), Patrick O’Malley is an award-winning composer of orchestral, chamber, and media music. He is inspired by mysterious dichotomies in nature and art, writing music that embraces abstract worlds and emotions with the goal of igniting listeners’ imaginations. His classical works have been performed across the United States and Europe, and his film music has been heard in several American film festivals.

O’Malley has been recognized or performed by organizations including the Albany, Minnesota, Ft. Wayne, and New Jersey Symphonies, the Los Angeles Philharmonic’s Composer Intensive, The ASCAP Morton Gould Award and Nissim Prize, and The Aaron Copland House Residency. He was named Composer of the Year by the Sioux City Symphony in 2018, and made his Carnegie Hall debut with the New York Youth Symphony in 2021. O’Malley served as the arranger and a conductor for the video game concert series *Journey LIVE* with Grammy-nominated composer Austin Wintory, and instructs a graduate studio of composition students at California State University Northridge. He released his first album of orchestral music, *The Horizons*, with the BBC Scottish Symphony Orchestra in 2024.

O’Malley completed his masters and doctoral degrees in music at the University of Southern California where he studied with Andrew Norman, Sean Friar, and Frank Ticheli. He divides his time between living in Los Angeles, California, and Lake Charlevoix, Michigan.



THE SOUND OF INNOVATION

SATURDAY, FEBRUARY 15, 2025 | 7:30 PM | GE CLUB AT ELECTRIC WORKS

Benjamin Rivera, conductor
Laurie Blanchet, clarinet

BEETHOVEN (ARR. MAHLER)	String Quartet in F minor, Op. 95, "Serioso" <i>Allegro con brio</i>	5'
WEBER	Concertino in E-flat major for Clarinet & Orchestra, Op. 26 Laurie Blanchet, clarinet	10'
MOZART	Serenade in G Major, K. 525 (Eine Kleine Nachtmusik) <i>Allegro</i> <i>Romance: Andante</i> <i>Menuetto: Allegretto</i> <i>Rondo: Allegro</i>	16'
	– Intermission –	
RAVEL	<i>Le Tombeau de Couperin</i> <i>Prélude</i> <i>Forlane</i> <i>Menuet</i> <i>Rigaudon</i>	17'
MENDELSSOHN	Intermezzo and Nocturne from <i>A Midsummer Night's Dream</i> , Op. 61	11'
BEETHOVEN (ARR. MAHLER)	String Quartet in F minor, Op. 95, "Serioso" <i>Larghetto espressivo - Allegretto agitato - Allegro</i>	4'

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LAURIE BLANCHET, CLARINET



Laurie joined the clarinet section of the Fort Wayne Philharmonic in 2022 and is currently acting as Principal clarinetist. She has performed with the Chicago Symphony Orchestra, Orchestre symphonique de Montréal, Detroit Symphony Orchestra, Toronto Symphony Orchestra, Lyric Opera of Chicago, Indianapolis Symphony Orchestra, Milwaukee Symphony Orchestra, Grand Rapids Symphony, Columbus Symphony Orchestra, The Florida Orchestra, Orchestre symphonique de Québec, and New World Symphony. She was a member of the Civic Orchestra of Chicago and a former military musician with the Canadian Army Forces.

Native of Québec, Canada, Laurie is an alumnus of DePaul University in Chicago, McGill University in Montréal, Conservatoire de musique de Québec and Université de Sherbrooke. Her primary teachers include Stephen Williamson, Marie Picard and Nathalie DeGrâce.

Laurie is married to Brian Johnston, trombonist of the Fort Wayne Philharmonic, and they reside with their rescue dog Leo.

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MENDELSSOHN, MOZART, AND MORE

WEDNESDAY, FEBRUARY 19, 2025 | 7:30 PM | THE HISTORY CENTER

SUNDAY, FEBRUARY 23, 2025 | 2:00 PM | RHINEHART RECITAL HALL AT PFW MUSIC CENTER

DECRUCK	Capriccio for Oboe, Clarinet and Bassoon Pavel Morunov, oboe Dan Heaton, clarinet Anne Devine, bassoon	5'
MENDELSSOHN	Trio for Piano, Violin and Cello No. 2, Op. 66 <i>Allegro energico e con fuoco</i> <i>Andante espressivo</i> <i>Scherzo: Molto allegro quasi presto</i> <i>Finale: Allegro appassionato</i> Johanna Bourkova-Morunov, violin Elizabeth Lee, cello Alexander Klepach, piano	30'
	– Intermission –	
MOZART	String Quartet No. 21 in D Major, K. 575 Violetta Todorova, violin Zulfiya Bashirova, violin Derek Reeves, viola Andre Gaskins, cello	24'

FREIMANN SERIES PERFORMANCE MADE POSSIBLE BY:



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MENDELSSOHN, MOZART, AND MORE

MENDELSSOHN, MOZART, AND MORE – A CLOSER LOOK

Our second Freimann concert features Romantic music from the 18th, 19th and 20th centuries.

A little-known gem from the 1930's by French composer Fernande Decruck opens the program, followed by a piano trio of Mendelssohn with Brahmsian connections and ending with a late string quartet of Mozart.

Fernande Decruck was born on Christmas day in 1896 and lived until 1954. A native of France, most of her musical life was spent there, although she moved to America with her family and lived here for 5 years before returning to Paris. Her early studies at the Toulouse Conservatory were followed in 1918 by admission to the Paris Conservatory where she won prizes in harmony, fugue, counterpoint and piano accompaniment. In 1924 she married Maurice Decruck, who founded *Les Éditions de Paris* several years later and published many of her compositions. During their years in New York from 1928 to 1933, he played clarinet and bass with the New York Philharmonic while she presented organ recitals and composed. Her work that opens this concert was written in 1933 after their return to France.

Capriccio for Oboe, Clarinet and Bassoon is a brief, one-movement composition marked "Allegro moderato, poco agitato." Cast in a 9/8 meter, the opening and several succeeding sections are characterized by running 16th notes, either by one, two, or all three winds. A lilting texture marked *souple et expressif* provides contrast and then follows an extended Cadenza passage featuring each of the three instruments in turn. A return to the opening material leads into a final Coda section. While the D minor tonality dominates, there are brief excursions into sunnier, even jazz-inspired harmonies that add much to the charm of this "capricious" music.

Next the Freimann players present Felix Mendelssohn's Piano Trio No. 2 in C minor, Op. 66. Completed in 1846, only a year before the end of his too-short life, this trio was dedicated to violinist and composer Ludwig Spohr and

presented to Mendelssohn's sister Fanny on her birthday in that year.

The Trio begins with a stormy texture reminiscent of some of Mendelssohn's picturesque orchestral music, such as the *Hebrides* overture. Throughout this first movement "Allegro energico e con fuoco," the piano tends to dominate with a concerto-like presence rather than being merely accompanimental. The opening figures in the piano bring this concert's connection with our theme of "Brahms and the Romantic Spirit" to a new level since Brahms actually quotes this music in his Piano Quartet No. 3 in C minor, Op. 60. After a brief introductory passage the main theme is sounded by the strings. Soon a more lyrical second theme appears in the relative major. These two moods tussle back and forth during much involved development until the initial C minor material forcefully ends the movement. In a complete change of character, the slow movement "Andante espressivo" imparts a Barcarolle-like feel with its short-long-short-long melodies in 6/8 meter. Mendelssohn's gift for "songs without words" is ably portrayed by the strings as the piano weaves florid passage-work in support throughout much of the movement.

"Don't blink or you'll miss it" comes to mind as the breathless "Scherzo: Molto allegro quasi presto" takes off at blinding speed, calling to mind the *Midsummer Night's Dream* Scherzo. The expected "Trio" section blazes in and out with no let-up in pace—the only clue being the change from minor to major mode. In the "Finale: Allegro appassionato" the composer masterfully combines elements of the three previous movements: the C minor persona of the first, the lilting 6/8 rhythm—albeit much faster—of the second, and the relentless drive of the third. Here once again Brahms paid tribute to Mendelssohn by a direct musical quote in one of his Piano Sonatas.

After Intermission the Freimann Quartet will present Mozart's String Quartet No. 21 in D major, K. 575. This is the first of his set of three "Prussian" quartets, so-called because they were dedicated to the king of Prussia, Friedrich Wilhelm II. They turned out to be the last string

quartets Mozart would compose since, like Mendelssohn, he left this world before reaching the age of 40. Aware that the king was an accomplished cellist, Mozart took care to give special prominence to the cello part.

Rather than the more usual “Allegro,” the first movement of this quartet begins with a gently singing “Allegretto,” an indication also used for the Menuet and Finale. While in many earlier string quartets the leading role is mostly assigned to the first violin, here all four instruments will share equally in melodic importance. The soaring first theme is presented by the first violin, then echoed by the viola. The cello later introduces the second theme, which is

then handed to the second violin, viola and finally first violin in turn. Throughout the interplay of this and following movements, the atmosphere is always graceful and filled with ease.

The tender romance of Mozart’s mature style casts a spell over the remaining movements, as the lightness of character is reinforced by the many instances of singing melodies in the cello’s upper register. In stark contrast to Mendelssohn’s intensity and bravado, the restrained, cantabile quality of Mozart’s music portrays the gentler side of Romanticism.

– Adrian Mann

MENDELSSOHN, MOZART, AND MORE – A CLOSER LOOK

Fernande Decruck – Capriccio for Oboe, Clarinet and Bassoon

- ♦ Decruck was a leading woman composer of the early 20th century
- ♦ Written in 1933 after a return to her native France from an American sojourn
- ♦ While presented in Classical style, a strong jazz influence is evident

Felix Mendelssohn – Piano Trio No. 2 in C minor, Op. 66

- ♦ Completed in 1846, this Trio was a birthday gift to his sister Fanny
- ♦ Recalls portions of *Hebrides Overture* and *Midsummer Night’s Dream*
- ♦ So admired by Brahms that he actually quoted two melodies in his own music

Wolfgang Amadeus Mozart – String Quartet No. 21 in D major, K. 575

- ♦ The first of three quartets dedicated to King Friedrich Wilhelm II of Prussia
- ♦ Written towards the end of Mozart’s short life—in his mid-30’s
- ♦ A gentle, singing character dominates the entire quartet



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The *Club Orchestras* program, including *Club O* (grades 2-5) and *Club Kid-O* (Pre-K to grade 1), is part of El Sistema, a visionary world movement transforming the lives of children and their communities through music. The mission of the program is to empower children by providing an intensive orchestra training program that teaches teamwork and self-confidence and instills social responsibility.

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ACROSS THE STARS

SATURDAY, FEBRUARY 22, 2025 | 11:00 AM | PFW MUSIC CENTER

Troy Webdell, conductor

Kevin Torwelle, narrator

Book: *Icarus at the Edge of Time* by Brian Greene

WILLIAMS Across the Stars from *Star Wars: Attack of the Clones* (6 minutes)

GLASS Icarus: At the Edge of Time (Narrator) (35 minutes)



Guests with sensory sensitivities and diverse abilities welcome!

