

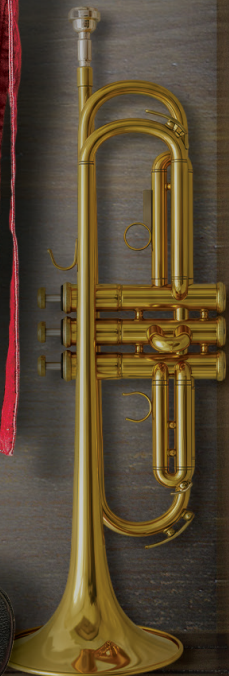
A promotional poster for the Fort Wayne Philharmonic's Fall Prelude season. The background is a deep blue with white, flowing musical staff lines. A young woman with blonde hair in a high ponytail, wearing a brown strapless dress, is seated on a black piano bench, playing a black Steinway & Sons grand piano. Her right arm is raised in a dramatic gesture. The text 'fort wayne philharmonic' is at the top in white, with a stylized 'fw' logo in teal. Below it, 'FALL PRELUDE' is written in white capital letters. On the right, a teal circle contains the text '26/27 SEASON' in white. At the bottom right, the tagline 'Where Music Comes Alive.' is written in white.

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VOLUME 83 // FALL PRELUDE 2026

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

CONTRIBUTING EDITORS

Brittany Hall, Jim Mancuso, and Adrian Mann

Some program notes in this publication were developed with assistance from ChatGPT (OpenAI) and reviewed by Fort Wayne Philharmonic staff.

26/27
SEASON

contents

5	WELCOME
59	CONDUCTORS & DIRECTORS
64	ORCHESTRA ROSTER
63	CHORUS ROSTER
32	YOUTH ORCHESTRAS ROSTER
67	BOARD OF DIRECTORS
69	PHILHARMONIC FRIENDS
71	ADMINISTRATIVE STAFF
72	SPONSORS AND DONORS
MASTERWORKS SERIES	
7	<i>Opening Night:</i> Rachmaninoff Symphony No. 2
22	Beethoven's 5th
43	Dvorák's New World Symphony
POPS SERIES PRESENTED BY AUNT MILLIE'S	
16	Tony DeSare – The Music of Billy Joel
39	<i>Home Alone 2:</i> Lost In New York In Concert
52	Holiday Pops
FREIMANN SERIES	
13	Colors of the Soul
FAMILY SERIES	
26	Fantastic Beasts & Umbrellaphants
SPECIAL EVENTS	
19	Chorus Anniversary Celebration
34	Sound of Innovation 1
48	<i>Messiah</i> By Candlelight
51	A Symphony of Steel
COFFEE CONCERT SERIES	
21	Beethoven's 5th
42	Dvorák's New World Symphony
YOUTH ORCHESTRAS	
30	Yellow River Piano Concerto

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welcome from our president and ceo

BRITTANY HALL

Dear Friends,

Welcome to the Fort Wayne Philharmonic's 2026/2027 season!

There is something truly special about the moment when the lights dim, the musicians take their places, and the first notes fill the hall. It is a moment I look forward to sharing with you, and I am thrilled to welcome you back for a season filled with extraordinary music, remarkable artists, and unforgettable experiences.

This season celebrates everything that makes the Philharmonic such a vital part of our community. From cheless masterpieces to innovative new experiences, our musicians are ready to take you on a journey through some of the most powerful and inspiring music ever written.

Throughout the year, you will experience works that showcase the incredible artistry and versatility of our orchestra. We will journey beyond our world with Gustav Holst's *The Planets*, explore the breathtaking virtuosity of Rachmaninoff's *Variations on a Theme of Paganini*, and experience the drama and energy of Bernstein's *Symphonic Dances from West Side Story*. Each performance offers an opportunity to discover something new, share in a powerful emotion, and experience the magic that can only happen when musicians and audiences come together.

We are especially excited to welcome an exceptional lineup of guest artists this season, including internationally acclaimed pianist Yefim Bronfman, who will join us for Beethoven's *Piano Concerto No. 3*. These extraordinary artists bring their remarkable talent and artistry to Fort Wayne, and we are honored to share the stage with them.

Our Pops Series continues to be a beloved tradition for so many in our community, and this season promises unforgettable evenings of entertainment. Join us for the music of Billy Joel, the wonder and nostalgia of *A Dream is a Wish: Disney in Concert*, and the joy and celebration of *Holiday Pops*. These performances remind us that music has the unique ability to bring generations together and create memories that last long after the final note.

We are also excited to expand the ways our community can experience the Philharmonic. This season, our Sound of Innovation concerts will move to a new home at Pearl Arts, providing an inspiring setting for performances that challenge expectations, explore new ideas, and celebrate the connection between music and creativity.

Finally, this year marks an exciting opportunity to help shape the future of the Fort Wayne Philharmonic. In 2027, we will welcome our Music Director finalists to Fort Wayne as they lead performances and share their artistic visions with our community. This is a significant moment in the history of our orchestra, and we look forward to sharing this journey with you.

Thank you for being part of the Fort Wayne Philharmonic family. Your enthusiasm, support, and love of music make these experiences possible. We are grateful to have you with us and cannot wait to share this incredible season together.

Brittany Hall

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MASTERWORKS SERIES

Opening Night! Rachmaninoff Symphony No. 2

SATURDAY, OCTOBER 3 • 7:30 PM • PFW MUSIC CENTER

Alastair Willis, conductor

Madelyn Kowalski, cello

**ERROLLYN
WALLEN**

Cello Concerto
Madelyn Kowalski, cello

22'

– Intermission –

RACHMANINOFF

Symphony No. 2 in E minor, Op. 27
Largo - Allegro moderato
Allegro molto
Adagio
Allegro vivace

60'

ERROLLYN WALLEN (b. 1958)*Cello Concerto (2007)*

Belize-born British composer Errollyn Wallen has become one of the most distinctive and widely performed voices in contemporary classical music. In 2024, she made history as the first Black woman appointed Master of the King's Music, a role recognizing her extraordinary contributions to Britain's musical life. Her music is celebrated for its accessibility, emotional directness, and ability to draw from a wide range of musical traditions while remaining unmistakably her own.

Composed in 2007 for the acclaimed cellist Matthew Sharp and commissioned by Orchestra of the Swan, Wallen's Cello Concerto is scored for solo cello and string orchestra. Cast in a single continuous movement, the work avoids the traditional fast-slow-fast concerto structure in favor of an uninterrupted musical journey. Wallen has written that the concerto is "wholly about the notes themselves," exploring the expressive possibilities of the cello rather than depicting an external story or program.

The concerto begins with an extended, unaccompanied meditation for the solo cello, allowing the instrument to establish its voice before the strings gradually enter. Throughout the work, lyricism and virtuosity exist in equal measure. Long, singing melodies give way to passages of rhythmic vitality, while moments of quiet introspection are balanced by music of remarkable energy and drive. Rather than treating the orchestra as an adversary, Wallen creates an intimate partnership in which the soloist emerges naturally from the surrounding texture.

This evening's soloist, Madelyn Kowalski, has a special connection to the composer, having worked with Errollyn Wallen in Scotland in 2020. Her performance with the Fort Wayne Philharmonic brings both technical brilliance and personal insight to a work she has championed throughout her career.

In just twenty-two minutes, Wallen's Cello Concerto demonstrates why

she has become one of today's most admired composers. Its seamless blend of expressive lyricism, rhythmic vitality, and imaginative string writing creates a work that is at once contemporary and immediately engaging, inviting listeners into a musical conversation that feels both deeply personal and universally human.

SERGEI RACHMANINOFF (1873–1943)*Symphony No. 2 in E minor, Op. 27*

Few works in the orchestral repertoire embody the sweeping lyricism and emotional depth of the Romantic era as completely as Sergei Rachmaninoff's Symphony No. 2. Composed between 1906 and 1907 during the composer's self-imposed exile in Dresden, Germany, the symphony marked a triumphant return to the genre after the disastrous premiere of his First Symphony more than a decade earlier. The harsh criticism of that earlier work plunged Rachmaninoff into a deep creative depression, one from which he emerged only after successful therapy with Dr. Nikolai Dahl and the extraordinary success of his Piano Concerto No. 2. By the time he began work on his Second Symphony, he had regained both his confidence and his compositional voice.

Premiered in St. Petersburg in 1908 with the composer conducting, the symphony was immediately recognized as a major achievement. Lasting nearly an hour, it unfolds on a grand scale while maintaining remarkable unity through the transformation and recurrence of its musical ideas across all four movements.

The opening Largo – Allegro moderato begins with a mysterious, brooding introduction that gradually gives way to expansive themes filled with yearning and dramatic intensity. Rachmaninoff masterfully balances moments of powerful orchestral climaxes with passages of intimate lyricism, establishing the emotional breadth that defines the entire work.

The Allegro molto second movement

serves as a vigorous scherzo, driven by energetic rhythms and brilliant orchestral writing. Hidden within its restless momentum is a quotation of the medieval Dies Irae chant, a melody that fascinated Rachmaninoff throughout his career and appears in many of his compositions. A broad, noble central theme provides a striking contrast before the movement races to its exhilarating conclusion.

Perhaps the symphony's most beloved music comes in the third movement, Adagio. Opening with one of the most celebrated clarinet solos in orchestral literature, the movement unfolds as an extended song without words. Added lush harmonics and deeply expressive orchestration create an atmosphere of warmth, tenderness, and quiet longing that has made this movement a favorite of audiences for generations.

