



# FORT WAYNE PHILHARMONIC

Andrew Constantine, Music Director

2023-2024 **SEASON**

PRELUDE

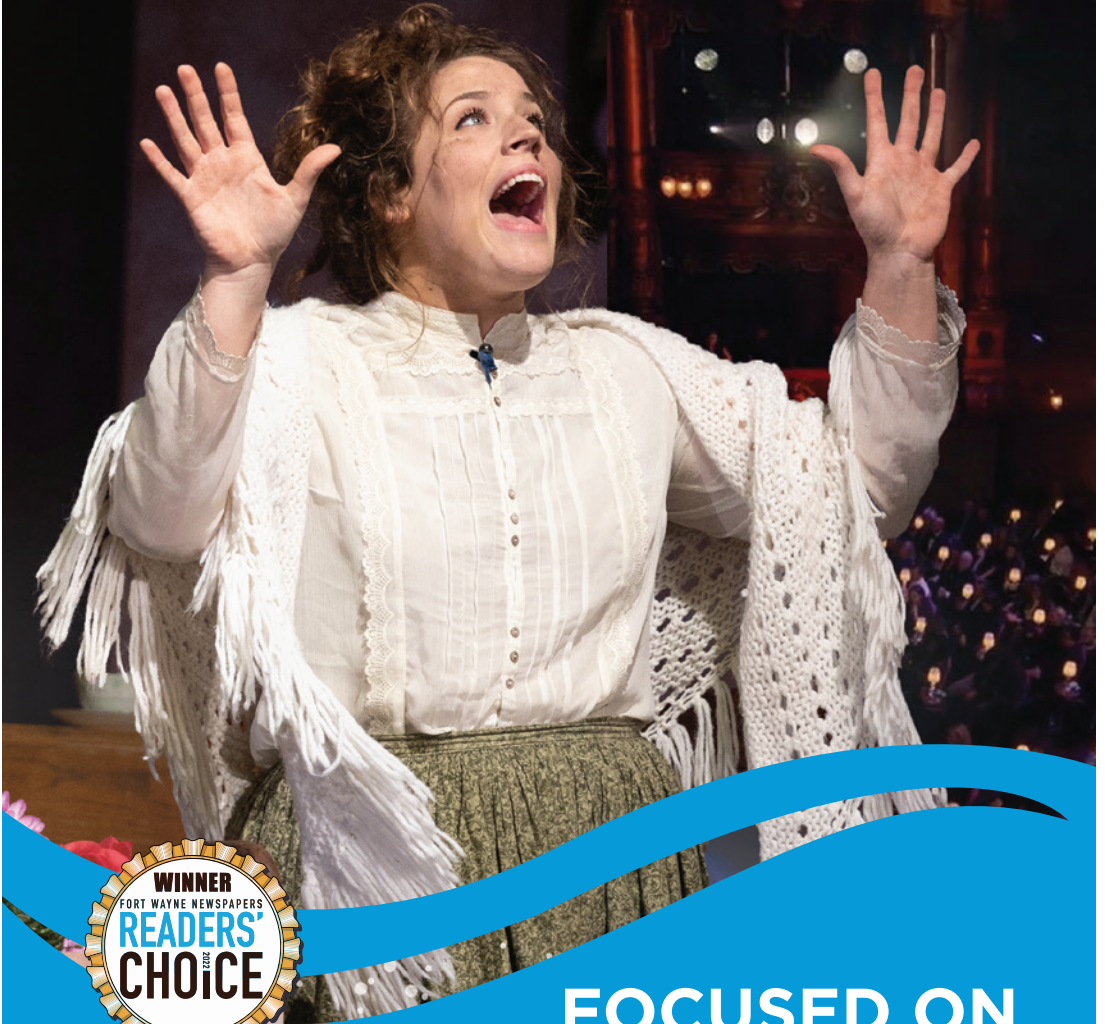


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*The Philharmonic makes every effort to provide complete and accurate information in each issue. Please inform the office of any discrepancies or errors. Programs and artists are subject to change.*

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

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## WELCOME FROM THE MUSIC DIRECTOR

Dear Friends, welcome back to the Fort Wayne Philharmonic!