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FEATURED COMMUNITY PARTNERS:

KEVIN TORWELLE, NARRATOR



Kevin Torwelle (Prince Henry) has been doing theatre in Fort Wayne for over a decade, where he has played everything from a Shakespearean prince to a mall elf. Recent favorites include *The Laramie Project* (PFW Theatre), *Romeo and Juliet* (Parlor City Shakespeare), *The Comedy of Errors* (Shakespearemachine), David Sedaris' one-man show *The Santaland Diaries* (First Presbyterian Theatre), and *The 39 Steps* (FW Civic). When not on stage, Kevin teaches at Canterbury School, restores old photographs, and spends his time attempting to amuse his wife and infant son. His son is usually more entertained by his antics.

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COFFEE CONCERT: COPLAND THIRD SYMPHONY

THURSDAY, MARCH 6, 2025 | 11:00 AM | PFW MUSIC CENTER

Andrew Constantine, conductor

COPLAND

Third Symphony

43'

Molto moderato; with simple expression

Allegro molto

Andantino quasi allegretto

Molto deliberato - Allegro risoluto

Please see page 39 for Program Notes.

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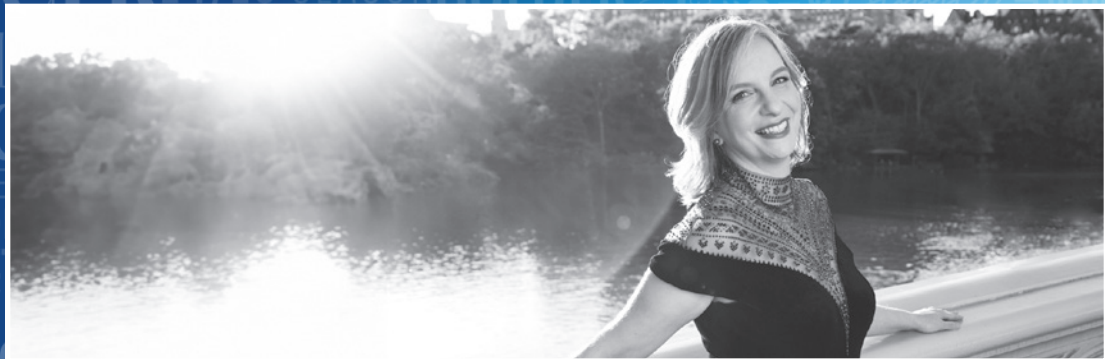
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FANFARE FOR THE COMMON MAN

SATURDAY, MARCH 8, 2025 | 7:30 PM | PFW MUSIC CENTER

Andrew Constantine, conductor
Orli Shaham, piano

ANNA CLYNE	This Midnight Hour	12'
RAVEL	Concerto in G major for Piano & Orchestra <i>Allegramente</i> <i>Adagio assai</i> <i>Presto</i> Orli Shaham, piano	23'
	– Intermission –	
COPLAND	Third Symphony <i>Molto moderato; with simple expression</i> <i>Allegro molto</i> <i>Andantino quasi allegretto</i> <i>Molto deliberato - Allegro risoluto</i>	43'

MASTERWORKS SERIES PERFORMANCE MADE POSSIBLE BY:

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of John Shoaff*

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**PURDUE UNIVERSITY
FORT WAYNE**

ANNA CLYNE (B. 1980) THIS MIDNIGHT HOUR

The opening to *This Midnight Hour* is inspired by the character and power of the lower strings of L'Orchestre national d'Île de France. From here, it draws inspiration from two poems – one by Charles Baudelaire and another by Juan Ramón Jiménez. Whilst it is not intended to depict a specific narrative, my intention is that it will evoke a visual journey for the listener.

La musica - by Juan Ramón Jiménez

*¡La musica;
-mujer desnuda,
corriendo loca por la noche pura!* -

Jiménez's poem is very short and concise (translated by Robert Bly):

*Music –
a naked woman
running mad through the pure night*

This immediately struck me as a strong image and one that I chose to interpret with outbursts of frenetic energy – for example, dividing the strings into sub-groups that play fortissimo staggered descending cascade figures from left to right in stereo effect. This stems from my early explorations of electroacoustic music.

There is also a lot of evocative sensory imagery in Baudelaire's *Harmonie du Soir*, the first stanza of which reads as follows (translated by William Aggeler):

*The season is at hand when swaying on its stem
Every flower exhales perfume like a censer;
Sounds and perfumes turn in the evening air;
Melancholy waltz and languid vertigo!*

I riffed on the idea of the melancholic waltz about halfway into *This Midnight Hour* - I split the viola section in two and have one half playing at written pitch and the other half playing 1/4 tone sharp to emulate the sonority of an accordion playing a Parisian-esque waltz.

– Anna Clyne
From Anna Clyne - *This Midnight Hour*
boosey.com

MAURICE RAVEL (1875-1937) PIANO CONCERTO IN G MAJOR

Maurice Ravel was a masterful composer for both the orchestra and the piano. Strangely he did not combine these two sonorities until quite late in his career, when he wrote two remarkable concertos: the Concerto for the Left Hand and the Concerto in G Major for both hands.

The impetus for the Concerto in G was Ravel's need for a work to show off his performing skills during a North American tour in 1928, but this painstakingly slow creator did not manage to launch the concerto before his boat left. It was finally written between 1929 and 1931, simultaneously with the Concerto for the Left Hand created for the disabled Austrian pianist Paul Wittgenstein and, like that work, spiced with jazz idioms. Opposed to the heavy Teutonic developments of Beethoven and Brahms, Ravel stated that for him a concerto should be more of a "divertissement," written "in the same spirit of those of Mozart and Saint-Saëns. The music of a concerto should, in my opinion, be light-hearted and brilliant, and not aim at profundity or at dramatic effects."

An elegant demonstration of this belief, the Concerto in G was enormously successful at its premiere in Paris, with the composer conducting and Marguerite Long as soloist, on January 14, 1932. Its **first movement** mixes a timeless exoticism, arrayed in Ravel's most sparkling orchestral hues, with a percussive, jazz-driven 20th-century pace. The opening is arresting: the crack of a whip sets off dazzling, bell-like music with the pianist playing white keys in the right hand against clashing black keys in the left. The piccolo whirls through a piquant melody, inspired by the folk melodies of Ravel's native Basque country. Then the tempo slows to a bluesy mood, with wailing clarinet and muted trumpet melodies that George Gershwin himself might have penned. Basque and Blues alternate until Ravel dismisses the

movement with a circus-clown laugh.

Jazz takes a rest during the delicately beautiful **slow movement**, which is in the antique style of the composer's famous Pavane for a Dead Princess. Playing alone, the piano sings a long, pensive melody, to which solo woodwinds give sensitive commentary. Later the English horn reprises this melody while the piano shimmers around it. A musical perfectionist, Ravel had great difficulty with this exquisite movement and claimed that only close attention to the great slow movement in Mozart's Clarinet Quintet pulled him through.

The **finale** brings back the world of jazz with a light-hearted, high-speed chase in which the piano is nearly always in the lead, urged on by mocking orchestral laughter.

— Janet E. Bedell © 2024

AARON COPLAND (1900-1990)

THIRD SYMPHONY

Aaron Copland is generally considered America's greatest composer. That is, it is he, through his compositions and through his essays, books, lectures, and other thoughts on music, who has done more than any other individual to establish a corpus of "serious" music in this country that has largely defined an "American Sound." He lived a long life; influenced generations of young composers; advanced the cause of art music in this country; and composed music that has delighted millions in the audiences of ballet, chamber music, symphonic music, radio, television, and the movies. The son of Jewish immigrants, he lived for most of his life in New York City—or close by—but assimilated so much of the disparate elements of our culture that he came to be considered as representative of all of it. In his music one finds jazz, ethnic, western, folk, intellectual, and populist elements and references—and much more: Cuban, Mexican, and European Continental. But his wide-ranging intellect easily synthesized it all into an inimitable style (or small group of stylistic voices) with which his music spoke with a clear and unified expression.

His Third Symphony is his largest and grandest symphonic work (the other works called "symphony" are either not actual symphonies, or else smaller in concept or differ in design). It has been called the most significant symphony written by an American in the twentieth century. He started writing it in 1944 and finished it in 1946, and its mood clearly reflects the confidence, optimism, and sense of destiny that pervaded much of the American ethos at that time. Copland, himself, characterized it as "fat" rather than his usual "lean." It's a big, serious work that is largely based upon his immortal *Fanfare for the Common Man*, one of a number of wartime fanfares from a variety of composers commissioned by Eugene Goossens of the Cincinnati Symphony in 1942. Only his has survived on concert programs—and everywhere else. The Symphony is cast in the traditional four movements, with the fast scherzo movement coming second, and the slow movement third. It is an intriguing and pleasant game to listen from the very beginning of the symphony for bits and snatches of the iconic melodic intervals of the *Fanfare for the Common Man* that pervade the work. Copland is most clever in obscuring the source of the intervals, and the way in which he manipulates them, to create a fabulous artistic unity in all four movements. One is hardly aware of them—unless listening for them—until one hears the *pianissimo* flutes and clarinets at the beginning of the last movement. The brass then play the familiar fanfare and a full-blown development follows in which various derivative themes are heard—some from earlier in other movements. Finally, the whole work closes with a glorious execution of the fanfare in the full orchestra, carried by the brass. It's hard not to thrill to this work. One ascribes to it feelings that are shared, but inevitably personal, as well. Leonard Bernstein said it best, perhaps: "The symphony has become an American monument, like the Washington Monument or the Lincoln Memorial."

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

ORLI SHAHAM, PIANIST



A consummate musician recognized for her grace, subtlety, and brilliance, the pianist Orli Shaham has performed with many of the major orchestras around the world, and has appeared in recital internationally, from Carnegie Hall to the Sydney Opera House.

In 2024, Orli Shaham released the final volumes of the complete piano sonatas by Mozart to high critical acclaim. Her discography includes over a dozen titles on Deutsche Gramophone, Sony, Canary Classics and other labels.

Orli Shaham is on the piano and chamber music faculty at The Juilliard School. She is Artistic Director of Pacific Symphony's chamber series *Café Ludwig* in California, and is a Co-Host and Creative for the national radio program *From the Top*.