The finale, Allegro vivace, brings the

symphony to an exuberant close. Drawing upon themes heard earlier in the work, Rachmaninoff builds a brilliant conclusion filled with rhythmic vitality, radiant orchestral color, and triumphant energy. The journey from the uncertainty of the opening pages to the jubilant ending reflects not only the architecture of the symphony itself, but also the composer's own artistic renewal.

Today, Rachmaninoff's Second Symphony stands as one of the crowning achievements of the late Romantic repertoire. Its unforgettable melodies, sumptuous orchestration, and profound emotional honesty continue to captivate audiences, offering a powerful reminder of music's ability to transform personal struggle into enduring beauty.

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Alastair Willis, conductor

Grammy nominated conductor ALASTAIR WILLIS is in his tenth season as Music Director of the South Bend Symphony Orchestra, and in his seventh season as Music Director of The Symphonia Boca Raton. In past seasons, Willis has guest conducted orchestras around the world including the Chicago Symphony, Philadelphia Orchestra, New York Philharmonic, San Francisco Symphony, Mexico City Philharmonic, Orquestra Sinfonica de Rio de Janeiro, Deutsches Symphonie-Orchestra Berlin, Hong Kong Sinfonietta, China National Orchestra (Beijing), and Silk Road Ensemble (with Yo-Yo Ma) among others.

His recording of Ravel's "L'Enfant et les Sortilèges" with Nashville Symphony and Opera for Naxos was Grammy nominated for Best Classical Album in 2009.

Last season Willis was re-engaged by the Qatar Philharmonic, Gyor Philharmonic in Hungary, and Seattle's Music of Remembrance. This season he returns to the Chicago Symphony Orchestra, Qatar Philharmonic, and Gyor Philharmonic.

Previous positions include Music Director of the Illinois Symphony, Principal Guest Conductor with the Florida Orchestra's Coffee Concert series, Associate Conductor of the Seattle Symphony, Assistant Conductor with the Cincinnati Symphony and Pops Orchestras, and Music Director of the Cincinnati Symphony Youth Orchestra.

Born in Acton, Massachusetts, Willis lived with his family in Moscow for five years before settling in Surrey, England. He received his bachelor's degree with honors from England's Bristol University, an Education degree from Kingston University, and a Masters of Music degree from Rice University's Shepherd School of Music. Willis currently resides in South Bend, Indiana, with his wife and daughter.

Errollyn Wallen, composer

Errollyn Wallen CBE is a Belize-born British composer whose music has established her as one of the world's most frequently performed living classical composers. In 2024, she was appointed Master of the King's Music, one of the United Kingdom's highest musical honors.

Wallen's prolific output includes more than twenty operas as well as orchestral, chamber, and vocal works performed worldwide. She has composed for major national occasions, including the 2012 Paralympic Games Opening Ceremony, the late Queen Elizabeth II's Golden and Diamond Jubilees, COP26, and a reimagining of Jerusalem for the Last Night of the Proms in 2020. Her opera *Dido's Ghost*, premiered at London's Barbican Centre in 2021, received its U.S. premiere in San Francisco in 2023.

Recent works include a violin concerto for Philippe Quint, *Dances for Orchestra* for the Scottish, Swedish, and Irish Chamber Orchestras, *Night Thoughts* for Dame Sarah Connolly, and *PARADE* for the Academy of St Martin in the Fields. Her book *Becoming a Composer* was published in 2023, and new recordings of her music continue to expand her international audience.

Wallen was appointed Commander of the Order of the British Empire (CBE) in 2020 for services to music.



Madelyn Kowalski, cello

American cellist Madelyn Kowalski has quickly established herself as an exciting young artist with an international career. A native of Washington State, she studied at the Royal Conservatoire of Scotland with Alison Wells, earning bachelor's and master's degrees in 2020 and 2022.

In 2023, Madelyn was invited by Steven Isserlis to perform at the *Sommets Musicaux de Gstaad*, where she and pianist Anna Han received the André Hoffmann Prize for the festival's best interpretation of the commissioned work, *Fuego Negro* by Diana Syrse. During the 2023–24 season, she was a Classeek Ambassador in Switzerland and

a fellow at the Lunenburg Academy of Music Performance in Nova Scotia.

Madelyn has performed with the Scottish Chamber Orchestra, Royal Northern Sinfonia, and Amsterdam Sinfonietta, and has appeared at leading festivals including IMS Prussia Cove, Yellow Barn, Kneisel Hall, and the Académie Maurice Ravel. While at the Royal Conservatoire of Scotland, she gave the Scottish premiere of Errollyn Wallen's *Cello Concerto* and performed concertos by Haydn and Walton.

Her honors include the Silver Medal from the Worshipful Company of Musicians, an ABRSM International Postgraduate Scholarship, the Beatrice Huntington Award for Cellists, support from the Hattori Foundation, and Second Prize at the 2018 *Concours International de Violoncelle "Tremplin"* in Paris.

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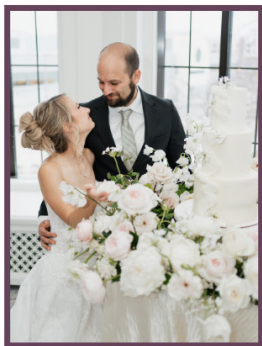
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FREIMANN SERIES

Colors of the Soul

WEDNESDAY, OCTOBER 7 • 7:30 PM • PHILHARMONIC CENTER

SUNDAY, OCTOBER 11 • 2:00 PM • PHILHARMONIC CENTER

GAUBERT Trois Aquarelles (Three Watercolors)

16'

Vivianne Bélanger, flute

Andre Gaskins, cello

Michael Seregow, piano

— Intermission —

MOZART String Quartet No. 19 in C major, K. 465 "Dissonance"

30'

Violetta Todorova, violin

David Ling, violin

Derek Reeves, viola

Andre Gaskins, cello

A CLOSER LOOK AT COLORS OF THE SOUL

As we open a new season of chamber music at the Philharmonic Center, the Freimann players wish to thank you—our loyal audience—for following us to our new home and continuing to support our concerts! These intimate gatherings for music-making are the heart and soul of our orchestra, and help us to inspire our fellow musicians to achieve the cohesive and expressive larger ensemble that is your Philharmonic.

This season you will have the unique opportunity of hearing four of the most well-known and beloved string quartets in the chamber literature, as the Freimann Quartet presents works composed by four giants of the genre: Haydn, Mozart, Beethoven and Schubert. Coupled with contrasting smaller pieces, the four programs promise a rich and varied aural experience.

Our initial concert opens with *Trois Aquarelles* (Three Watercolors), a trio for flute, cello and piano by French musician Phillipe Gaubert. Born in the south of France in 1879, Gaubert moved to Paris where, as a young child, he became acquainted with and then studied under Paul Taffanel, flute professor at the Paris Conservatory, eventually succeeding him in that post. He later became the principal conductor of concerts at the Conservatory, as well as the leader of the Paris Opera. His most well-known pupil—and later his successor—at the Conservatory was Marcel Moyse, who became the world-famous proponent of the “French style” of modern flute-playing and was one of the founders of the Marlboro Music festival. In 1907, Gaubert participated in the premiere performance of Ravel’s Introduction and Allegro for harp, flute, clarinet and strings.

The first Watercolor is subtitled “*Par un clair matin*” (On a clear morning) and opens with the marking *Allegro moderato—Enthousiaste*. Flowing 5-against-4 figures in the piano accompany mainly doubled melodic lines in the flute and cello. Highly Impressionistic, as one might expect from the title, constantly shifting harmonies lead all three players through several

rhapsodic passages with indications such as Impassioned, Declamatory, and Expressive, before returning to a final section mirroring the opening texture. In a much more subdued character, the second painting is “*Soir d’Automne*” (Autumn evening). The piano opens playing *Andante moderato—Mélancolique*, soon joined by the cello and flute in turn. The darker, cooler mood continues, often with gentle syncopations in the piano underlying the other two instruments in unison. The third and final Watercolor is simply titled “*Sérénade*” and dispels the autumnal gloom with light-hearted, frisky tunes of a folk-like character sandwiching a reflective middle section that recalls elements of the first two paintings.

Late 18th and early 19th century Vienna is the focal point and common bond among our four string quartet giants. Throughout the notes for this season’s four concerts we will explore some of the interaction between them.

Most of Mozart’s two dozen string quartets fall into four groups, the first of which were written in Italy in the early 1770’s showing a strong influence from composers of that period, notably Sammartini. The second and third groupings are both sets of six quartets, in homage and imitation of Haydn’s quartets, also in several sets of six. Shortly after Haydn’s Op. 33 quartets appeared in 1781, Mozart set to work on his third group, and upon completing them four years later dedicated this set to the elder composer, as ‘The fruit of long and laborious effort.’ In the manuscripts can be seen extensive crossings-out and revisions, more so than in any others of Mozart. It is the last of these, K. 465 in C major, which will conclude our first Freimann program. The mutual admiration of these two proponents of the Viennese Classical style is evident not only in their “trading sixes” quartet writing, but also born out in the oft-quoted statement delivered by Haydn to Mozart’s father Leopold following an evening of chamber music: “Before God and as an honest man I tell you that your son is the greatest composer known to me either in person or by name. He has taste and, what is more, the most profound knowledge of composition.” A parallel stylistic

development in the quartet writing of these two masters can be clearly seen as they each became influenced by the other.