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

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

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

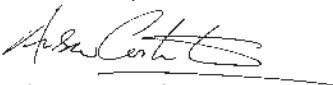
Whether you are a seasoned concertgoer or are new to the fabulous world of orchestral music there is something here for you, something moving, something inspiring, something...that your soul needs! Throughout the different concert series we offer, I've chosen soloists of the highest calibre and music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

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

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

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

Yours sincerely,



Andrew Constantine

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MATINEE SERIES



## MATINEE SERIES: CELLO VIRTUOSO TOMMY MESA

SATURDAY, JANUARY 20, 2024 | 2:00 PM  
AUER PERFORMANCE HALL AT PFW MUSIC CENTER

Andrew Constantine, conductor  
Tommy Mesa, cello

**MONTGOMERY** *Divided for Solo Cello and String Orchestra*  
Tommy Mesa, cello

**MENDELSSOHN** *Symphony No. 3 in A minor, Op. 56 (Scottish)*  
*Andante con moto - Allegro un poco agitato*  
*Vivace non troppo*  
*Adagio*  
*Allegro vivacissimo - Allegro maestoso assai*

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## CELLO VIRTUOSO TOMMY MESA

SATURDAY, JANUARY 20, 2024 | 7:30 PM  
 AUER PERFORMANCE HALL AT PFW MUSIC CENTER

Andrew Constantine, conductor  
 Tommy Mesa, cello  
 Fort Wayne Philharmonic Youth Orchestras, Troy Webdell, director

**WALTON** (Muir Mathieson) Selections from Suite from *Henry V*  
*Overture: The Globe Playhouse*  
*"Touch her soft lips and part"*  
*Agincourt Song*  
 Fort Wayne Philharmonic Youth Orchestras

**MONTGOMERY** *Divided* for Solo Cello and String Orchestra  
 Tommy Mesa, cello

**TCHAIKOVSKY** Variations on a Rococo Theme, Op. 33  
 Tommy Mesa, cello

– Intermission –

**MENDELSSOHN** Symphony No. 3 in A minor, Op. 56 (Scottish)  
*Andante con moto - Allegro un poco agitato*  
*Vivace non troppo*  
*Adagio*  
*Allegro vivacissimo - Allegro maestoso assai*

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## MONTGOMERY

### DIVIDED

Jessie Montgomery is an acclaimed composer, violinist, and educator. She is the recipient of the Leonard Bernstein Award from the ASCAP Foundation, the Sphinx Medal of Excellence, and her works are performed frequently around the world by leading musicians and ensembles.

Her music interweaves classical music with elements of vernacular music, improvisation, poetry, and social consciousness, making her an acute interpreter of 21st century American sound and experience. Her profoundly felt works have been described as “turbulent, wildly colorful and exploding with life” (*The Washington Post*). Below is her note for tonight’s composition, *Divided*.

“*Divided*, for Solo Cello and Orchestra is a response to the social and political unrest that has plagued our generation in the recent past. Specifically, the sense of helplessness that people seem to feel amidst a world that seems to be in constant crisis, whether it is over racial injustice, religious discrimination, greed and poverty, or climate change. In a world that is so fast paced, where all of these realities have been unveiled by the Internet with constant visual bombardment to the human psyche, how do we regain control and find beauty among the chaos? How can we stack good actions over the negative reactions that easily emerge out of conflict? In collaboration with cellist Tommy Mesa, I have composed a work that highlights the cello as an ideal instrument to communicate the dynamics of the human spirit as it struggles to make sense of these questions. The cello is thought to be the closest instrument to the human voice in its color and range. Together we explore unconventional uses of the cello that offer more range to the meaning of a voice emerging from pain and conflict into courage and beauty.”