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YOUTH ORCHESTRAS SPRING CONCERT

SUNDAY, MARCH 9, 2025 | 4:00 PM | PFW MUSIC CENTER

Troy Webdell, conductor
Miho Sasaki, piano

OF HOPE & REMEMBRANCE: Honoring the 80th Anniversary of the End of World War II

JUNIOR STRINGS ORCHESTRA

BARTOK Echoes of Bartok (Themes from *For Children*)

BERNSTEIN Somewhere from *West Side Story*

BACH Allegro from Brandenburg Concerto No. 5

YOUTH SYMPHONY ORCHESTRA

SHOSTAKOVICH Music from the film *HAMLET*
The Ghost
Hamlet & Ophelia
The Duel & Death of Hamlet

GLASS Piano Concerto No. 3
Movement I
Movement II
Movement III (for Arvo Pärt)
Miho Sasaki, piano

RODGERS Victory at Sea: A Symphonic Scenario
Song of the High Seas
Submarines in a Calm Sea
Beneath the Southern Cross
The Guadalcanal March
Theme of Growing & Building
Fiddlin' Off Watch
The Sunny Pacific Islands
The Approaching Enemy
The Attack
Death & Debris
Hymn of Victory

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MIHO SASAKI, PIANIST



A native of Japan, composer, pianist and teacher Miho Sasaki has collaborated and performed with numerous orchestras, universities, and contemporary music festivals across the US and Asia, including the Tokyo to New York concert series, Bargemusic (Brooklyn), Queens (NY) New Music Festival, Aichi University of Music and Fine Arts in Japan, Manhattan Contemporary Chamber Ensemble and IDRS (International Double Reed Society). Sasaki was awarded a Creative Renewal Arts Fellowship from the Arts Council of Indianapolis and selected for MTNA/IMTA commissioned composer 2024. She has recently performed Stravinsky's *Concerto for Piano*

and *Wind Instruments* under the director of Michael Colburn with the Butler Wind Ensemble, Schoenberg's *Pierrot Lunaire*, and premiered her composition for two pianos, four hands with Kate Boyd at IMTA conference at St. Mary's College in Notre Dame, South Bend.



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Abby Starkey,
Assist. Concertmaster
Nathan Li
Caroline Mooibroek
Roshan Shashani
KaNing Ng
Arha Kuerti
Ka'Lawn Beeman

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

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Gretchen Lowe, Concertmaster *+
Jonah Zimmerman,
Assist. Concertmaster *+
Grant Lyons +
Ethan Walker +
Mackenzie Evans +
Frank Cai +
Melissa Tan
Bonnie Allyn
Jasmine Smith
Shae Luckett
KaYee Ng
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 Cucueco
Zachary Nebosky

VIOLA

Elliot Bentley, Principal *+
Gavin Lass, Assist. Principal +
Maeev Ohlinger +

CELLO

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

BASS

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

FLUTE

Janese Smith, Principal

OBOE

Patrick Rosa-Brusin, Principal

CLARINET

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

BASSOON

Hannah Haydl, Principal
Diego Myers

FRENCH HORN

Kush Patel

TRUMPET

Rogan Martin, Principal
Sophie Goodman
Luke Ulsh
William Little

TROMBONE

Dominick Marra, Principal
Luke Thompson
Dylan Klaehn

EUPHONIUM

Nathan Bissontz

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Kenny Wang, Principal
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THE SOUND OF INNOVATION

SATURDAY, MARCH 15, 2025 | 7:30 PM | GE CLUB AT ELECTRIC WORKS

Fernanda Lastra, conductor
Vivianne Bélanger, flute

DVOŘÁK	Serenade for Winds in D minor, Op. 44 <i>Moderato quasi marcia</i> Menuetto - Trio: <i>Presto</i>	11'
MOZART	<i>Allegro maestoso</i> from Concerto No. 1 in G major for Flute & Orchestra, K. 313 Vivianne Bélanger, flute	10'
GERSHWIN	<i>Lullaby</i> for String Orchestra	8'
	– Intermission –	
BRAHMS	<i>Allegro molto</i> from Serenade No. 1 in D major, Op. 11	14'
ELGAR	<i>Salut d'amour</i> , Op. 12 and <i>Moths and Butterflies</i> from Wand of Youth Suite #2	6'
DVOŘÁK	Serenade in E major for String Orchestra, Op. 22 <i>Larghetto</i> Finale: <i>Allegro vivace</i>	11'

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VIVIANNE BÉLANGER, FLUTE



Vivianne Bélanger joined the Fort Wayne Philharmonic as the second flute in 2012. She was the second flute-piccolo in the Drummondville Symphony Orchestra in Canada from 2012-2020. In addition, Vivianne has performed with ensembles such as the Minnesota Symphony, Indianapolis Symphony Orchestra, Detroit Symphony Orchestra, the Chicago Symphony Orchestra, the Lexington Philharmonic, the Kitchener-Waterloo Symphony Orchestra, the Ostrich Symphony Orchestras and l'Orchestre de la Francophonie.

A native of Montreal, Canada, Vivianne began playing the flute at age nine. In the years to follow, her passion for music grew, leading to the pursuit of a Bachelor in Music Performance from the McGill University Schulich School of Music in 2006. She went on to earn her Master of Music Performance and a Certificate in Performance from DePaul University. Her teachers include Mathieu Dufour, Denis Bluteau and Carolyn Christie.

While performing is her first love, Vivianne is also an associate flute instructor of flute at Purdue University Fort Wayne and keeps an active private studio through the Community Arts Academy, where she teaches all ages.

FERNANDA LASTRA, CONDUCTOR



Fernanda Lastra serves as the Assistant Conductor Diversity Fellow for the Buffalo Philharmonic Orchestra, under the mentorship of JoAnn Falletta. Born in Argentina, Fernanda is a passionate and creative conductor with a wide repertoire interest, including symphonic, contemporary, and operatic works. In May 2025, Fernanda is scheduled to make her debut with the Buffalo Philharmonic in the classic series featuring pianist Avery Gagliano.

Besides leading the Buffalo Philharmonic Orchestra in several concerts in her role of Assistant Conductor, Fernanda has also led professional and youth orchestras in the United States, Argentina, and Brazil as a guest conductor. As a cover conductor, she has had the opportunity to work alongside esteemed conductors such as JoAnn Falletta, Giancarlo Guerrero, Maximiano Valdés, Gerard Schwarz, Mei-Ann Chen, Joseph Caballé-Domenech, and Michael Francis, among others.

Committed to featuring diverse voices in concert halls, Fernanda is dedicated to creating well-balanced and diverse programs that enhance the overall concert experience.

In November 2024, Fernanda received the "Career Advancement Award" at the Women in Classical Music Symposium hosted by the Dallas Symphony.



EXOTIC DISCOVERIES

WEDNESDAY, MARCH 19, 2025 | 7:30 PM | THE HISTORY CENTER

SUNDAY, MARCH 23, 2025 | 2:00 PM | RHINEHART RECITAL HALL AT PFW MUSIC CENTER

MANN

Landscapes for Flute, Oboe/English Horn and Bassoon 14'

Woodland Brook
Wildflower Meadow
Pebble-strewn Seashore
Mountains in Mist
Pine Forest Snowfall
Windswept Prairie

Luke Fitzpatrick, flute
 Jonathan Snyder, oboe and English horn
 Dennis Fick, bassoon

BERNSTEIN (Jack Gale)

Suite from *West Side Story* 16'

Prologue
Something's Comin'
Maria
Tonight
America
I Feel Pretty
Somewhere

Andrew Lott, trumpet
 Dan Price, trumpet
 Katie Loesch, horn
 Kevin Dombrowski, trombone
 Seth Carter, tuba

— Intermission —

BLISS

Quintet for Oboe and Strings, Op. 44 22'

Assai sostenuto - Allegro assai agitato
Andante con moto
Vivace

Orion Rapp, oboe
 Violetta Todorova, violin
 Zulfriya Bashirova, violin
 Derek Reeves, viola
 Andre Gaskins, cello

EXOTIC DISCOVERIES

EXOTIC DISCOVERIES – A CLOSER LOOK

Our third Freimann concert shines a light on new and little-known works, continuing the theme from last season of “Exotic Discoveries.” After a world premiere of my woodwind trio *Landscapes*, the Philharmonic brass quintet presents an arrangement of songs from Bernstein’s *West Side Story*, and the concert will finish with the Oboe Quintet by Sir Arthur Bliss.

In 2018, an unfortunate accident and an unexpected commission led to my composing a work for flute, oboe and bassoon. While carrying a bag of cement down our garden steps, I tripped and broke a bone in my foot. Shortly afterward, I received a request from the Philharmonic’s former Principal Oboe, Sandy Stimson asking if I would be willing to compose a piece for her ensemble, the Absaroka Trio. The three musicians are principal players with the Bozeman Symphony in Montana, and their ensemble is named after a nearby mountain range. I hurriedly wrote back saying this was the perfect time for such an opportunity – sitting at the keyboard and computer for hours on end would be a great way to give my crutches a rest! Searching for inspiration, after a few days an idea formed – why not try to portray the beauty and diversity of the many landscapes of our vast country? Soon I had the choices narrowed down to six:

I. Woodland Brook (Calmly flowing)

The oboe introduces a burbling brook with an extended triplet theme. In “fughetta” style, the others join in over a gently syncopated second theme. The brook meanders through a forest, gradually gaining in strength, then suddenly disappears.

II. Wildflower Meadow (Gently)

Oboe and bassoon are in constant motion, showing the wildflowers waving in a light breeze, while the flute sings in wider intervals, changing harmonies to represent myriad floral colors.

III. Pebble-stewn Seashore (Scherzando)

Short staccato notes in all instruments are the pebbly shore. A central section of swelling

melodies recall lapping waves.

IV. Mountains in Mist (Maestoso)

The English horn replaces the oboe: a larger instrument climbing up and down the mist-shrouded mountain (in the Absaroka range) over ascending and descending lines in flute and bassoon.

V. Pine Forest Snowfall (Reverently)

A quiet chorus of triads depicts an evergreen cathedral. Snowflake couplets begin to fall and before long they blanket hints of two well-known Christmas carols.

VI. Wind-swept Prairie (Vivace)

The final landscape gives us a glimpse of wide-open spaces, and the many, ever-changing wind patterns found there, from intense straight-line winds, to whispers of air, to swirling gusts, to the dreaded twister.

Widely recognized among American musicals, *West Side Story* inspired trombonist and composer Jack Gale to arrange a Suite of its songs for brass quintet. Originally written for the Empire Brass, the arrangement was authorized by Leonard Bernstein himself for publication.

Mr. Gale (1936 – 2022) majored in theory and composition at Wichita University, and coincidentally, moved to New York in 1957—the very year *West Side Story* was premiered.

He later toured with the Woody Herman and Maynard Ferguson bands, played on Broadway for over 50 years, and can be heard on hundreds of recordings backing singers such as Tony Bennett, Nat King Cole, Barbra Streisand, Peggy Lee, Julie London, and many others. His wide performing experience led him to arrange and compose hundreds of new works for brass quintet, many of which are published and still in print, gaining him global recognition.