The first few measures of the brief Adagio introduction have earned this Quartet the nickname “Dissonance” due to its shifting, unpredictable harmonies over repeated notes in the cello. One can easily imagine Papa Haydn saying to the young genius: “Aber, Herr Wolfgang—was ist das?? Why haf you written such strange sounds?” Soon the mysterious, unusual music brightens and Mozart’s lighthearted, cheery voice returns in the Allegro. The happy mood becomes more forceful as the first violin displays increasing virtuosity. Several sudden fortes and pianos ensue (a Haydn trademark!) before the eighth-note figures change to triplets, underscoring the playfulness of this opening movement. The concluding section builds to a strong forte, capped with a surprise sudden piano.

For his second movement, Mozart chooses an Andante cantabile marking, which could be roughly translated “moving along singingly.” Here the first 12 measures are a beautiful example of his gift for tender, song-like melodies. Elements of the Quartet’s famous opening Adagio—dramatic harmonic shifts over repeated notes and surprise changes between forte and piano—are subtly

present. Heartfelt exchanges between 1st violin and cello eventually lead back into a decorated reprise of the opening song. After more development, the music becomes increasingly emotional, even evoking tragic ethos, until—as he always does—Mozart returns to optimism, although here somewhat subdued. The traditional Menuetto and Trio come next, but now the graceful formality of the popular 18th century dance takes on a more hurried, forceful character, approaching the transformation that was to come with Beethoven’s Scherzo. Both here and in the suddenly minor-key Trio, the hallmarks of the first two movements—chromatic wandering and sudden juxtapositions of loud and soft voicings—are heard in abundance. Yet again, these traits occur often in the folksong-like finale, Allegro molto. The vivacious, sometimes breathless pace almost grinds to a halt as Mozart stretches his development close to the breaking point, through strange, unfamiliar keys, until ingeniously ending up in the initial C major to leave us with joyful contentment.

— Adrian Mann

colors of the soul, at a glance

Phillipe Gaubert – *Trois Aquarelles (Three Watercolors) for Flute, Cello and Piano*

- Gaubert was the chief conductor at the Paris Conservatory and Paris Opera
- He was very influential in the flute world, teacher of Marcel Moyse
- This highly Impressionistic Trio is filled with exquisite tone-painting

W.A. Mozart – *String Quartet No. 19 in C major, K. 465 “Dissonance”*

- Like Haydn, Mozart wrote several sets of six string quartets
- This one is the last of the second set he dedicated to Haydn
- The nickname “Dissonance” comes from the opening strange harmonies



POPS SERIES PRESENTED BY AUNT MILLIE'S

Tony DeSare – The Music of Billy Joel

SATURDAY, OCTOBER 10 • 7:30 PM • PFW MUSIC CENTER

John Devlin, conductor
Tony DeSare, vocals, piano
Michael Klopp, drums
Dylan Shamat, bass

BILLY THE KID PRELUDE

MY LIFE

VIENNA

ROOT BEER RAG

SHE'S ALWAYS A WOMAN

MIAMI 2017

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ONLY THE GOOD DIE YOUNG

THE STRANGER

DON'T ASK ME WHY

SCENES FROM AN ITALIAN RESTAURANT

YOU MAY BE RIGHT

PIANO MAN

BIG SHOT MEDLEY

STILL ROCK & ROLL MEDLEY



john devlin, conductor

American conductor John Gennaro Devlin is known for compelling performances across a wide range of repertoire and for artistic leadership that connects orchestras more deeply to the communities they serve. Currently in his eighth season as Music Director of the Wheeling Symphony Orchestra (WSO), Devlin is only the ninth conductor to hold that title since the orchestra's founding in 1929. In 2025, he became Music Director of the Lancaster Festival Orchestra, whose musicians are drawn from more than 45 orchestras across the country.

Devlin's artistry and versatility have led to guest engagements with orchestras across the nation, including the National Symphony Orchestra, Utah Symphony, Rochester Philharmonic Orchestra, Louisville Orchestra, and North Carolina Symphony, and collaborations with artists including Yo-Yo Ma, Joshua Bell, and Chris Thile. Devlin is a recipient of the Georg Solti Foundation Career Assistance Award and was honored by Wheeling Mayor Glenn F. Elliott with the Mayor's Award for "distinguished service, loyalty, and dedication to our city."

Devlin completed his master's and doctoral degrees in orchestral conducting under the tutelage of James Ross at the University of Maryland School of Music. At Emory University, he was a Robert W. Woodruff Scholar, graduating summa cum laude with a double major in Clarinet Performance and Latin. His professional career has been shaped by his time as an assistant to conductors Gianandrea Noseda, Christoph Eschenbach, and Rossen Milanov.

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tony deSare, vocals

Tony DeSare performs with infectious joy, wry playfulness, and robust musicality. Named a "Rising Star Male Vocalist" in DownBeat magazine, DeSare has garnered critical and popular acclaim for his concert performances throughout North America and abroad. From jazz clubs to Carnegie Hall to Las Vegas headlining with Don Rickles and major symphony orchestras, DeSare has brought his fresh take on old-school class around the globe. DeSare has four top ten Billboard jazz albums and has been featured on the CBS Early Show, NPR, A Prairie Home Companion, and the Today Show. His music has been posted by social media celebrity juggernaut, George Takei, and DeSare has also

collaborated with YouTube icons Postmodern Jukebox. DeSare can be seen on Hulu's Godfather of Harlem (season 3/Ep 9) performing the Sinatra classic "That's Life."

DeSare is an accomplished and award-winning composer. He not only won first place in the USA Songwriting Contest but has written the theme song for the motion picture, My Date With Drew, several broadcast commercials, and has composed the full soundtracks for the Hallmark Channel's Love Always, Santa and Lifetime's A Welcome Home Christmas.

DeSare's forthcoming appearances this season include The Cleveland Orchestra, Dallas Symphony Orchestra, Pittsburgh Symphony Orchestra, Cincinnati Pops Orchestra, Indianapolis Symphony Orchestra, Rockport Music, and Birdland Theatre.

New recordings, originals, and videos of standards are released regularly on DeSare's YouTube channel, Apple Music and Spotify. Follow Tony on Facebook, Instagram and subscribe on YouTube to stay connected.

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SPECIAL EVENTS

Chorus Anniversary Celebration

SATURDAY, OCTOBER 17 • 7:30 PM • ARTS UNITED CENTER

Benjamin Rivera, conductor

Fort Wayne Philharmonic Chorus

MOZART Symphony No. 40 in G minor, K. 550

35'

Molto Allegro
Andante
Menuetto: Allegretto
Allegro assai

– Intermission –

FAURÉ Requiem, Op. 48
(Arr. Rutter) *Introit and Kyrie*
Offertory
Sanctus
Pie Jesu
Agnus Dei
Libera Me
In Paradisum

39'



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COFFEE CONCERT SERIES

Beethoven's 5th

THURSDAY, OCTOBER 22 • 11:00 AM • PFW MUSIC CENTER

Molly Turner, conductor

BEETHOVEN *Overture to Egmont, Op. 84* 9'

BEETHOVEN *Symphony No. 5 in C minor, Op. 67* 31'
Allegro con brio
Andante con moto
Allegro
Allegro

**Program Notes on pages 23-24*

PERFORMANCE MADE POSSIBLE BY:

Rikki and Leonard
Goldstein*



PURDUE UNIVERSITY
FORT WAYNE



MASTERWORKS SERIES

Beethoven's 5th

SATURDAY, OCTOBER 24 • 7:30 PM • PFW MUSIC CENTER

Molly Turner, conductor

Yefim Bronfman, piano

BEETHOVEN Overture to Egmont, Op. 84 9'

BEETHOVEN Symphony No. 5 in C minor, Op. 67 31'
Allegro con brio
Andante con moto
Allegro
Allegro

– Intermission –

BEETHOVEN Concerto No. 3 in C minor for Piano and Orchestra, Op. 37 34'
Allegro con brio
Largo
Rondo: Allegro
 Yefim Bronfman, piano

LUDWIG VAN BEETHOVEN (1770–1827)

Few composers have shaped the course of Western music as profoundly as Ludwig van Beethoven. Standing at the crossroads of the Classical and Romantic eras, he expanded the expressive possibilities of every genre he touched. His music combines architectural mastery with emotional intensity, challenging performers while speaking directly to audiences more than two centuries after it was written.

Tonight's all-Beethoven program showcases three of his most compelling orchestral works. The Egmont Overture embodies the ideals of courage and freedom through music of dramatic power. The Fifth Symphony transforms one of history's most recognizable four-note motifs into an extraordinary journey from darkness to triumph. Concluding the evening, the Third Piano Concerto reveals Beethoven as both an innovative composer and one of the greatest pianists of his time, combining Classical elegance with a bold, unmistakably personal voice.

Together, these masterpieces span a remarkable period of Beethoven's career and demonstrate why his music continues to enrich the orchestral repertoire. Whether expressing heroic resolve, personal struggle, or exuberant virtuosity, each work reflects a composer whose vision forever changed the language of music.

OVERTURE TO EGMONT, OP. 84 (1810)

Beethoven composed the Egmont Overture as part of incidental music for Johann Wolfgang von Goethe's tragedy Egmont. The play recounts the story of Count Egmont, a sixteenth-century Dutch nobleman who defies Spanish occupation in the Netherlands. Though condemned to death for his resistance, Egmont's sacrifice inspires his people to continue the struggle for freedom. Beethoven, who deeply admired ideals of liberty and individual courage, found the subject especially compelling.