## TCHAIKOVSKY

### VARIATIONS ON A ROCOCO THEME

Tchaikovsky’s lifelong admiration for Mozart is self-evident in this virtuosic set of variations

he wrote for the cellist Wilhelm Fitzenhagen between 1876 and 1877. The term Rococo refers to the elaborate and overly ornate style - primarily in architecture - of the second half of the eighteenth century and in that sense Tchaikovsky is here applying an aesthetic of Mozart’s time to a set of fanciful musical variations.

The story of this totally charming work should be quite straightforward: distinguished soloist and colleague at the Moscow Conservatoire persuades Tchaikovsky to write him a showpiece for cello and orchestra. However, Fitzenhagen obviously felt his role was greater than merely the ‘commissioner’ of the variations and he took it upon himself to rearrange the order of the variations and even went so far as to remove one of them altogether! Tchaikovsky’s publisher, Jurgensen, wrote to the composer; “Horrible Fitzenhagen insists on changing your cello piece. He wants to ‘cello’ it up and claims you gave him permission.” It seems on further scrutiny that the word ‘permission’ was misunderstood between composer and dedicatee and, perhaps as a result of Fitzenhagen’s tremendous success performing the work around Europe in his revised format, Tchaikovsky eventually gave in to the situation reportedly saying, “The Devil take it! Let it stand as it is!”

Over the years, musicologists have argued for the reinstatement of the original version citing such academic concerns as ‘harmonic progression’ and ‘melodic evolution.’ Indeed, a number of soloists have taken up this earlier version. However, the vast majority of cellists have stayed loyal to the ‘bowdlerized’ version, and personally I feel it’s hard to argue that the drama is much more compelling. Perhaps Tchaikovsky just didn’t know how to recognize an improvement?

## MENDELSSOHN

### SYMPHONY NO. 3, SCOTTISH

Felix Mendelssohn was born in February 1809 in the northern German city of Hamburg. The family was both distinguished, cultivated and wealthy. Father, Abraham, was a successful banker whilst grandfather, Moses, was a renowned philosopher.

Hardly surprising then that in this nurturing environment the precocious musical and artistic talents of both Felix and his sister, Fanny, should be able to flourish. Felix in particular would leave a celebrated legacy which includes such wonders as, *A Midsummer Night's Dream*, the *Violin Concerto*, *Hebrides Overture* and the *Italian Symphony* as well as tonight's glorious *Scottish Symphony*.


As beloved and admired a composer as Mendelssohn has traditionally been viewed there also appears, however, to have been a darker, more aloof and strained side to his personality that his family and immediate circle worked hard to prevent becoming public knowledge in the period after his death at the early age of 38. He was often prone to fits of temper and was very disparaging of composer contemporaries. Much of this perhaps can be attributed to the enormous stress he put himself under through overwork and excessive and constant travel. On November 4th, 1847, following a series of strokes and just months after the death of his beloved sister, Felix, died in Leipzig where he had become conductor of the famed Gewandhaus Orchestra in 1835.

The *Scottish Symphony* is numbered 3 of the 5 symphonies that Mendelssohn completed. However, we should not read too much into this as he actually began to sketch it in 1829 whilst touring Scotland but broke away from its composition for a number of years. Eventually he completed it in 1842, shortly before its first performance, thus making it his final symphonic work! And whilst he initially and enthusiastically wrote back to family of his new 'Scottish' symphony in 1829, there's no further evidence that this was how he wanted it to be named. Frankly though, right from the very opening, the symphony depicts vividly the dank surroundings of Holyrood Palace, the Edinburgh home of the doomed Mary, Queen of Scots. As we progress, the frequent use of Scottish folk dances, rhythms and scales, a much more uplifting source of Mendelssohn's inspiration and indeed happiness seems very clear. Unusually, the four movements are indicated to be played without a break between them and the coda to the last movement is a rousing, perhaps carousing, and uplifting ballad song.