Bernstein’s score leans heavily on the jazz idiom and helped garner myriad awards. This modern adaptation of Shakespeare’s *Romeo and Juliet* is centered around the tragedy of the ill-fated lovers and the rivalry of two street gangs. The

Suite's first movement, *Prologue*, sets the stage with dark foreboding, built on rich jazz harmonies, heavy syncopation and snappy rhythms, punctuated by trumpet calls. Next is *Something's Comin'*, in which breathless anticipation is captured by an extended horn melody over fast-moving 'oom-pahs' in the trombone and tuba. The tender cantabile of *Maria* is shared by the horn and trombone. An imaginative, extended introduction then leads into the familiar strains of *Tonight* over Latin Beguine rhythms. Next, a similar introductory interlude wanders, then leads into the familiar joyous 6/8 - 3/4 rhythmic interplay of *America*. Then in *I Feel Pretty*, the 2nd trumpet and tuba have their chance to shine. The excitement and optimism of this bright song is overshadowed as the Suite ends calmly with the idealistic longing of *Somewhere*.

After intermission, Principal Oboe Orion Rapp and the Freimann Quartet perform the Quintet for Oboe and Strings, Op. 44 by Sir Arthur Bliss (1891 – 1975), whose early studies were in classics and music. After attending the Royal College of Music, Bliss served with distinction in World War I. Upon returning to civilian life he became known as an unconventional, modernist composer. Within a few years however, his music began to lean more towards a traditional and increasingly Romantic style. He composed extensively for the concert hall, films and ballet, worked for the BBC and soon became its director of music. Later he was appointed Master of the Queen's Music and called upon to provide music for state occasions such as royal births, Churchill's funeral, and the coronation of Queen Elizabeth II. Fort Wayne concertgoers

may remember we played Bliss's *Colour Symphony* on a Masterworks program in 2011.

The Oboe Quintet was composed in 1927, soon after Bliss was married. About the Quintet and several other pieces written during this time, an observer commented, "Bliss's voice assumed the mantle of maturity ... [works from this period] are imbued with a quality of contentment reflecting his serenity." The piece begins quietly, *Assai sostenuto*, with the violins sounding in thirds, lower strings providing polytonal chords at cadence points. The tempo picks up as all strings provide a contrapuntal introduction for the oboe. The united ensemble then plays through various textures leading into a brighter dance-like section marked *Allegro assai agitato*. This mood intensifies, growing in technical demands, eventually coming back to the original tempo. The music wanes rhapsodic, until the oboe ends the movement alone.

The second movement is dominated practically throughout by the oboe, strings being relegated to various forms of accompaniment. After several shifts of mood and tempo, the oboe again closes the movement, this time with a recitative. The Finale is a *Vivace* perpetual motion, driving 6/8 rhythms in salty harmonies, but soon Bliss reveals his model – *Connelley's Jig*, played at first in original tonality, then morphing into a diabolical dance, brought to a brilliant close by the oboe's soliloquy over jabs from the strings.

— Adrian Mann

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EXOTIC DISCOVERIES – A CLOSER LOOK

Adrian Mann – Landscapes for Flute, Oboe/English Horn and Bassoon (2018)

- ◆ The result of an unfortunate accident
- ◆ Commissioned by Sandra Stimson, former Philharmonic Principal Oboe
- ◆ Explores the widely changing landscapes of our vast country

Leonard Bernstein – Suite from *West Side Story*, Arr. Jack Gale

- ◆ Jazz trombonist Jack Gale arranged these familiar songs for brass quintet
- ◆ This Suite was authorized for publication by Leonard Bernstein himself
- ◆ Creative treatments of the beloved melodies shared by all 5 instruments

Sir Arthur Bliss – Quintet for Oboe and Strings, Op. 44

- ◆ Written in 1927, one of his first mature chamber works
- ◆ Bliss was designated Master of the Queen’s Music
- ◆ Knighted later in life, he provided much ceremonial music for royalty

**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.



YOUNG PERSON'S GUIDE TO THE ORCHESTRA

SATURDAY, MARCH 22, 2025 | 11:00 AM | PFW MUSIC CENTER

Troy Webdell, conductor

Melisa McCann, narrator

Fort Wayne Philharmonic Chorus, Benjamin Rivera, director

Purdue Fort Wayne University Singers, Dr. William Sauerland, director

Kostas Sotiropoulos, bouzouki

Book: *A Child's Introduction to the Orchestra* by Robert Levine

BRITTEN

The Young Person's Guide to the Orchestra (with narrator) (20 minutes)

THEODORAKIS

Selections from *Zorba the Greek*

Scene 11: The Return of Zorba (4 minutes)

Scene 5: Madame Hortense (5 minutes)

Scene 21-23: Zorba's Dance (9 minutes)



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YOUNG PERSON'S GUIDE TO THE ORCHESTRA

MELISA MCCANN, NARRATOR



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.

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



Dr. William Sauerland is Assistant Professor of Music and Director of Choral Studies for the School of Music at Purdue University Fort Wayne, conducting choral ensembles, teaching classes in applied voice and music education, and supervising student teachers. Sauerland has presented at dozens of international, national, and regional conferences, most recently for the American Choral Directors Association, International Society for Music Education, Narrative Inquiry in Music Education, and the National Association of Teachers of Singing. His publications appear in the *Choral Journal*, *Journal of Singing*, *Journal of Music Teacher Education*, and in two choral textbooks, *Resonance* (Pavane Publishing,

2021) and *The Choral Conductor's Companion* (GIA Publications, 2020). Sauerland's book *Queering Vocal Pedagogy* was published by Rowman & Littlefield in June 2022. He has forthcoming chapters with Oxford University Press and Routledge Press. As a professional countertenor, Sauerland is a former member of the Grammy Award-winning Chanticleer, and has sung as soloist with multiple regional orchestras and opera companies. He holds music degrees from Columbia University, the Royal College of Music, and Miami University (OH).

PURDUE FORT WAYNE CHORAL UNION

The Purdue University Fort Wayne choral program consists of three ensembles, including Chamber Treble Singers, Choral Union, and University Singers. Comprising over 120 singers from diverse backgrounds, the choir's repertoire spans classical, contemporary, and folk traditions, highlighting the rich diversity of choral music from around the world. Under the direction of Dr. William Sauerland, the choirs have performed in New York City's Carnegie Hall, Gainbridge Fieldhouse in Indianapolis as backup for Hugh Jackman, concerts for the Indiana Music Education Association, and collaborations with the Fort Wayne Children's Choir, Fort Wayne Philharmonic, Fort Wayne Philharmonic Youth Orchestra, and musical organizations throughout Northeast Indiana. Most recently, the choirs have premiered new music by composers such as Bruce Broughton, Michael Bussewitz-Quarm, and Rich Campbell. Dedicated to accessibility and inclusion, the PFW choral program provides outreach programs, concerts, and workshops, fostering a love for choral music in audiences of all ages. The choirs strive to inspire, connect, and uplift through music, making a lasting impact on the community and beyond. For more information about upcoming performances or to support the choirs, please visit <https://www.pfw.edu/visual-performing-arts/music>.

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Jimmer Moeller
Matthew Otten
Karin Parkison
Katrina Peaslee
Cher Phelps-Griswold
Janet Piercy
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THE MUSIC OF HARRY POTTER

SATURDAY, MARCH 29, 2025 | 7:30 PM | PFW MUSIC CENTER

Andrew Constantine, conductor

WILLIAMS Harry Potter and the Prisoner of Azkaban
Witches, Wands and Wizards
Aunt Marge's Waltz
A Bridge to the Past
The Knight Bus

DUKAS The Sorcerer's Apprentice

DOYLE AND WILLIAMS Harry Potter and the Goblet of Fire
(Brubaker) – Intermission –

WILLIAMS Harry Potter and the Chamber of Secrets
Fawkes the Phoenix
Dobby the House Elf
Gilderoy Lockhart
The Chamber of Secrets

STRAVINSKY Infernal Dance from *The Firebird*

WILLIAMS Harry Potter and the Sorcerer's Stone
Hedwig's Theme
The Sorcerer's Stone
Diagon Alley
Nimbus 2000
Harry's Wondrous World

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COFFEE CONCERT: TCHAIKOVSKY “PATHÉTIQUE”

THURSDAY, APRIL 3, 2025 | 11:00 AM | PFW MUSIC CENTER

Andrew Constantine, conductor

TCHAIKOVSKY Symphony No. 6 in B minor, Op. 74 *Pathétique* 46'
Adagio - Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

Please see page 61 for Program Notes.

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TCHAIKOVSKY “PATHÉTIQUE”

SATURDAY, APRIL 5, 2025 | 7:30 PM | PFW MUSIC CENTER

Andrew Constantine, conductor
 Fort Wayne Philharmonic Chorus, Benjamin Rivera, director
 Purdue Fort Wayne Choral Union, Williams Sauerland, director
 Katie Van Kooten, soprano
 Benjamin Taylor, baritone

**VAUGHAN
 WILLIAMS**

Dona Nobis Pacem 35'
 Fort Wayne Philharmonic Chorus
 Purdue Fort Wayne Choral Union
 Katie Van Kooten, soprano
 Benjamin Taylor, baritone

– Intermission –

TCHAIKOVSKY

Symphony No. 6 in B minor, Op. 74 *Pathétique* 46'
Adagio - Allegro non troppo
Allegro con grazia
Allegro molto vivace
Finale: Adagio lamentoso

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TCHAIKOVSKY “PATHÉTIQUE”

RALPH VAUGHAN WILLIAMS (1872-1958) DONA NOBIS PACEM

When World War I opened in 1914, Ralph Vaughan Williams was already well-established as one of England's leading composers, as well as the musical editor of the new Anglican hymnal. Nevertheless, when Germany began bombing his country in January 1915, the 42-year-old Vaughan Williams enlisted to serve at the front in France. Perhaps in deference to his age and renown, the British Army assigned him instead to being a stretcher bearer and ambulance driver behind the lines. There, the horrors the composer saw haunted him for the rest of his life. Later, he was posted as an artillery officer, and the noise of the big guns severely damaged his hearing.

In 1936, the rise of Hitler and Mussolini announced the probability of a new war ahead. When he was asked by the Huddersfield Choral Society in Yorkshire to write a work to celebrate their 100th anniversary, Vaughan Williams decided he would make it a warning about the brutality of war and a plea for peace. And thus *Dona Nobis Pacem*, a cantata for chorus, orchestra, and soprano and baritone soloists, was born. A success at its premiere on October 2, 1936, it remains just as powerfully resonant today.