The overture captures the drama of the play in a concise musical narrative. It

opens with a dark, solemn introduction whose heavy chords suggest oppression and foreboding. Gradually the music gains momentum as tension builds toward the passionate main section, filled with driving rhythms and dramatic contrasts. Throughout, Beethoven contrasts moments of quiet determination with bursts of explosive energy, portraying Egmont's unwavering resolve in the face of overwhelming odds.

Rather than ending in tragedy, Beethoven concludes with a brilliant "Victory Symphony" (Siegessymphonie)—a radiant coda added after Egmont's execution. This triumphant conclusion symbolizes the ultimate victory of freedom over tyranny and transforms the overture into one of Beethoven's most inspiring expressions of heroism. Though lasting less than ten minutes, the Egmont Overture remains one of the composer's most powerful orchestral statements.

SYMPHONY NO. 5 IN C MINOR, OP. 67 (1808)

Few musical works are as instantly recognizable as Beethoven's Fifth Symphony. Premiered in Vienna in December 1808, it has become one of the defining masterpieces of Western music. Its famous four-note opening—short-short-short-long—has become a universal musical symbol, often interpreted as "fate knocking at the door," though Beethoven himself never confirmed the story.

Whether representing fate, determination, or simply a brilliant musical idea, the opening motive serves as the foundation for the entire symphony. Beethoven weaves it throughout all four movements, creating an unprecedented sense of unity and dramatic progression.

The first movement, Allegro con brio, launches immediately with the iconic motif before unfolding into a movement of extraordinary urgency and intensity. Every phrase seems driven by relentless momentum as Beethoven transforms the simple rhythmic figure into music of immense dramatic power.

The Andante con moto offers welcome contrast. Built upon two alternating themes, the movement unfolds as

a series of variations that balance noble lyricism with quiet strength. Even in its moments of serenity, an underlying sense of purpose remains.

The third movement begins mysteriously with low strings and horns introducing a shadowy theme before evolving into a restless scherzo. Without pause, Beethoven creates one of the most remarkable transitions in orchestral literature. Softly pulsing strings gradually build anticipation until the music bursts into the blazing C-major finale.

The final movement represents one of the great moments of triumph in music. Beethoven expands the orchestra by adding piccolo, contrabassoon, and trombones—the first appearance of these instruments in one of his symphonies—to create a brilliant, celebratory sound. The journey from the darkness of C minor to the radiant certainty of C major has long been understood as a musical depiction of humanity's triumph over adversity.

More than two centuries after its premiere, the Fifth Symphony continues to inspire audiences through its extraordinary combination of architectural brilliance, emotional intensity, and unshakable optimism.

PIANO CONCERTO NO. 3 IN C MINOR, OP. 37 (1803)

Composed during the same period as the Eroica Symphony, Beethoven's Third Piano Concerto marks the moment when he fully emerged from the shadow of Mozart and Haydn to establish his own distinctive musical voice. Although it retains the elegance of the Classical concerto tradition, its dramatic scale, emotional depth, and technical demands point unmistakably toward the Romantic era.

The concerto was premiered in Vienna in 1803 with Beethoven himself as soloist. Legend holds that much of the piano part had not yet been fully written down. According to one of the page-turners, Beethoven performed from a manuscript containing only scattered musical sketches, relying largely on memory and improvisation—a

testament to his astonishing gifts as both composer and pianist.

The opening Allegro con brio begins with an expansive orchestral introduction before the solo piano enters quietly, almost cautiously, gradually asserting itself through passages of increasing brilliance and dramatic intensity. The dialogue between soloist and orchestra is one of equals, creating a rich musical conversation rather than a simple display of virtuosity.

The central Largo, in the distant key of E major, provides one of Beethoven's most sublime slow movements. Time seems to stand still as the piano unfolds long, luminous melodies over delicately colored orchestral accompaniment. Its atmosphere of serenity and introspection offers a striking contrast to the tension surrounding it.

Without interruption, the finale begins with a lively Rondo: Allegro. Playful exchanges between soloist and orchestra, moments of wit and rhythmic vitality, and dazzling technical passages propel the music toward an exuberant conclusion. Even here, Beethoven balances virtuosity with structural mastery, ensuring that every brilliant flourish serves the larger musical design.

This evening's soloist, Yefim Bronfman, is internationally celebrated for his commanding technique, remarkable tonal richness, and profound musical insight. Widely regarded as one of today's greatest interpreters of Beethoven, Bronfman brings exceptional authority to a concerto that demands both virtuosic brilliance and deep expressive sensitivity.

Together, these three masterpieces reveal Beethoven at the height of his creative powers. Whether expressing heroic sacrifice, transforming struggle into triumph, or redefining the concerto through unprecedented emotional depth, they continue to speak with remarkable immediacy. More than two hundred years after they were composed, their themes of courage, perseverance, and the triumph of the human spirit remain as compelling today as ever.



molly turner, conductor

Praised by The Washington Post as "a force of nature from the podium," American conductor Molly Turner is rapidly establishing herself as one of the leading young conductors of her generation. She serves as Associate Conductor of the Minnesota Orchestra for the 2026–27 season after completing fellowships with the Los Angeles Philharmonic as a Dudamel Fellow and the New World Symphony.

Highlights of the 2025–26 season included return engagements with the Los Angeles Philharmonic, Orchestre de Paris, and Minnesota Orchestra, where she conducted performances of The Nutcracker and subscription and education concerts. She also made her Nordic subscription debut with the Kristiansand Symphony Orchestra and conducted Stuck Elevator for Opera Grand Rapids.

Turner's recent engagements include appearances with the San Francisco Symphony, Lucerne Festival Contemporary Orchestra, Gstaad Festival Orchestra, Juilliard Orchestra, and Dallas Opera Orchestra. She has served as cover conductor for the New York Philharmonic and assistant conductor for the Berlin Philharmonic, San Francisco Symphony, and Utah Symphony.

A passionate advocate for contemporary music and a composer herself, Turner has premiered her own orchestral works while championing music by today's leading composers. She studied at the Colburn Conservatory, The Juilliard School, and Rice University.

HarrisonParrott represents Molly Turner for worldwide general management.



yefim bronfman, piano

Internationally recognized as one of today's most acclaimed and admired pianists, Yefim Bronfman stands among a handful of artists regularly sought by festivals, orchestras, conductors and recital series. His commanding technique, power and exceptional lyrical gifts are consistently acknowledged by the press and audiences alike.

Following return visits to summer festivals in Vail and Tanglewood, the season begins with the St. Louis Symphony Orchestra and concludes with the closing week of the San Francisco Symphony. With orchestras in North America, he returns to Chicago, Los Angeles, New York, Philadelphia, Houston, Pittsburgh, Washington DC, Nashville, San Diego, Buffalo, Ft. Wayne, and Kalamazoo. In addition to a return to the Israel Philharmonic, he can be heard in Europe with orchestras in Berlin, Munich, Paris, Geneva, Milan, Turin, Athens, and Lyon.

Born in Tashkent in the Soviet Union, Yefim Bronfman immigrated to Israel with his family in 1973, where he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States, he studied at The Juilliard School, Marlboro School of Music, and the Curtis Institute of Music, under Rudolf Firkusny, Leon Fleisher, and Rudolf Serkin. A recipient of the prestigious Avery Fisher Prize, in 2010 he was further honored as the recipient of the Jean Gimbel Lane prize in piano performance from Northwestern University and in 2015 with an honorary doctorate from the Manhattan School of Music.

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PURDUE UNIVERSITY
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FAMILY SERIES

Fantastic Beasts & Umbrellaphants

SATURDAY, OCTOBER 31 • 11:00 AM • PFW MUSIC CENTER

Troy Webdell, conductor

Kevin Torwelle, Narrator

Concordia Lutheran High School Chamber Choir

Isaac Weander, Director of Choirs

Featuring music from “Fantastic Beasts and Where to Find Them” as well as Jack Prelutsky’s book, “Behold the Bold Umbrellaphant”

MENKEN Overture to Beauty and the Beast 5'

GRIEG Trolltrog (March of the Trolls from Lyric Suite) 4'

RICHMAN Behold the Bold Umbrellaphant 32'
Kevin Torwelle, narrator

+

HOWARD Fantastic Beasts and Where to Find Them 6'

*The Family Series is free thanks to the generosity
of Judy Pursley and Franklin Electric.*



kevin torwelle, narrator

Kevin Torwelle 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.

isaac weander, director of choirs

Isaac Weander is a 2024 graduate of Concordia University Nebraska where he obtained a degree in K-12 Vocal and Instrumental Music Education as well as a Lutheran Teacher Diploma. Upon his graduation, Isaac was named the Outstanding Student in Music Education. In 2025 he was awarded the LEA Outstanding New Lutheran Secondary Educator Award granted by the Lutheran Education Association. He is a member of the American Choral Director Association, the National Association for Music Educators, and the Indiana Music Education Association.



**Concordia Lutheran
High School**

concordia lutheran high school chamber choir

The Concordia Lutheran High School Chamber Choir is a 14-voice select ensemble that performs classical chamber music and vocal jazz repertoire. Its members are selected from the school's 50-voice A Cappella Choir. The Chamber Choir, or Maroon Standard, has made appearances at the ISSMA Jazz State Finals for the last 10 years, every year since the creation of the event, being named State Champions in 2022.