—Andrew Constantine

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## TOMMY MESA, CELLIST



Cuban-American cellist Tommy Mesa is established as one of the most innovative and engaging performers of his generation. The recipient of the Sphinx Organization's 2023 Medal of Excellence, Mesa has appeared with major orchestras such as the Cleveland and Philadelphia Orchestras, Los Angeles Philharmonic, and Indianapolis and New Jersey Symphony Orchestras, among others. He has also performed as soloist at revered venues and festivals including the US Supreme Court, Academy of Arts and Letters, Metropolitan Museum of Art, California Center for the Arts, Meadowmount School of Music, Perlman Music Program, and major US universities from Columbia to the University of Oregon.

In the 2022-2023 season, Mesa gave the world premiere of Jessie Montgomery's cello concerto with the Sphinx Virtuosi, with concerts across the United States and Brazil including Miami's New World Center and Carnegie Hall. Deutsche Grammophon recently released Mesa's performance, marking his orchestral recording debut. Highlights of the 2023-2024 season include performances with the Calgary Philharmonic; Ann Arbor, Columbus, and Knoxville, Symphony Orchestras; and the world premiere of a work by Andrea Casarrubios at Brooklyn's Bargemusic.

This season celebrates several recording releases, including albums with pianist Michelle Cann and with bandoneonist/composer JP Jofre. He also has an album release scheduled with pianist Olga Kern in 2024 and with The Crossing Choir in 2025, following his feature on their GRAMMY-nominated album, "Bonhoeffer."

Mesa performs on a Nicolò Gagliano cello made in 1767 and a bow by Andre Richaume, both generously loaned to him by CANIMEX INC in Drummondville, Canada.



## EXOTIC DISCOVERIES

WEDNESDAY, JANUARY 24, 2024 | 7:30 PM | HISTORY CENTER

SUNDAY, JANUARY 28, 2024 | 2:00 PM | RHINEHART RECITAL HALL AT PFW MUSIC CENTER

### MANN

MuroLibes - A Suite of Japanese and Greek Folk Songs

*Akatonbo (Red Dragonfly)*

*Poios Moro Mou Poios (Who, my baby, who)*

*Toshima Jinku (Fisherman's Song)*

*Misirlou (Egyptian Girl)*

*Fuji-san (Mt. Fuji)*

*Pera Stous, Pera Kampous (Through the hills and fields - Song of the Nun)*

*Sakura (Cherry Blossoms)*

*Sirtaki (Zorba Dance)*

Alexandra Tsilibes, violin

Akira Murotani, trumpet

Adrian Mann, bass

### ETLER

Sonata for Bassoon and Piano

*Moderately slow*

*Fast*

*Slow*

*Fast*

Dennis Fick, bassoon

Alexander Klepach, piano

– Intermission –

### SMYTH

String Quintet in E major, Op. 1

*Allegro con brio*

*Andantino poco allegretto*

*Scherzo. Allegro vivace*

*Adagio con moto*

*Allegro molto*

Violetta Todorova, violin

David Ling, violin

Derek Reeves, viola

Andre Gaskins, cello

Brian Klickman, cello

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### EXOTIC DISCOVERIES – A CLOSER LOOK

Our second Freimann concert explores rarely-heard chamber music, concluding with the Op. 1 String Quintet by British composer and suffragette Dame Ethel Smyth. The first half features works from the 20th and 21st centuries, opening with a world premiere of MuroLibes, a suite of Japanese and Greek folk songs, followed by Alvin Etler's Sonata for Bassoon and Piano.

### MANN MUROLIBES

I composed the MuroLibes Suite while the Philharmonic was on furlough during the COVID pandemic. It is dedicated to husband and wife Akira Murotani and Alexandra Tsilibes—hence the work's title—and I will join them in presenting the premier performance. Akira and Alex have contributed wonderfully to the Philharmonic and the Fort Wayne community for over two decades, and this Suite is a tribute to their gifts as well as their combined heritage of traditional music. The ensemble of trumpet, violin and bass is typical for an ad hoc folk group.