At university, the composer had been introduced to the poems of the American Walt Whitman (1819-1892) and eventually started bringing his *Leaves of Grass* along with him wherever he went. Whitman's experiences during the Civil War paralleled the composer's fifty years later: he had served as a nurse for the wounded in Washington, D.C. and wrote unflinchingly about what he'd witnessed. Along with three poems from Whitman's *Drum-Taps*, Vaughan Williams selected texts from a variety of sources: the Catholic Mass, the Old and New Testaments, and a speech by the Quaker John Bright in the House of Commons.

Dona Nobis Pacem is structured in six sections, each of which is linked without pause to the next. Section I opens with the final section of the Mass “Agnus Dei” and its last line “*Dona nobis pacem*” (“Grant us peace”) being softly intoned by the soprano soloist. It makes prominent use (as does

the orchestra) of the tiniest interval, the uneasy half-step both falling and rising. This will be the cantata's central motive, returning throughout. Twice the chorus interjects loud, panicked cries of “*Dona*.”

Drums tapping softly in the background under the soprano preview Section 2, Whitman's poem “Beat! Beat! Drums!” Accompanied by horns and trumpets imitating signal bugles, they crescendo and engulf the chorus, which embraces the mood of battle. In his poem, Whitman's words even imitate the percussive sounds of the drums, which drown out all the sights and sounds of normal life. Finally, the frenzy exhausts itself, preparing us for a very different mood.

Section 3 sets one of Whitman's most famous poems, “Reconciliation.” Strings dominate this redemptive music, whose wave-like motion depicts the sisters Death and Night washing “this soiled Earth” of the ravages of war. In a remarkable passage, the baritone expresses his own reconciliation when seeing the body of his enemy, whom he finally recognizes as being as divine as himself and honors with a kiss. The orchestra steps aside for a richly harmonized a cappella passage for the chorus and a return to the soprano's “*Dona nobis pacem*.”

For Section 4, Whitman's “Dirge for Two Veterans,” drums sound again, but now they are the solemn drums of a funeral procession. Giving this longest of the sections to the orchestra and chorus, Vaughan Williams is careful to emphasize homophonic writing for the latter, so that words stand out clearly. The orchestra paints a haunting scene: a Sunday evening where two graves await two victims of the war. Sadly, but not uncommonly, they are two generations from one family: a father and son who fell together in the same battle. A silvery full moon rises in the east, and the most beautiful passages describe its consoling image, like a mother weeping for her dead.

Section 5 opens with the baritone soloist intoning in recitative the words of the Quaker orator John Bright's impassioned speech in the House of Commons in 1855, in which he demanded an end to the brutal Crimean War — the first war to use modern weaponry, resulting in 600,000

deaths. Drawing on imagery from the Book of Exodus about the first Passover, he alters them to say that now there is no protection for anyone. Bright's words are amplified by a passage from Jeremiah, in which the chorus, singing in canon, describes the threat of war issuing from Israel's northern border.

But this dark prophecy is swept aside in Section 6, a message of hope and peace assembled from various passages in the Old and New testaments. Led by the encouraging words of the baritone, the chorus gradually accelerates into a peal of joy, which reaches its peak with the words from Luke: "Glory to God in the highest, and peace to His people on earth." Then the music softens, and the voice of the soprano soloist singing "Dona nobis pacem" returns. However, now her phrases have lost their anxious half-steps and rest confidently in C Major.

— Janet E. Bedell © 2024

PYOTR ILLYICH TCHAIKOVSKY (1840-1893)
SYMPHONY NO. 6 IN B MINOR, OP. 74
(PATHÉTIQUE)

This symphony is Tchaikovsky's last work—he died of cholera only nine days after its première—and it is universally hailed as one of his finest. It exhibits all of the characteristic passion and melodic beauty for which the composer justly is known, and is suffused with a dark and tragic essence. Tchaikovsky struggled all of his life with his identity, fears of social rejection, and frustrated relationships with others. By the end of his life these issues had surely come to a head, and the composer freely spoke with his brother of the reflection of his suffering in this final, gripping composition. There is even a current musicological fight over whether or not he poisoned himself to end his life (under threat of social disgrace), or deliberately drank the un-boiled glass of water during an epidemic. In any case, the circumstances of his life's final struggles are manifest in this beautiful and tragic work. In the event, he had at first actually considered "Tragic" as a subtitle for the symphony, but his brother suggested the Russian for "pathos," and the French equivalent,

"pathétique," is the evocative descriptor that we all know. But, be aware of inexact translations--there is nothing pathetic here.

The first movement is conventional in its form, but the mature composer exhibits a sense of tight construction, and weaves the movement with his characteristic contrast of exciting, dynamic motives and delicious lyrical melodies. The mood for the entire symphony is set at the very beginning by the brooding bassoon solo. The second movement is one of the most well known of his symphonic movements, cast as it is in five-four time, an absolutely innovative use of the metre in art music (is it not unknown in Russian folk music). The main theme and its manipulation is so smooth and adroit that it is altogether easy to forget the unusual time signature, and simply experience the music as being some kind of waltz with a "limp." And remember, no one excelled Tchaikovsky in the waltz. The third movement is an exciting and optimistic march, but the heavy brass and snappy rhythms notwithstanding, it doesn't seem a military march at all. Rather, it is a march from the world of the ballet—the Nutcracker and Sleeping Beauty come to my mind. No Shostakovitchian Russian soldiers are goose stepping here! The final movement in many respects is the characteristic movement of the symphony. It is most unusual in that it ends softly—very softly. No Romantic symphony had ever ended that way—they end loud and with a bang—right? And great applause! But in this case the agony and beauty of this reflection of the composer's life and experience terminates in a final expiration that is remarkable for its challenging softness. "This is the way the world ends/Not with a bang but a whimper."

— 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).

KATIE VAN KOOTEN, SOPRANO



American soprano Katie Van Kooten's operatic and concert appearances continue to thrill audiences and garner praise for her "powerful, gleaming soprano." Of her role debut as Tatyana in Tchaikovsky's *Yevgeny Onegin*, the Houston Chronicle wrote, "Her singing is extraordinary in its radiance, power and sheer expressiveness. Her 'Letter Scene' alone, would be reason enough to attend."

In the 2023-24 season, Ms. Van Kooten will make her house and role debut at Seattle Opera as Freia in *Das Rheingold*. She will return to Houston Grand Opera to sing Mother Abbess in

The Sound of Music and Pacific Northwest Opera to sing Countess in *The Marriage of Figaro*. In concert engagement, Ms. Van Kooten will sing Verdi's *Requiem* with Tucson Symphony Orchestra conducted by José Luis Gomez.

Career highlights include her house debut at the Metropolitan Opera as Magda in *La Rondine*; Tatyana in *Eugene Onegin*, Elisabetta in *Maria Stuarda*, and Mimi in *La bohème* at Houston Grand Opera; Donna Elvira in *Don Giovanni* at Dallas Opera; Elettra in *Idomeneo* and Vitellia in *La Clemenza di Tito* at Oper Frankfurt; and Mimi and the Countess at Lyric Opera of Kansas City.

A graduate of the Guildhall School of Music and Drama in London, Ms. Van Kooten studied voice with Rudolf Piernay. She received her Bachelor's degree in vocal performance from Biola University where she studied with Dr. Jeanne Robison and is a graduate and perpetual member of the Torrey Honors Institute.

See pages 52-53 for the bio of Dr. William Sauerland and the bio for the PFW University Singers.

PURDUE FORT WAYNE CHORAL UNION

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- 12/16 - Aldersgate Church
- 12/22 - Grace Point Church
- 3/2 - Sweetwater Music Center
- 3/23 - Ohio Northern University
- 4/4 & 5 - NABBA*
- 5/18 - Zion Lutheran Church
- 5/19 - St. Anthony Church, Angola



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BRAHMS AND THE ROMANTIC SPIRIT: PART 2

WEDNESDAY, APRIL 9, 2025 | 7:30 PM | THE HISTORY CENTER

SUNDAY, APRIL 13, 2025 | 2:00 PM | RHINEHART RECITAL HALL AT PFW MUSIC CENTER

BRAHMS Sonata No. 1 in E minor, Op. 38 25'
Andre Gaskins, cello
Claudia Santana Nuñez, piano

– Intermission –

BRAHMS String Quintet No. 2 in G major, Op. 111 30'
Violetta Todorova, violin
Zulfiya Bashirova, violin
Derek Reeves, viola
Debra Welter, viola
Andre Gaskins, cello

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BRAHMS AND THE ROMANTIC SPIRIT: PART 2

BRAHMS AND THE ROMANTIC SPIRIT: PART 2 – A CLOSER LOOK

The final concert of our Freimann series for 2024-25 completes our 2-year observance of “Brahms and the Romantic Spirit.” During these two seasons we have performed all four symphonies, portions of both orchestral serenades, the Liebeslieder waltzes and a handful of chamber works, as well as music by several composers of kindred Romantic bent, principally Schumann and Dvořák. This concert will present one work each from Brahms’s early and late chamber music output, the first cello sonata and the second string quintet.

The second half of the 19th century produced an incredible diversity of musical development. Alongside the proliferation of technical marvels with deep impacts on society at large—the telephone, electric lighting, the automobile—music greatly broadened its horizons as it moved from the drawing room into the concert hall. Franz Liszt glorified the image of the virtuoso performer with his transcriptions and paraphrases. Richard Strauss brought the tone poem into the mainstream with his ever-enlarging orchestra. Richard Wagner transformed opera with his “music dramas” and his stretching of the harmonic envelope that led before long to twelve-tone serialism. Claude Debussy championed Impressionism in music, mirroring contemporary art.

Amidst all this change, Johannes Brahms’s music was “absolute,” composed for the most part without reference to literary or historical influences, nor relying on extra-musical ideas for inspiration. Frequently paying homage to his predecessors, he was comfortable adhering to the traditional Classical forms, albeit in the prevailing Romantic musical language. Famously reluctant to “tread in the footsteps of Beethoven,” he revised his first symphony for two decades until finally declaring it finished in 1876. But then, having found his voice, the remaining three followed in only nine years. He continued composing well into his later life, until his death just three years shy of the 20th century.

The Sonata for Cello and Piano in E minor, Op. 38, was completed in 1866. Several chamber works were written in this period, as well as the German Requiem soon thereafter, no doubt influenced by the loss of Brahms’s mother in 1865. Opening with a movement marked “Allegro non troppo,” the mood is sombre and cantabile—hardly what we would expect from that indication. The cello presents the main theme straightaway, with no introduction. Accompanied by subtle chords from the piano sounded on the offbeats, the theme grows in intensity, rising from the low to high register, until with a calmly descending line the cello hands over the melodic voice to the piano. Soon the cello re-states the theme in C major, the piano chiming in this time in a much more active role. Transitional material based on the half-step interval derived from the main theme leads to a variation of the theme, sounded canonically by both instruments a single beat apart. The dark mood begins to quiet and brighten, and soon a second theme appears in B major, sounded first by the piano. After a lengthy development section with many changes of key the recapitulation arrives, similar in length to the exposition but with altered character.