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**PURDUE UNIVERSITY
FORT WAYNE**

A photograph of a well-manicured bonsai tree with dense green needles and a gnarled, light-brown trunk. The tree is planted in a dark, rectangular ceramic pot. It sits on a smooth, light-brown wooden surface. The background is a solid, dark brown or black, creating a high-contrast, dramatic effect. The lighting is soft, highlighting the texture of the tree's bark and the needles.

STEWARDED THE ARTS

The arts flourish when communities faithfully invest in what inspires, connects, and endures. We're honored to support the **Fort Wayne Philharmonic** and its contribution to enriching lives in Northeast Indiana. Through its inspiring performances, educational programs, and meaningful engagement, it shares the joy of music across every generation. Together, we can build better community for time and eternity.



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YOUTH ORCHESTRAS

Yellow River Piano Concerto

SUNDAY, NOVEMBER 1 • 4:00 PM • PFW MUSIC CENTER

Troy Webdell, conductor

Kenneth Xiaoling Jiang, piano

JUNIOR STRINGS ORCHESTRA

BIZET Toreador from *CARMEN*

TRADITIONAL Molihua (Jasmine Flower)

HAYDN Finale from Symphony No. 12

YOUTH SYMPHONY ORCHESTRA

GLIERE Russian Sailor's Dance from *The Red Poppy*

BOCK Symphonic Dances from *Fiddler on the Roof*
 Tradition
 Wedding Dance #1 (Bottle Dance)
 Perchik & Hodel Dance
 Chava Sequence
 To Life! - Dance

XIAN XINGHAI Yellow River Piano Concerto

Yellow River Boatman's Song
 Ode to the Yellow River
 Wrath of the Yellow River
 Defend the Yellow River
 Kenneth Xiaoling Jiang, piano

**kenneth xiaoling jiang, piano**

Kenneth Xiaoling Jiang is an internationally acclaimed concert pianist, educator, and arranger whose innovative piano transcriptions have earned recognition from advanced piano teachers and performers around the world. He studied at The Juilliard School under Richard Fabre and Herbert Stessin, and at Manhattan School of Music under Solomon Mikowsky. He has devoted much of his career to creating groundbreaking additions to the piano repertoire. His complete transcriptions of Rachmaninoff's Piano Concertos Nos. 1–4, together with the Rhapsody on a Theme of Paganini, transform large-scale orchestral works into solo piano repertoire written for one pianist

with two hands. These works have been met with amazement by audiences, educators, and concert pianists, earning recognition throughout the United States and internationally. His catalog also includes transcriptions of works such as Tchaikovsky's Piano Concerto No. 1, Ravel's Piano Concerto for the Left Hand, the Yellow River Piano Concerto, Schumann's Piano Concerto, Mendelssohn's Violin Concerto, and many others. While only a select number of concert pianists currently perform these works in public, numerous pianists have purchased and studied them, reflecting both their exceptional artistic value and extraordinary technical demands. Many performers and educators regard his transcriptions as among the most technically challenging and musically ambitious works available for solo piano.

Kenneth is also the creator of Piano Un-Limited, an innovative teaching methodology designed to help students—and the teachers who guide them—overcome perceived limitations and achieve exceptional results. Through this approach, he trains piano teachers internationally to help their students perform advanced Grade 4–6 repertoire within their first year of study, without requiring longer or more intensive practice sessions. He has been invited to lecture at colleges, high schools, and professional organizations, including Manhattan School of Music, where he serves as an annual guest lecturer, and Delta Kappa Gamma Society International (DKG). Through DKG, he has presented to educators from more than eight countries across North America and Europe. His presentations focus on piano technique, pedagogy, and the art of advanced piano transcription. Through his performances, educational work, and original transcriptions, Kenneth continues to expand the possibilities of the concert piano repertoire while inspiring musicians and teachers around the world.

JUNIOR STRINGS ORCHESTRA ROSTER

VIOLIN 1

Kaitlynn O'Connell,
Concertmaster
Lochlan Lindzy,
Assist. Concertmaster
Anika Dutt
David Manning
Eleanor Beckett
Oliver Millspaw

VIOLIN 2

Anton Evans, Principal
Hannah Osei
Ezra Habib
Ka'Lawn Beeman
Nora Wagley

VIOLIN 3

Briella Burbrink, Principal
Peter LaMaster
Veronica Renie
Gabriel Cucueco

VIOLA

Liberty Soe, Principal

CELLO

Keren Kolembe, Principal
Sawyer Korte

PIANO

Oliver Millspaw, Principal

YOUTH SYMPHONY ORCHESTRA ROSTER

VIOLIN 1

Melissa Tan,
Concertmaster*
Bonnie Allyn,
Asst. Concertmaster*
Jasmine Smith
Ashley Hong
Shae Luckett
Ashley Yuan
Amelia Little
Seamus Bauer
Caroline Mooibroek
Nathan Li
Maggie Ramsey
Lucian Runyan
Caroline Walker

VIOLIN 2

Abel Habib, Principal
Brianna Jing
Sophia Perez
Esinam Quist
Juniper Lanning
Karlee Walworth
Alice Osei
Bella King
Ka'Ning Ng
Autumn Columbia

VIOLA

Mamie Allyn, Principal*
Gavin Lass
Cameron Fullhart
Sarah Lawrence
Liviana Lindzy
Levi Yang

CELLO

Mia Matthews, Principal*
Clara Davies
Christian Rhodes
Jason Zhang
Cordelia Tomell
Lucas Jackson
Konrad Kolembe
Victor Runyan
Mary Rose Ramsey

BASS

Owen Teel, Principal
Nathan Nwankwo

FLUTE

Janese Smith, Principal
Landen Eaton
Jenna Etter
Chloe Kiester

OBOE

Mayra Stephen-Fortune, Principal

CLARINET

Emanuel Garcia, Principal
Edward Ng

FRENCH HORN

Abel Cenci, Principal

TRUMPET

Samantha Thorson, Principal
Samuel Davies
William Little
Nathaniel Hagen

TROMBONE

Dominick Marra, Principal
Jamira Hill
Cleyton Kenworthy
JP Ramsey

TUBA

Johnathan Smith, Principal
Maddox Carter

PIANO/PERCUSSION

Nova Gensic, Principal
Rayden Strack
Kush Patel
Asher Gilliland
Logan Samper

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CLUB ORCHESTRA



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The mission of Club Orchestra 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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SOUND OF INNOVATION SERIES
Sound of Innovation 1

WEDNESDAY, NOVEMBER 4 • 7:00 PM • PEARL ARTS CENTER

Billy Xiong, conductor

Daniel Price, trumpet

PROKOFIEV Classical Symphony, Op. 25 15'
Allegro con brio
Larghetto
Gavotte: Non troppo allegro
Finale: Molto vivace

PUCKETT Concerto for Trumpet and Strings 18'
 Daniel Price, trumpet

– Intermission –

BEETHOVEN Symphony No. 1 in C major, Op. 21 26'
Adagio molto - Allegro con brio
Andante cantabile con moto
Menuetto: Allegro molto e vivace
Finale: Adagio - Allegro molto e vivace

SOUND OF INNOVATION

Innovation in music does not always mean breaking with the past. Often, it comes from reimagining tradition in fresh and unexpected ways. Tonight's program explores three composers separated by more than two centuries who each looked backward even as they moved music forward. Beethoven transformed the Classical symphony into a vehicle of unprecedented expressive power. A century later, Sergei Prokofiev affectionately revisited the elegance and wit of Haydn and Mozart through a distinctly twentieth-century lens. Joel Puckett continues that tradition today, blending lyrical expression, rhythmic vitality, and contemporary harmonic language in a concerto that expands the possibilities of the trumpet as a solo instrument. Together, these works remind us that innovation is often born from a dialogue between past and present.

SERGEI PROKOFIEV (1891–1953) *Classical Symphony, Op. 25 (1917)*

Few twentieth-century works delight audiences as consistently as Sergei Prokofiev's *Classical Symphony*. Written in 1917 during the turmoil of the Russian Revolution, the work was inspired by a simple question: What kind of symphony might Joseph Haydn have written had he lived in the twentieth century? Rather than imitate the Classical masters, Prokofiev imagined their style through his own distinctly modern musical language.

Scored for a modest Classical orchestra, the symphony sparkles with transparent textures, crisp rhythms, and elegant proportions. Yet beneath its familiar surface lies music filled with unexpected harmonic turns, playful wit, and Prokofiev's unmistakable sense of humor.

The opening **Allegro con brio** bursts forth with infectious energy and buoyant melodies. The graceful **Larghetto** follows with effortless lyricism, while the third movement replaces the expected minuet with a charming Gavotte, a dance Prokofiev favored throughout his career. The whirlwind **Finale** concludes the symphony with dazzling

virtuosity and exuberant momentum.

At just fifteen minutes, the *Classical Symphony* remains one of Prokofiev's most beloved works—a brilliant tribute to the past that could only have been written by a twentieth-century composer.

JOEL PUCKETT (b. 1977) *Concerto for Trumpet and Strings (2024)*

American composer Joel Puckett has earned national recognition for music that combines expressive lyricism with contemporary harmonic language and vibrant rhythmic energy. His works often blur stylistic boundaries while remaining immediately communicative, drawing listeners into richly imagined musical landscapes.

Written in 2024 for acclaimed trumpeter Sean Jones, the Concerto for Trumpet and String Orchestra, Harp, and Piano grew from a conversation between composer and soloist about the relative scarcity of concertos written specifically for jazz trumpeters. While the concerto is not a jazz work, it embraces the expressive freedom, warmth, and lyrical phrasing that define Jones's artistry, creating music that is deeply personal without relying on stylistic imitation.

Cast in three continuous movements, the concerto unfolds as a seamless musical narrative. The opening movement introduces a reflective, expressive voice before gradually expanding into broader emotional terrain. A lyrical central section evokes the intimacy of an improvised song, allowing the trumpet to sing with remarkable warmth and nuance. The energetic conclusion features brilliant cadenzas and exhilarating rhythmic interplay, showcasing both the virtuosity of the soloist and the colorful partnership between trumpet and ensemble.

This evening's soloist, Daniel Price, brings his artistry to a concerto that highlights every facet of the modern trumpet—from brilliant fanfares to intimate lyricism. Like many of Puckett's compositions, the work demonstrates that contemporary music can be adventurous, emotionally engaging, and immediately accessible.

LUDWIG VAN BEETHOVEN

(1770–1827)

Symphony No. 1 in C major, Op. 21 (1800)

Although Beethoven's First Symphony stands firmly within the Classical tradition established by Haydn and Mozart, it also announces the arrival of a composer determined to reshape that tradition. Premiered in Vienna in 1800, the symphony reveals Beethoven's respect for his predecessors while offering unmistakable glimpses of the bold musical voice that would soon transform the symphonic repertoire.

The opening begins unexpectedly—not with a clear statement of the home key of C major, but with a series of harmonically ambiguous chords that immediately caught listeners off guard. It was a subtle but unmistakable signal that Beethoven intended to challenge expectations from the very first measures.

The energetic Allegro con brio displays the wit and balance of the Classical style while introducing the rhythmic drive that would become one of Beethoven's hallmarks. The graceful Andante cantabile con moto unfolds with elegance and warmth, allowing individual instrumental voices to emerge in lively conversation.

The third movement bears the title Menuetto, but in spirit it is far closer to the scherzos Beethoven would later make famous. Its quick tempo, dynamic contrasts, and playful energy stretch the traditional dance form almost beyond recognition. The lively Finale begins with a humorous slow introduction before bursting into one of Beethoven's most exuberant movements, filled with sparkling scales and infectious vitality.

While later symphonies would expand dramatically in scale and emotional depth, the First Symphony already contains the qualities that define Beethoven's genius: structural imagination, rhythmic vitality, unexpected harmonic turns, and an unmistakable sense of forward momentum. More than two centuries after its premiere, it remains a joyful introduction to one of history's greatest musical innovators.

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gan xion, conductor

Chinese-born conductor Gan (Billy) Xiong has led orchestras including the Case Western Reserve University Orchestra (Cleveland, OH), Tokyo Sinfonia, UCLA Philharmonia, UCLA Symphony, Miami Music Festival Orchestra, and Bacău Philharmonic Orchestra (Romania), and has conducted student productions of musicals including “The Mystery of Edwin Drood” and “Dear Evan Hansen.” He has made his appearance at Tanglewood Music Festival, and Hear Now Music Festival. He has led youth orchestras in Shanghai including the Huangpu District Youth Orchestra and Shanghai Kite Youth Orchestra, where he served as faculty in a Baroque summer camp session and conducted its final concert in 2019.

He holds a Bachelor’s Degree in vocal performance from Case Western Reserve University and a Master’s Degree in orchestral conducting from The Boston Conservatory at Berklee. His teachers have included Kathleen Horvath, Bruce Hangen, Charles Gambetta, and Ovidiu Balan; he has participated in masterclasses with Carl Topilow, Andrew Constantine, Mark Gibson, Arthur Fagen, Apo Hsu, Robert Ryker, and John Farrer. He currently pursues a DMA degree in orchestral conducting at the UCLA Herb Alpert School of Music, studying with Neal Stulberg.



daniel price, trumpet

Daniel Price joined the Fort Wayne Philharmonic as Second Trumpet in June of 2023. He has performed with numerous orchestras including the Chicago Symphony Orchestra, Des Moines Symphony, New World Symphony, and National Repertory Orchestra. He was also a fellow with the Civic Orchestra of Chicago.

Daniel enjoys a wide variety of musical genres and has performed extensively for musical theater productions, big bands, show choir festivals, and in commercial bands.

He studied at Indiana University’s Jacobs School of Music and University of Georgia’s Hodgson School of Music for his bachelors and masters degrees, respectively. His principal teachers include John Rommel, Philip Smith, and Mark Ridenour.

In his free time, Daniel enjoys cooking, hiking, studying history and spending time with his wife and chocolate Labrador mix.



POPS SERIES PRESENTED BY AUNT MILLIE'S

Home Alone 2: Lost in New York – in Concert

FRIDAY, NOVEMBER 7 • 7:30 PM • PFW MUSIC CENTER

Caleb Young, conductor

TWENTIETH CENTURY FOX Presents

A JOHN HUGHES Production

A CHRIS COLUMBUS Film

HOME ALONE 2: LOST IN NEW YORK

MACAULAY CULKIN

JOE PESCI

DANIEL STERN

JOHN HEARD

and CATHERINE O'HARA

TIM CURRY

BRENDA FRICKER

Music by
JOHN WILLIAMS

Film Editor
RAJA GOSNELL

Production Designer
SANDY VENEZIANO

Director of Photography
JULIO MACAT

Executive Producers
MARK RADCLIFFE & DUNCAN HENDERSON and RICHARD VANE

Written and Produced by
JOHN HUGHES

Directed by
CHRIS COLUMBUS

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Tonight's program is a presentation of the complete film Home Alone 2: Lost in New York with a live performance of the film's entire score, including music played by the orchestra during the end credits. Out of respect for the musicians and your fellow audience members, please remain seated until the conclusion of the credits.

Film screening of Home Alone 2: Lost in New York courtesy of Twentieth Century Fox.

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caleb young, conductor

American conductor Caleb Young continues his international growth in the 2026–27 season with debuts at the City of Birmingham Symphony Orchestra, further expanding his presence in the United Kingdom, and with the Neue Philharmonie Westfalen as part of a multi-week tour across Germany. He will also make his Spanish debut later in 2027. Return engagements include The Hallé Orchestra, multiple programs with the Fort Wayne Philharmonic, and performances in Turkey.

Recent highlights include debuts with the Helsinki Philharmonic, where he conducted the Nordic premiere of John Williams' Viola Concerto

with Antoine Tamestit, The Hallé, BBC Concert Orchestra, St. Louis Symphony, Israel Philharmonic, and Iceland Symphony. He has also appeared with the Los Angeles Philharmonic, Detroit Symphony, Minnesota Orchestra, Kansas City Symphony, and Oregon Symphony.

Young spent eight influential years with the Fort Wayne Philharmonic, progressing from Assistant to Associate Conductor and leading more than 200 performances. He also founded the Philharmonic's innovative Music and Mixology series and received the Emerging Artist Award from Arts United of Greater Fort Wayne.

A graduate of Indiana University's Jacobs School of Music, Young was selected for the LEAD! Foundation's 2021 program, where he trained with Jukka-Pekka Saraste and other leading European conductors. He is known for dynamic performances spanning American and European repertoire.



COFFEE CONCERT SERIES

Dvořák's New World Symphony

THURSDAY, NOVEMBER 12 • 11:00 AM • PFW MUSIC CENTER

Caleb Young, conductor

DVOŘÁK *Symphony No. 9 in E Minor, Op. 95 (from the New World)* 40'

Adagio - Allegro molto

Largo

Molto vivace

Allegro con fuoco

**Program Notes on pages 44-45*

**Conductor Bio on page 41*

PERFORMANCE MADE POSSIBLE BY:

Rikki and Leonard
Goldstein*

PURDUE UNIVERSITY.
FORT WAYNE



MASTERWORKS SERIES

Dvořák's New World Symphony

SATURDAY, NOVEMBER 14 • 7:30 PM • PFW MUSIC CENTER

Caleb Young, conductor

Maria Ioudenitch, violin

ADAMS *The Chairman Dances; Foxtrot for Orchestra* 9'

PROKOFIEV *Concerto No. 1 in D major for Violin & Orchestra, Op. 19* 31'

Andantino

Scherzo: Vivacissimo

Moderato

Maria Ioudenitch, violin

– Intermission –

DVOŘÁK *Symphony No. 9 in E Minor, Op. 95 (from the New World)* 34'

Adagio - Allegro molto

Largo

Molto vivace

Allegro con fuoco

*Conductor Bio on page 41

JOHN ADAMS (b. 1947)**THE CHAIRMAN DANCES:
FOXTROT FOR ORCHESTRA** (1985)

John Adams is one of the most influential American composers of the past half-century. Emerging from the minimalist movement of the 1970s, he developed a highly personal style that combines repetitive rhythmic patterns and a strong underlying pulse with the harmonic richness, expressive sweep, and brilliant orchestration of the symphonic tradition. His music ranges from large-scale orchestral works such as *Harmonielehre* to operas that examine historical events through a distinctly contemporary lens.

The *Chairman Dances* grew out of Adams's work on his opera *Nixon in China*, which recounts President Richard Nixon's historic 1972 visit to China. Adams described the piece as an "out-take" from the opera—not music removed from the finished score, but an independent work inspired by a scene envisioned for its third act. Commissioned for the Milwaukee Symphony Orchestra, it was premiered in January 1986 under Lukas Foss.