In place of the conventional slow or song-like second movement, Brahms chooses to lighten the mood with a playful “Allegretto quasi Menuetto” in three-quarter time. While occasionally taking the lead, the piano writing is mostly accompanimental, yet hardy subservient. The rich keyboard writing gives testimony to Brahms’s predominant occupation earlier in his life as an itinerant pianist. In true classical Menuet style, there is a Trio section, with its hesitating theme built around the half-step interval borrowed from the opening movement. The closing movement marked “Allegro” opens with a forceful Bachian fugue theme sounded by the piano. The subject is then passed to the cello, the accompanying answer in the piano becoming much lighter, designed to stay in the background. As the fugue progresses, the independence of the piano’s right and left hands produces a three-part texture. Here Brahms employs all the “tricks of the trade” of fugal writing such as ‘inversion’ (the subject turned upside-down) and ‘stretto’ (themes sounded

closer together in imitation). Yet in between episodes of strict classical fugal form, his Romantic language takes over, resulting in a wonderfully convincing and effective amalgam of two eras of musical expression.

After intermission, the final offering of this season's Freimann series will be Brahms's String Quintet No. 2 in G major, Op. 111. Written about 26 years after the E minor Cello Sonata, it immediately presents many contrasts: Tonality—G major for the Quintet, the much sunnier relative major of the Sonata's E minor; Scoring—the Quintet's 2 violins, 2 violas and cello approach a full string orchestral sound as opposed to the thinner timbre of cello and piano; Tempo—although the first movements of both pieces are marked "Allegro non troppo," the Quintet's opening is brimming with energetic 16th notes, while the Sonata's longer note values are reserved, almost plaintive. Another stark contrast is the way Brahms opens each work with a cello melody—in the Sonata, moving from low to high register gradually, calmly, while in the Quintet, impetuously and with bravado.

The Quintet's dynamic opening continues for several minutes until yielding to the gentler motion of its second theme. Then shifting to B-flat major, Brahms ingeniously creates a

different mood with the same rapidly alternating pairs of 16th notes as in the opening, but this time with much longer bow strokes, invoking tranquility rather than agitation. Similar alternations of boisterous and calm fill the remainder of the movement. Next Brahms chooses to open the "Adagio" movement with the two violas setting a tone of nostalgia and pathos. Dominated by intense dialogue between the pairs of violins and violas, finally a prolonged D major cadence brings the movement to a resigned close. "Un poco Allegretto" follows, loosely adhering to the Menuet form, but unlike the Sonata's "Menuetto," here the lightness of shorter notes is replaced by singing legato lines that bring a spirit of tenderness and longing. In typical fashion, Brahms spices up his melodies with gentle syncopation and "misplaced" rhythmic accents. For his finale, "Vivace ma non troppo presto," Brahms returns to the energetic 16th note couplets of his opening movement, but now alternating with smoother triplet passages. A feeling of restlessness prevails as the music builds to an expected climax, BUT—then Brahms pulls a tongue-in-cheek fake-out by suddenly switching to an "animato," reminiscent of one of his beloved Hungarian Dance settings, bringing our Romantic Spirit adventure to a joyous end.

— Adrian Mann

BRAHMS AND THE ROMANTIC SPIRIT: PART 2 – A CLOSER LOOK

Johannes Brahms – Sonata for Cello and Piano in E minor, Op. 38

- ♦ The first of two cello sonatas, written at the age of 33
- ♦ Composed along with several other chamber pieces
- ♦ Rich piano writing reflects his occupation as an itinerant pianist

Johannes Brahms – String Quintet No. 2 in G major, Op. 111

- ♦ The second of two string quintets, written during his last years
- ♦ Adding a second viola to the string quartet gives an orchestral feel
- ♦ Luscious Romantic music concludes the 24-25 Freimann season



CLUB ORCHESTRAS CELEBRATION CONCERT

MAY 14, 2025 | 6:30 PM | PURDUE FORT WAYNE MUSIC CENTER

Emily Thompson, Philharmonic Club Orchestras Program Manager
Erin Bean, Philharmonic Director of Community Engagement
Matthew Schiebel, FWCS Executive Director of Safety and Community Partnerships

Experience the evolution of music education with performances from Club Kid-O Pre-K, Club Kid-O K-1, Club Orchestra Tiers I-III, the Youth Symphony Orchestra, and the Fort Wayne Philharmonic.

FOREST PARK ELEMENTARY SCHOOL
SARA WERTMAN, PRINCIPAL

KID-O STAFF: Esther Coplin, Darah Herron, Lynda Tracy

CLUB O STAFF: Jeffrey Amstutz, Katie Cupp,
Kathleen Kemme, Brad Kuhns

SOUTH WAYNE ELEMENTARY SCHOOL
BRENDA WEST, PRINCIPAL

KID-O STAFF: Sandra Feichter-Murphy,

Naomi King, Janet Piercy
CLUB O STAFF: Laura Mergy,
Kristen Carr, Derek Reeves

WAYNE DALE ELEMENTARY SCHOOL
KRISTEE HOFFNER, PRINCIPAL

KID-O STAFF: Brianna McCallister,

Janet Piercy, Gretchen Winebrenner
CLUB O STAFF: Jennifer Combs,
Alexander Hopkins, Nicole Fultz, Kirsten Nus

CLUB ORCHESTRAS ARE MADE POSSIBLE BY SUPPORT FROM:



Anonymous



COUNTRY HITS: SONGS FROM NASHVILLE

SATURDAY, APRIL 26, 2025 | 7:30 PM | PFW MUSIC CENTER

Herb Smith, conductor
Ricky Brantley, vocals
Grace Leer, vocals

a Schirmer Theatrical/Greenberg Artists co-production
Arrangements by Jeff Tyzik
Creative Consulting by Rick Brantley

WILL THE CIRCLE BE UNBROKEN, written by Charles H. Gabriel and Ada R. Habershon
As performed by the Carter Family

CALLIN' BATON ROUGE, written by Dennis Linde
As performed by The Oak Ridge Boys

KEROSENE, written by Stephen Earl and Miranda Lambert
As performed by Miranda Lambert

CRAZY, written by Willie Nelson
As Recorded by Aretha Franklin

FOLSOM PRISON BLUES, written by Johnny Cash
As performed by Johnny Cash

ALL MY EX'S LIVE IN TEXAS, written by Lyndia Shafer and Sanger D. Shafer
As performed by George Strait

GOOD HEARTED WOMAN, written by Waylon Jennings and Willie Nelson
As performed by Waylon Jennings and Willie Nelson

FANCY, written by Bobbie Gentry
As performed by Reba McEntire

INDEPENDENCE DAY, written by Gretchen Peters
As performed by Martina McBride

RAINBOW, written by Natalie Nicole Hemby, Shane McAnally, and Kacey Lee Musgraves
As performed by Kacey Musgraves

DEVIL WENT DOWN TO GEORGIA, written by Charlie Daniels, Tom Crain, "Taz" Digregorio, Fred Edwards, Charles Hayward, and James W. Marshall
As performed by The Charlie Daniels Band

COUNTRY HITS: SONGS FROM NASHVILLE

– Intermission –

ALWAYS ON MY MIND, written by Johnny Christopher, Wayne Carson Thompson, and Mark James
As performed by Willie Nelson

WIDE OPEN SPACES, written by Susan Lauralee Gibson
As performed by The Chicks

BRAND NEW MAN, written by Leon Brooks, Don Kirby Cook, and Ronnie Dunn
As performed by Brooks & Dunn

WHEN YOU SAY NOTHING AT ALL, written by Paul Overstreet and Donald Alan Schiltz
As performed by Alison Krauss & Union Station

CHATTAHOCHEE, written by Alan Eugene Jackson and Jimmy Ray McBride
As performed by Alan Jackson

WICHITA LINEMAN, written by Jimmy Webb
As performed by Glen Campbell

JOLENE, written by Dolly Parton
As performed by Dolly Parton

I WILL ALWAYS LOVE YOU, written by Dolly Parton
As performed by Dolly Parton

9 TO 5, written by Dolly Parton
As performed by Dolly Parton

I HOPE YOU DANCE, written by Mark Daniel Saunders and Tia Sillers
As performed by Lee Ann Womack

JACKSON, written by Jerry Lieber and Billy Edd Wheeler
As performed by Johnny Cash and June Carter

ALL ARRANGEMENTS LICENSED BY SCHIRMER THEATRICAL, LLC

CREATIVE TEAM

Robert Thompson, Producer

Jeff Tyzik, Producer & Arranger

Rick Brantley, Creative Consultant

Jami Greenberg, Producer & Booking Agent

Alex Kosick, Associate Producer

HERB SMITH, CONDUCTOR



Conductor Herb Smith is widely known in both the classical and jazz worlds as an exciting performer who inspires musicians and audiences wherever he goes. Whether he is performing, conducting, teaching or composing, Herb's expression of music draws from his multifaceted and dynamic musical experiences from around the world.

Herb has appeared as a guest conductor with orchestras around the country including the North Carolina Symphony, Rochester Philharmonic, Syracuse Symphony, Buffalo Philharmonic, and the No Name Pops at the Kimmel Center

in Philadelphia and has upcoming appearances with Long Beach Symphony, Hawaii Symphony, Sarasota Orchestra & Jacksonville Symphony to name a few.

Herb currently directs the Eastman Youth Jazz Ensemble. He also guest conducts for All-State and All-County Bands, Orchestras and Jazz Ensembles all across New York State. Herb recently conducted and curated a Rochester Philharmonic Orchestra Brass performance of Copland's *Fanfare for the Common Man* at a Black Lives Matter rally and a concert honoring Harriet Tubman. This performance united the City of Rochester, the Rochester Philharmonic Orchestra and neighborhood churches in honor of Tubman's bicentennial celebration.

Voted "Best Instrumentalist" of Rochester 2022 by City Magazine, Herb currently holds the third trumpet position in the Rochester Philharmonic Orchestra and the principal trumpet position in the Gateways Festival Orchestra which made their Carnegie Hall debut in April 2022. Herb also serves as principal trumpet in the Gateways Brass Collective, a nationally touring professional brass quintet, sponsored by Conn-Selmer. Being a highly sought after lead trumpeter has afforded Herb the opportunity to play with such notable musicians as Jeff Beck, Aretha Franklin, Natalie Cole, the O'Jays, Johnny Mathis, and Doc Severinsen, to name but a few. He has been a frequent guest soloist with the Buffalo Philharmonic and the Rochester Philharmonic.

A graduate of the Eastman School of Music, Herb is a trumpet instructor at the Eastman Community Music School. He also leads masterclasses and offers lectures on trumpet technique, endurance and sound production. From universities to elementary schools, Herb is frequently invited to serve as teacher, teaching artist and clinician. He co-founded Herb's City Trumpets, a program that mentors and teaches trumpet to Black students aged 8 to 17, in partnership with the Rochester City School District.

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FORT WAYNE

COUNTRY HITS: SONGS FROM NASHVILLE

RICKY BRANTLEY, VOCALS



Hailing from the musical mecca of Macon, Georgia, and raised in the deep Southern roots of blues music, classic rock n'roll and the fire and brimstone hymns of his father's Southern Baptist church, for Rick Brantley, a life making music was never really a choice.

Teenage bar bands gave way to a move to Nashville, TN where he established himself as one of the most in demand young writers on Music Row, with cuts ranging from Meat Loaf to David Nail. An artist and dynamic performer as well as a songwriter, Brantley cut his teeth early and secured a well-earned reputation as a consummate "road dog" touring virtually nonstop all over

the world for the next decade, opening for everyone from John Hiatt to Kiefer Sutherland to Zac Brown and Brandy Clark, as well as headlining his own shows from Ontario to Hamburg and back.

Now some fifteen years into his career, Brantley has only added to his impressive portfolio, producing acclaimed records with artists like Rob Baird and Justin Halpin, among others and directing music videos in his down time.

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GRACE LEER, VOCALS



Grace Leer, a Northern California native, started singing at age 6. She knew there was nothing else she would love more than being on stage with a microphone in her hand, making people feel something through her voice. Throughout her younger years, Grace sang anywhere and everywhere she could throughout the Bay Area, as well as playing competitive soccer and excelling in her schoolwork. She earned a soccer scholarship to the University California Berkeley to play Division I soccer where she not only was voted "Captain" her senior year but led the Bears to the NCAA tournament each of her 4 years.

After graduating from Berkeley, Grace headed to Nashville to pursue her dream of becoming a country music singer/songwriter. Holding down a full-time sales position and performing and writing songs for 4 years, Grace auditioned for Season 18 of *American Idol*. Moving through the competition quickly, it was Katy Perry's reaction to her performance of *Natural Woman* during *Idol's* Top 40 Showcase; "*She literally came out here and made everyone else look like they were on a talent show,*" [Katy Perry] which landed Grace in the Top 20 but then onto Top 10! As *American Idol* came to an end, Grace headed back to Nashville with a massive fan base and proceeded to sign her first record and publishing deal with *19 Entertainment/Industrial Media*, a management deal with *Red Light Management*, *Empire Publishing*, and *UTA*. She also made her Ryman Auditorium debut in November of 2020. Grace hit the songwriting room hard, getting into rooms with Nashville's best songwriters to find what truly makes her "Grace." After a year, she found her voice and her sound that incorporated her California roots and her favorite things about 90's country. She released her Debut EP with producers Dan Fernandez and Jared Hampton in 2021. Grace continues to hit the stage performing and writing.

In addition to her love of song writing and performing, Grace has always had a love of acting and filmmaking. She made her acting debut in the supporting actress role of Riley in the Hallmark Film *Time for Her to Come Home For Christmas*, which debuted in November 2023 and aired throughout the holiday season. She also wrote, recorded, and released *Star on Top of The Tree*, a song, that in addition to making several holiday playlists, was featured in the Hallmark Film!

A multi-talented singer, songwriter, actress, model and athlete, Grace heads into 2025 with more music to release, another EP in the works, and perhaps more filmmaking. Stay tuned!

INDIANA'S *celebrated*
FARM TO TABLE DESTINATION

Joseph Decuis



A Farm Dressed in a Tuxedo

The Joseph Decuis restaurant is truly a family passion as we celebrate 25 years. As Indiana's most highly awarded restaurant, we welcome you and your family to celebrate special occasions, date nights, and dinners out with us. Fresh, local, farm-to-fork, we proudly serve our prized 100% Wagyu beef and delicious garden produce for you to enjoy.



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Joseph Decuis Farm
6755 East 900 South
Columbia City, Indiana

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BACH IN THE BARN

THURSDAY, MAY 1, 2025 ♦ FRIDAY, MAY 2, 2025 ♦ SATURDAY, MAY 3, 2025
7:30 PM | JOSEPH DECUIS FARM, COLUMBIA CITY

Andrew Constantine, conductor
Anne Devine, bassoon

MUFFAT	Concerto Grosso No. 11 in E minor "Delirium Amoris" <i>Sonata</i> <i>Ballo</i> <i>Menuet</i> <i>Grave - Vivace</i> <i>Giga</i>	9'
VILLA-LOBOS	<i>Ciranda das Sete Notas</i> , A. 325 Anne Devine, bassoon	10'
BACH	Symphony in G minor, Op. 6, No. 6 <i>Allegro</i> <i>Andante piu tosto Adagio</i> <i>Allegro molto</i>	13'
	– Intermission –	
MOZART	Symphony No. 29 in A major, K. 201 <i>Allegro moderato</i> <i>Andante</i> <i>Menuetto</i> <i>Allegro con spirito</i>	28'

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CONCERT SPONSOR:

**Mastrangelo Family In
Memory of Dr. Michael
and Grace Mastrangelo**

Joseph Decuis
Columbia City, IN



**PURDUE UNIVERSITY
FORT WAYNE**

ANNE DEVINE, BASSOON



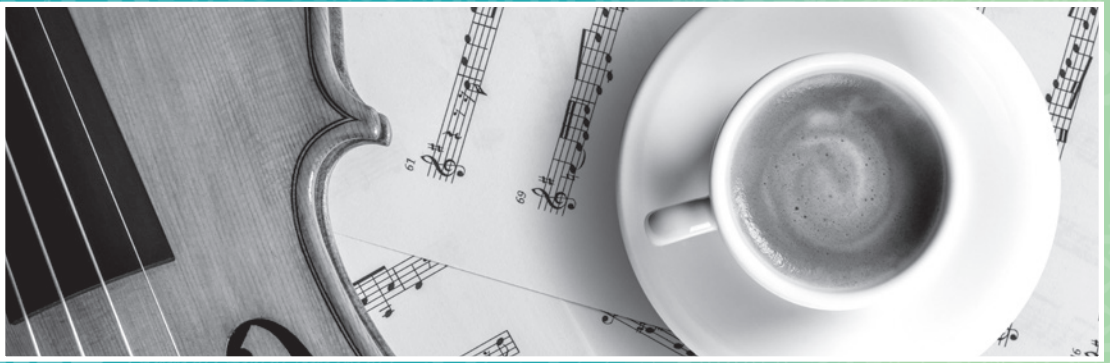
Anne Devine is a dedicated bassoonist with over 32 years of orchestral experience. She earned a Bachelor's in Music Performance from Indiana University and a Master's in Music Performance from Cincinnati's College-Conservatory of Music. After performing with the Dayton Philharmonic, Anne joined the Fort Wayne Philharmonic in 1994. She has played at renowned festivals like Tanglewood and Aspen, and has been a soloist with the Louisville and Fort Wayne orchestras.

Outside of music, Anne works as a Marriage and Family Therapist. She enjoys time with her husband, Derek, their two children, Brynn and Ian, and their dog, Hugo.

THE GILSON INNOVATION FUND



The Fort Wayne Philharmonic is forever grateful to Sue Gilson and the love that she had for the orchestra. To memorialize Sue, a new fund has been created called the **Gilson Innovation Fund**. This fund will allow the Philharmonic to continue serving the accessibility needs of our community while remaining flexible enough to launch new initiatives to assist with future work of the Philharmonic. The creation of the Gilson Innovation Fund will allow the Philharmonic to recognize Sue Gilson's dedication to the Philharmonic permanently while encouraging others to grow the fund and continue the work Sue started.



COFFEE CONCERT: RACHMANINOFF SYMPHONIC DANCES

THURSDAY, MAY 8, 2025 | 11:00 AM | PFW MUSIC CENTER

Andrew Constantine, conductor

RACHMANINOFF Symphonic Dances, Op. 45 35'
Non allegro - Lento - Tempo I
Andante con moto (Tempo di valse)
Lento assai - Allegro vivace

Please see page 78 for Program Notes.

COFFEE CONCERT PERFORMANCE MADE POSSIBLE BY:

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

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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.

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

Anonymous (23)
 Patricia Adsit
 Richard* & Sharon Arnold
 Dick & Adie Baach*
 George* & Linn Bartling
 Kevin Paul Beuret
 Ana Luisa Boman
 Janellyn & Glenn Borden
 Carolyn & Steven Brody
 Anita Hursh Cast
 Howard & Betsy* Chapman
 Ginny & Will* Clark
 Julie Donnell & John Shoaff*
 Fred & Mary Anna Feitler

Susan & Richard Ferguson
 Jane & Jeff Leffers
 Mrs. Edward Golden*
 Rikki & Leonard Goldstrain*
 Jay & Sandra Habig
 Ms. Susan Hanzel
 Jeff Haydon
 Donald Hicks
 Tom & Shirley Jones
 Diane Keoun
 Bruce & Mary* Koeneman
 Tod S. Kovara
 John Kurdziel
 Dr. H.S.* & Antoinette Lee

Lockwood* & Eleanor Marine
 Mick & Susan McCollum
 John & Shelby McFann
 Donald Mefford
 Jeremy & Clarissa Reis
 Chuck & Lisa Surack
 Herbert & Lorraine* Weier
 W. Paul & Carolyn C. Wolf
 Al Zacher*
 Virginia Zimmerman

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



GARRICK OHLSSON PLAYS RACHMANINOFF

SATURDAY, MAY 10, 2025 | 7:30 PM | PFW MUSIC CENTER

Andrew Constantine, conductor
Garrick Ohlsson, piano

RACHMANINOFF	<i>Symphonic Dances, Op. 45</i> <i>Non allegro - Lento - Tempo I</i> <i>Andante con moto (Tempo di valse)</i> <i>Lento assai - Allegro vivace</i>	35'
	– Intermission –	
RACHMANINOFF	Piano Concerto No. 3 in D minor, Op. 30 <i>Allegro ma non tanto</i> <i>Intermezzo</i> <i>Finale</i> Garrick Ohlsson, piano	39'

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GARRICK OHLSSON PLAYS RACHMANINOFF

SERGEI RACHMANINOFF (1873-1943) SYMPHONIC DANCES, OP. 45

Like J. S. Bach, Rachmaninoff has borne his share of criticism for having composed in a hopelessly old-fashioned style, long after its relevance. His compositions are the last major representatives of vivid Russian Romanticism—long after that style was presumed dead and buried. Yet, like Bach, his musical genius, his talent, and his strong belief in the validity of his art all led him to create a legacy that took “old-fashioned-style” to a natural and valid high point of achievement. While a child of the nineteenth century, he died almost at the midpoint of the twentieth, secure in his success, and secure in the world’s enduring appreciation of his “dated” style. Although Rachmaninoff left Russia after the Revolution, never to return, and lived in a variety of places—at his death in 1943, he was living in Beverly Hills—he lived as a Russian all of his life. That is, he and his wife maintained a home with Russian servants, spoke Russian there, and lived with Russian customs.