The imagined scene centers not on Nixon, but on Chairman Mao Zedong and his wife, Jiang Qing, known in the West as Madame Mao. At a formal state banquet, Madame Mao suddenly interrupts the proceedings, hangs paper lanterns around the room, changes into an elegant dress, and begins to dance. Mao steps down from his enormous portrait on the wall, and the two are transformed into their younger selves, dancing a foxtrot together as if recalling another time and another life.

Adams captures this surreal fantasy with music that is simultaneously propulsive, glamorous, sentimental, and slightly mischievous. A persistent rhythmic pulse sets the orchestra in motion while percussion, piano, winds, and strings layer increasingly colorful patterns above it. Against this bustling background emerge sweeping melodies with the character of an old-fashioned ballroom dance. The music gradually becomes more intimate, as though the public figures have disappeared and only the aging couple's memories remain.

The result is unmistakably Adams: minimalist repetition transformed into something theatrical, romantic, and vividly human. The *Chairman Dances* turns political history into an unexpected

dance of memory and imagination.

SERGEI PROKOFIEV (1891–1953)**VIOLIN CONCERTO NO.
1 IN D MAJOR, OP. 19**

Sergei Prokofiev possessed one of the most distinctive voices of the twentieth century. His music can be biting and sarcastic one moment, tenderly lyrical the next, combining rhythmic audacity and unexpected harmonies with an extraordinary gift for melody. Those contrasting qualities are especially evident in his First Violin Concerto, a work that seems to hover between dream and reality.

Prokofiev first conceived the piece in 1915 as a modest concerto but returned to it in 1917, one of the most productive years of his career. Despite the political upheaval surrounding the Russian Revolution, he completed not only the concerto but also his Classical Symphony and several other important works. Events in Russia prevented the concerto from receiving an immediate premiere, and it was not heard publicly until October 18, 1923, when violinist Marcel Darrieux performed it in Paris with Serge Koussevitzky conducting.

The concerto reverses the traditional fast-slow-fast arrangement. Its opening Andantino begins almost magically, with the solo violin entering high above a delicate orchestral texture. Prokofiev marks the theme *sognando* (trans. "dreaming") and its ethereal quality establishes a lyrical world far removed from the aggressive modernism often associated with the composer. Gradually the music becomes more animated and virtuosic before the opening dream returns, now transformed and shimmering in the violin's highest register.

The brief Scherzo: *Vivacissimo* reveals another Prokofiev entirely. The soloist races through a dazzling succession of rapid scales, repeated notes, biting accents, and sudden changes of character. Brilliant and mischievous, the movement demands extraordinary precision while maintaining an almost impish sense of humor.

The Moderato finale initially seems more earthbound, but fragments and memories from earlier in the concerto gradually return. Virtuosity gives way once more to lyricism, and near the end the opening melody reappears

in an extraordinary transformation: the solo violin floats above glittering orchestral textures as the concerto seems to disappear into the distance.

The unusual combination of lyricism and modernism initially puzzled its Paris audience, which expected something more provocatively avant-garde. Today those very contrasts are central to the concerto's appeal.

With Maria Loudenitch as soloist, the concerto provides a showcase not simply for technical brilliance but for color, imagination, and expressive subtlety. Prokofiev asks the violin to whisper and dream as convincingly as it dazzles—a balance that makes the First Concerto one of the most distinctive works in the violin repertoire.

ANTONÍN DVOŘÁK (1841–1904)

SYMPHONY NO. 9 IN E MINOR, OP. 95, “FROM THE NEW WORLD”

When Antonín Dvořák arrived in New York in September 1892 to become director of the National Conservatory of Music of America, he was already one of Europe's most celebrated composers. The Czech musician had built his international reputation by incorporating the rhythms, melodic character, and spirit of his homeland into the European classical tradition. His American patrons hoped he might help a younger nation discover a similarly distinctive musical voice.

Dvořák took that challenge seriously. He became particularly interested in African American spirituals and Native American music, arguing that composers in the United States should look to the country's own musical traditions rather than simply imitate European models. Yet his Ninth Symphony contains no direct quotations of American folk melodies. Instead, Dvořák composed original themes influenced by characteristics he encountered in America while retaining the unmistakable musical personality of his Czech heritage.

Completed in 1893, the symphony received its premiere at Carnegie Hall on December 16 with Anton Seidl conducting the New York Philharmonic Society. Its success was immediate.

The first movement, Adagio – Allegro molto, emerges from a brooding introduction before the horns announce a bold theme that becomes one of the symphony's principal musical ideas.

Driving rhythms alternate with more lyrical passages, establishing from the outset the mixture of urgency, spaciousness, and nostalgia that permeates the work.

The celebrated Largo begins with solemn brass chords before the English horn introduces one of Dvořák's most unforgettable melodies. Its simplicity and longing have led generations of listeners to hear it as a musical image of vast American landscapes or homesickness for Bohemia. The familiar song *Goin' Home* was actually created later by Dvořák's student William Arms Fisher, who added words to Dvořák's melody in 1922—not the other way around.

The Scherzo: Molto vivace explodes with rhythmic energy. Dvořák said the movement was suggested by the dance scene in Longfellow's *The Song of Hiawatha*, a poem that fascinated him during his American years. Its vigorous outer sections frame contrasting episodes of unmistakably Central European warmth and dance-like character.

The Allegro con fuoco finale begins with a fiery brass theme, but Dvořák has something larger in mind than a conventional conclusion. Themes from the preceding movements return and interact, binding the entire symphony together. The musical memories accumulate until the work reaches its powerful final pages, after which the last orchestral chord slowly fades rather than ending with a conventional abrupt flourish.

Dvořák described the subtitle “From the New World” essentially as impressions and greetings sent from America. The symphony is therefore neither a musical travelogue nor an attempt to reproduce American folk music. It is something richer: the response of a Czech composer encountering a new country while viewing it through the memories and traditions he carried with him.

That meeting of worlds may explain the symphony's enduring appeal. American inspiration and Czech identity, homesickness and discovery, intimate longing and symphonic grandeur coexist within the same score. More than 130 years after its Carnegie Hall premiere, Dvořák's *New World* Symphony remains a powerful musical expression of what it means to encounter somewhere new without leaving behind the place one calls home.



maria ioudenitch, violin

Violinist Maria Ioudenitch rose to international prominence in 2021 by winning first prizes at the Ysaÿe, Tibor Varga, and Joseph Joachim International Violin Competitions, earning numerous special awards, including the Joachim Chamber Music Prize and the Henle Urtext Prize. In 2023, she received the Opus Klassik Award for Chamber Music Recording of the Year for her Warner Classics debut album, *Songbird*.

Highlights of her 2025–26 season include debuts with the ORF Vienna Radio Symphony Orchestra under Marin Alsop, the Royal Danish Opera Orchestra, Stavanger Symphony Orchestra, and

George Enescu Philharmonic Orchestra, as well as a European tour with the Basel Symphony Orchestra under Markus Poschner. In North America, she appears with the Baltimore Symphony, Vancouver Symphony, and North Carolina Symphony. Recent engagements have also included performances with the Frankfurt Radio Symphony, German Symphony Orchestra Berlin, Royal Stockholm Philharmonic, Dresden Philharmonic, Cincinnati Symphony Orchestra, and Detroit Symphony Orchestra.

An accomplished recitalist and chamber musician, Ioudenitch performs regularly with pianist Roman Borisov and is a member of ensemble132, whose recording of works by Stravinsky and Schumann will be released in 2026. She studied at the Curtis Institute of Music, the New England Conservatory, and the Kronberg Academy.

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Benjamin Rivera, conductor
Fort Wayne Philharmonic Chorus

HANDEL *Messiah*, HWV 56

PART ONE

Overture (Sinfony)

Recitative: "Comfort ye, my people"

Aria: "Every valley shall be exalted"

Chorus: "And the glory of the Lord"

Recitative: "Behold, a virgin shall conceive"

Aria: "O thou that tellest good tidings to Zion"

Recitative: "For, behold"

Aria: "The people that walked in darkness"

Chorus: "For unto us a Child is born"

Pifa (Pastoral Symphony)

Recitative: "There were shepherds"

Chorus: "Glory to God"

Aria: "Rejoice greatly"

Recitative: "Then shall the eyes of the blind"

Aria: "He shall feed His flock"

Chorus: "His yoke is easy"

— Intermission —

PART TWO

Chorus: "Behold the Lamb of God"

Aria: "He was despised"

Chorus: "Surely He hath borne our griefs"

Chorus: "And with His stripes we are healed"

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

Recitative: "Thy rebuke hath broken His heart"

Aria: "Behold, and see"

Recitative: "He was cut off"

Aria: "But Thou didst not leave"

Chorus: "The Lord Gave the word"

Aria: "How beautiful are the feet"

Chorus: "Their sound is gone out"

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

Chorus: "Let us break their bonds asunder"

Chorus: "Hallelujah"

PART THREE

Aria: "I know that my Redeemer liveth"

Chorus: "Since by man came death"

Recitative: "Behold I tell you a mystery"

Aria: "The trumpet shall sound"

Recitative: "Then shall be brought to pass"

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

Chorus: "But thanks be to God"

Chorus: "Worthy is the Lamb"

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A Symphony of Steel

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DECEMBER 20 • 2:00 PM • ARTS UNITED CENTER

Herb Smith, conductor

Shayna Steele, vocalist

Holiday Pops Chorale, Benjamin Rivera, director

Fort Wayne Children's Choir, Jonathan Busarow, director

Fort Wayne Dance Collective, Mandie Kolkman, artistic director & choreographer

ANDERSON Christmas Festival

HERMAN We Need a Little Christmas

TRADITIONAL We Three Kings

PIERPONT Jingle Bells

LEONTOVICH Carol of the Bells
(Hayman)

REGNEY & SHANE Do You Hear What I Hear?
(Dragon)

MARKS (Hayman) Rudolph the Red Nosed Reindeer

TORME & WELLS The Christmas Song

TRADITIONAL (Mann) The Twelve Days of Christmas

ADAM (Mann) O Holy Night

– Intermission –

COLERIDGE TAYLOR Christmas Overture

BERNARD Winter Wonderland

JAVITS & SPRINGER Santa Baby

VARIOUS Santa Tap

WILLIAMS Merry Christmas from *Home Alone*

TRADITIONAL (Dragon) The First Noel

TRADITIONAL (Dragon) Adeste Fideles

HANDEL Hallelujah Chorus from Messiah

TRADITIONAL (Stephenson) Holly and Jolly Sing Along



herb smith, conductor

Herb Smith is an acclaimed conductor, trumpeter, composer, and educator whose dynamic musicianship has earned him recognition in both the classical and jazz worlds. He has appeared as a guest conductor with leading orchestras across the United States, including the Indianapolis Symphony Orchestra, North Carolina Symphony, Rochester Philharmonic Orchestra, Buffalo Philharmonic, Hawai'i Symphony Orchestra, Jacksonville Symphony, Long Beach Symphony, Sarasota Orchestra, and the Fort Wayne Philharmonic.

Smith is Director of the Eastman Youth Jazz Ensemble and frequently serves as a guest conductor for All-State and regional honor ensembles throughout New York. He is also third trumpet with the Rochester Philharmonic Orchestra and principal trumpet of the Gateways Festival Orchestra, which made its Carnegie Hall debut in 2022. A versatile performer, he has appeared with artists including Aretha Franklin, Jeff Beck, Natalie Cole, Johnny Mathis, and Doc Severinsen.

An accomplished composer, Smith has written works for orchestras, brass ensembles, choirs, and jazz ensembles. A graduate of the Eastman School of Music, he teaches trumpet at the Eastman Community Music School and co-founded Herb's City Trumpets, a mentoring program that provides music education and performance opportunities for young Black trumpet players in Rochester.

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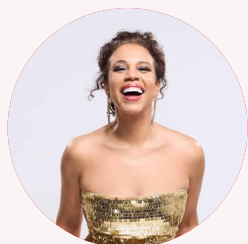
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shayna steele, vocals

Vocalist Shayna Steele is celebrated for her powerful voice, dynamic stage presence, and remarkable versatility across jazz, soul, blues, pop, and Broadway. A sought-after guest artist, she has performed with more than 100 symphony orchestras throughout North America, including the Dallas Symphony Orchestra, Detroit Symphony Orchestra, and Rochester Philharmonic Orchestra.

In 2023, Steele premiered her solo symphony production, *American Diva*, with the Rochester Philharmonic and Grammy Award-winning conductor and arranger Jeff Tyzik. She also performs her acclaimed

symphonic blues program, *Nothin' But the Blues*, created in collaboration with Tyzik.

Steele has collaborated with an impressive roster of artists, including Chris Botti, Moby, Snarky Puppy, Bette Midler, Rihanna, and Kelly Clarkson. Her original song "Gone Under" was featured on Snarky Puppy's *Family Dinner, Volume 1*, helping introduce her music to audiences around the world.

Her work extends to Broadway, television, and film, with appearances in *RENT*, *Hairspray*, and *Jesus Christ Superstar*, as well as vocal performances on the soundtracks for *Hairspray*, *The Bourne Identity*, and *Sex and the City 2*. A graduate of Berklee College of Music, Steele has released four solo albums, with *RISE* reaching the top of the international jazz charts.



jonathan busarow, executive artistic director of the fort wayne children's choir

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

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

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Jonathan Busarow
Executive Artistic Director

Allison McQueen
Assistant Director

Irene Ator
Accompanist

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Briella Adkins	Rosslyn Hansen	Jesse Nelson	Brenleigh Smethers
Aria Aycock	Layla Hartman	Caitlyn Odle	Maria Snodgrass
Clark Bockelman	Lucy Heimann	Asher Owens	Dana Swineheart
Jack Bolt	Atarra Kawamba	Addison Papaik	Lydia Tollington
Sara Booth	Jocelyn Kratz	Raelynn Roembke	Ellie Waggoner
Simon Busarow	Allie Kreigh	Cassidy Rohde	Martin Wei
Lilianna Bush	Helen Meyer	Griffin Schaefer	Nathan Whirrett
Benjamin Cecil	Jack Meyer	Emma Schueler	Olivia Wietfeldt
Aria Daniel	Caroline Mooibroek	Joseph Schulert	Monica Wright
Claire Doolittle	Kenzie Moore	Rosalie Schulert	
Lilly Eggleston	Elizabeth Morunov	Theodore Schultz	

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DANCERS: Hannah Bond-Gentié, Rachel Jones, Mandie Kolkman, Aurora Kulp, and Kalleah Wilfong

CHOREOGRAPHY: Mandie Kolkman, Artistic Director

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troy webdell, youth education and family concert conductor

American-born and trained, Maestro Troy Webdell is described by the Chicago Tribune as "the next Leonard Bernstein!" His eloquent conducting, innovative programming, and commitment to music education successfully and consistently produce transformative experiences through the universal language of music. Valpo-Life Magazine declared: "His animated and passionate pledge to the musical experience for all is dynamic!"

Maestro Webdell has traveled the world to collaborate with living composers and conduct orchestral concerts, including appearances in 50 major cities throughout China and Inner Mongolia, where his interpretations of the Chinese classical music repertoire have been received with critical acclaim. Chinese First-Class composer Li Wenping affirmed: "Your treatment of my music is very unique and shows special charm. I hope you perform more of my works!" In 2015, Webdell was awarded the Global Harmony Through Music award from the Confucius Institute (Beijing) for his work and dedication to creating 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.

Webdell has conducted sold-out concerts at Chicago's Orchestra Hall, Beijing Concert Hall, Ningbo Opera House, Hangzhou Grand Theater, and many other venues. In addition to embracing the standard classical repertoire, he has conducted the premieres of over 200 works and/or collaborated with contemporary composers including Anton Garcia Abril, Philip Glass, Mikis Theodorakis, Li Wenping, Roxanna Panufnik, Fazil Say, Halim El Dabh, Michael Schelle, Miho Sasaki, Jerod Impichchaachaaha' Tate, and Mariana Villanueva, among others. American composer Michael Schelle explains: "Maestro Webdell is in excellent form - complete and total command - he knows every measure of the score with authority and nuance!"

As a seasoned opera, musical theater, and ballet conductor, Maestro Webdell has conducted numerous large-scale productions and received outstanding orchestral direction awards for staged and concert productions of Stephen Sondheim's *Sweeney Todd: The Demon Barber of Fleet Street*, Jason Robert Brown's *PARADE*, Mitch Leigh's *Man of La Mancha*, *Rhapsody in Swing*, and the world premiere run of Max Lee's modern interpretation of the Chinese classic opera *Romance of the Western Chamber* which was completely sung and spoken in Mandarin Chinese.

Maestro Webdell currently conducts the Fort Wayne Philharmonic and FWP Youth Orchestras in Fort Wayne, Indiana, USA. His artistic vision has completely reimagined and revitalized the concert experience for the Philharmonic's Stories in Music Family Series concerts. As a result, audience attendance at these Philharmonic concerts increased significantly, as well as an outpouring of support to make these concerts free for everyone to attend. As conductor of the Fort Wayne Philharmonic Youth Orchestras, Webdell has transformed this educational program into the premier orchestral

experience for young musicians in Northern Indiana. Under his leadership, the Youth Orchestras have performed five concerts on PBS television as well as a featured concert on the Isaac Stern Auditorium / Ronald O. Perelman Stage at Carnegie Hall in New York City.

Webdell continues to bend musical boundaries and reach new heights in classical music with a dedication to composers, cultures, and the classical concert experience. Legendary Egyptian composer Halim El Dabh exclaimed: "You are such a joy of inspiration and excitement!" Most recently, Webdell combined artificial intelligence (AI) with a symphony orchestra to create an interactive audio/visual world premiere with music by American composer Philip Glass. He has also collaborated extensively with the Jewish Federation of Fort Wayne on projects such as *Violins of Hope*, *Violins & Hope*, and several other concerts designed to educate audiences about the Holocaust through musical performance. In 2026, Maestro Webdell commemorated the 100th birthday of Greek composer Mikis Theodorakis by partnering with the Greek Cultural Ministry in Athens, Greece, to conduct concerts of his music, including performances in China and the USA.



benjamin rivera, chorus director

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

Since transitioning to full-time conducting, Rivera now holds positions in three states. His current roles include chorus director and regular conductor of the Fort Wayne

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

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

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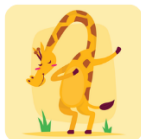
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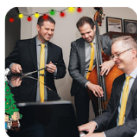
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