His Symphonic Dances was his last composition, completed in 1940, and was composed while summering in Centerport, NY, a hamlet on the famed “Gold Coast” of Long Island. He spent time there to be near his brother, who was working at a well-known cancer research center nearby. Symphonic Dances was given its première by the Philadelphia Orchestra early in 1941. While true to his orientation to the late romantic idiom outlined above, his last work, nevertheless, shows evidence of an evolving sensitivity to progressive twentieth-century musical styles.

The first movement begins deceptively and coyly with a few quiet woodwind motifs over light tripping strings—and then hammer strokes from the full band sets the real mood. From time to time the composer skillfully augments the percussion section with the piano. After establishing a steady rhythmic dance tempo, the middle section is introduced by a variety of delicate woodwind solos, working over an important, short motif. This prefaces the impressive, long lyrical solo for the alto saxophone, often in dialogue with its friends in

the woodwind section—the first characteristic Rachmaninoff tune of the movement. The string section then picks up the soulful saxophone tune and spins it out in the composer’s familiar style. A soft, ominous transition in the low instruments takes us back to the opening tempo, motifs, and mood. Before this return finishes the movement, there’s an odd moment where an apparently new “big lyrical Rachmaninoff tune” seemingly appears out of nowhere. This beautiful tune is actually a brief quotation from his disastrous first symphony from 1895. The condemnation of it was so severe (“...from the conservatory of Hell.”) that Rachmaninoff suffered a psychological breakdown. So, forty-five years later, in old age, he is apparently thumbing his nose at long dead critics. The movement goes from this to end quietly.

The middle movement is a dark, introspective waltz in the tradition of Sibelius’ famed *Valse triste*. Rarely loud, always gently swaying, it’s a dark affair with frequent ruminative suspensions of the tempo. The spectral mood is established by muted brass, soft cascades of woodwind scales against the sotto voce strings, and even a “Devil’s fiddle” evocation. Rachmaninoff originally entitled this movement “Dusk,” and the crepuscular atmosphere of the music perfectly captures the moment.

The last movement is much more than just the third dance; it’s a full-blown symphonic movement in the form of a dynamic scherzo. After a brief, slow introduction with mysterious chords in the winds, the driving scherzo bursts forth, with a dash of “ecclesiastical” chimes foretelling something of the nature of the coming contest. Fundamentally, the movement is built around a contrast between death and immortal life, but it’s not always a dark affair. The musical material of death is the familiar *Dies iræ* from the Requiem Mass, and Rachmaninoff uses the chant from the discovery of the empty tomb on Easter from his beloved *Vespers* as the affirmation of life. Of course, the movement builds on all this, but these are the basic materials from which the composer weaves a stunning, expansive movement. The tempos, the moods, modes—major and

minor, and orchestration: all is a kaleidoscope of symphonic proportions. The slow middle contrasting section usual to scherzos begins with dark presentiments, but soon grows into an affirmative, soaring affair so familiar in Rachmaninoff's music. A little fanfare in the oboes heralds the return of the driving scherzo as the motifs of death and life continue their struggle. A smashing conclusion carried by the composer's mastery of huge sonic canvases of orchestral color and driving rhythms is inevitable. When one considers the life's work of Rachmaninoff, a more fitting last composition cannot be imagined.

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

SERGEI RACHMANINOFF (1873-1943) **PIANO CONCERTO NO. 3 IN D MINOR, OP. 30**

Rachmaninoff wrote four piano concertos, the first was a student composition (later revised) from 1896, and the last was composed in 1926 (revised in 1941). The third concerto was completed in the fall of 1909, the composer having written it in the peace and quiet of his wife's country estate in Russia. By that time, Rachmaninoff was an international celebrity, with an impressive list of significant and popular compositions under his belt. As one of the world's recognized virtuosos of the piano, he wrote his piano concertos primarily for himself, and envisioned the third as a centerpiece of his upcoming first American tour. Accordingly, the première took place in New York City in November of 1909; a second performance followed a couple of months later, with the New York Philharmonic, conducted by Gustav Mahler.

For all the power, grandeur, and virtuosity required in the concerto, it starts almost contemplatively, with a simple, but unmistakably melancholic, theme. To open a big Russian concerto in such a modest, and unassuming fashion was a shrewd move on the composer's part; it's an imaginative way to toy with the audience and allow for ample expansion of the idea as the movement progresses. The piano soon gives up the theme to the orchestra

and goes on to a veritable cascade of rapid figurations. Soon, a lush modulation leads to a happier key, introduced by a brief little march-like figure, and the second theme elegantly glides in. The development starts almost literally like the beginning, and Rachmaninoff works his way through the material as only he can do. Virtuoso writing for the soloist takes us through one big climax after another, literally rocking the piano with technical demands. Finally, an impressive cadenza tops out the storm, and raises the ante even further. The cadenza's import more or less takes the place of an extended recapitulation. You do hear the opening material one more time, almost as an allusion to a recap, but it's brief, and before you know it, the movement ends quietly with a soft scamper, so typical of the composer.

The second movement begins with a substantial introduction for the orchestra, alternatively featuring purely string sound and rich wind choir scoring. Eventually, the piano enters with a flourish, and then settles down for the luxurious Rachmaninoff melody. But, eventually, in true fashion, the composer cannot restrain himself, and impassioned figurations and climaxes sound as if we're in one of the bookend fast movements. It's as if there's a scherzo in the middle, but it's a creative touch, and brings some useful contrast to an intense slow movement. Eventually things settle down again, and we hear familiar pensive textures and melodic ideas from the opening. And then, without warning, some demonstrative drum-like figures in the piano lead right into the brisk last movement.

It's a sparkling affair, and the beginning is redolent of the inimitable heritage of Rachmaninoff's Russian predecessor, Rimsky-Korsakov. Variation follows variation in this exploration of a seemingly infinite display of almost every kind of virtuoso figuration a pianist can dash off. Here, as in so much of this concerto, one can from time to time also sense the shadow of another great predecessor—the incomparable Franz Liszt. In this movement as well, we experience the familiar—and necessary, too—quiet moments of respite from the relentless energy of the drive forward. Ever the craftsman, Rachmaninoff makes use of

material from earlier movements—sometimes almost hidden, sometimes more evident. As is almost always the case with our composer, the driving web of figurations finally flows into the moment that everyone is waiting for: the soaring reappearance of the “big Rachmaninoff tune.” It’s a perfect cap for a beloved work couched in rich,

lush textures, and of almost unparalleled melodic sweep, the lyricism of which seems to unfold in growing cascades of sound.

— Wm. E. Runyan
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GARRICK OHLSSON, PIANIST



Since his triumph as winner of the 1970 Chopin International Piano Competition, pianist Garrick Ohlsson has established himself worldwide as a musician of magisterial interpretive and technical prowess. Although long regarded as one of the world’s leading exponents of the music of Frederic Chopin, Mr. Ohlsson commands an enormous repertoire which ranges over the entire piano literature encompassing more than 80 concerti.

With Orpheus Chamber Orchestra Mr. Ohlsson returns to Carnegie Hall in the fall and throughout the 24/25 season can be heard with orchestras in Portland, Madison, Kalamazoo, Palm Beach and Ft. Worth. In recital programs including works from Beethoven, Schubert, Chopin to Barber and Scriabin he will appear in Santa Barbara, Orange County, Aspen, Warsaw and London.

Collaborations with the Cleveland, Emerson, Tokyo and Takacs string quartets have led to decades of touring and recordings. His solo recordings are available on British label Hyperion and in the US on Bridge Records. Both Brahms concerti and Tchaikovsky’s Second piano concerto have been released on live recordings with the Melbourne and Symphony symphonies on their own labels and Rachmaninoff Concerto No. 3 with the Atlanta Symphony and Robert Spano.

A native of White Plains, N.Y., Garrick Ohlsson began piano studies at the age of 8 at the Westchester Conservatory of Music and at 13 he entered the Juilliard School in NY city. He was awarded the Avery Fisher Prize in 1994 and the University Musical Society Distinguished Artist Award in Ann Arbor, MI in 1998. He is the 2014 recipient of the Jean Gimbel Lane Prize in Piano Performance from the Northwestern University Bienen School of Music and in August 2018 the Polish Deputy Culture Minister awarded him with the Gloria Artis Gold Medal for cultural merit. He is a Steinway Artist and makes his home in San Francisco.



YOUTH ORCHESTRAS FINALE CONCERT

SUNDAY, MAY 11, 2025 | 4:00 PM | PFW MUSIC CENTER

Troy Webdell, conductor
 Joel Heist, bagpipes
 Gretchen Lowe, violin*
 Rushil Srikakolapu, tenor saxophone
 Maria Tan, cello*
 Jonah Zimmerman, violin*

BAGPIPES & BEBOP

JUNIOR STRINGS ORCHESTRA

MOZART

Eine Kleine Nachtmusik
Allegro moderato

VARGAS

La Bruja (The Witch)

HAYDN

St. Anthony's Chorale and Variation

YOUTH SYMPHONY ORCHESTRA

PARKER

Just Friends from Charlie Parker with Strings
Rushil Srikakolapu, tenor sax

MENDELSSOHN

Violin Concerto in E Minor
Allegro molto appassionato
 Gretchen Lowe, violin*

HAYDN

Cello Concerto No. 1 in C Major
Moderato
 Maria Tan, cello*

LALO

Symphonie Espagnole in D Minor
Allegro non troppo
 Jonah Zimmerman, violin*

Arr. WEED

Amazing Grace
 Joel Heist, bagpipes

*2025 Concerto Competition Winners

YOUTH ORCHESTRAS PERFORMANCE MADE POSSIBLE BY:



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PHILHARMONIC CONDUCTORS & DIRECTORS

ANDREW CONSTANTINE, MUSIC DIRECTOR



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

conducting. Later, as he began to establish his career, the conductor’s widow Evelyn Barbirolli, herself a leading musician, would become a close friend and staunch advocate of his work.

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

A British Council scholarship took Constantine to the Leningrad State Conservatory in 1991 where he studied with the legendary pedagogue Ilya Musin. He cites Musin as being the strongest

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

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

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

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

In 2004, he was awarded a highly prestigious British NESTA Fellowship to further develop his international career. This was also a recognition of Constantine's commitment to the breaking down of barriers that blur the perceptions of

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

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

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



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.

Maestro 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, George Kontogiorgos, Li Wenping, Halim El Dabh, Michael Schelle, Miho Sasaki, Alan Hovhaness (Hinako Fujihara), Jerod Impichchaachaaha' Tate, Salvatore Di Vittorio, Irina Grafova, and Ana Milosavljevic 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 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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