Alternating nationalities, the Suite opens with "Akatonbo" (Japanese for "Red Dragonfly"), a nostalgic song sung in the Autumn. The initial Greek song is "Poios Moro Mou Poios" ("Who, my baby, who?"), a jaunty tune sung by a spurned lover. Next is "Toshima Jinku," a fisherman's prayer for a good catch with the melody played on the bass. "Misirlou," originally from Asia Minor, presents music about an Egyptian girl, filled with Near Eastern rhythm and tonality. "Fuji-san" pays homage to Japan's revered largest mountain. "Pera Stous, Pera Kampous" translates as "Through the hills and fields." A traditional song from Rhodes, it sings of a young woman leaving romance to join a nunnery. The Suite concludes with probably the most recognizable folk songs of these two traditions: "Sakura" (Song of the Cherry Blossoms), and "Sirtaki," based on a dance from Crete and made famous by Anthony Quinn's portrayal in "Zorba the Greek."

### ETLER SONATA FOR BASSOON AND PIANO

Next we hear the Sonata for Bassoon and Piano by Alvin Etler (1913 – 1973). A student of Paul Hindemith and influenced by Bartok, Copland and progressive jazz, Etler began his career as an oboist with the Indianapolis Symphony. Later on he concentrated on composing and over the course of several decades taught composition at Cornell, the University of Illinois, Yale and Smith College. He has composed dozens of orchestral and choral works but is best known for his many chamber music offerings which tend to favor the woodwinds as could be expected from his years of performing.

The Bassoon Sonata was written in 1951 and provides an in-depth exploration of this versatile instrument. While the bassoon is most often heard playing a supportive bass line, there are many familiar solo passages in the orchestral and ensemble literature. But in the context of this leading role paired only with the piano, the wide tonal range and variety of techniques possible on the instrument are fully in evidence. In true duet fashion, the pianist is called upon for many virtuoso moments as well.

The Sonata begins with an atmospheric movement marked "Moderately Slow," fully demonstrating the three-octave-plus range of the bassoon and highlighting its expressive capability. In contrast, the second movement is marked "Fast," an intricate interplay between the two instruments. Next follows a quiet, reflective and at times mournful movement marked simply "Slow." Etler brings the piece to a close with the scurrying, adventurous "Fast."

### SMYTH STRING QUINTET IN E MAJOR, OP. 1

This "Exotic Discoveries" concert ends with another premiere, the Op. 1 String Quintet in E major, written in 1883 by Dame Ethel Smyth. Smyth (1858 – 1944) was the first British composer to be honored with damehood and was active for many decades both

as a composer and leading figure in the women's suffrage movement. Her early studies were at the Leipzig Conservatory with Carl Reinecke. While in Leipzig she met Dvořák, Grieg and Tchaikovsky. She later continued her studies privately with Heinrich von Herzogenberg, who introduced her to Clara Schumann and Brahms. Reflecting this influence, her music is an ideal choice for our theme of "Brahms and the Romantic Spirit." She produced many compositions, including several dozen songs, works for piano and organ, chamber music, choral and orchestral pieces and half a dozen operas.

Smyth's String Quintet Op.1 is in the bright key of E major, adding a second cello to the string quartet, which provides the supporting voice and allows the first cello a more melodic role.

The Quintet opens with a sunny "Allegro con brio," presenting the main theme in various guises

until boldly stated by all five players. After a few surprising harmonic shifts, transitional material appears beginning with dotted rhythms. This leads into a secondary theme, similar in character to the first. The two melodies are alternately developed throughout the remainder of the movement, exploring sometimes distant tonalities and sprinkled with playful pizzicato passages. The second movement, "Andantino poco allegretto," opens with the viola and first cello singing the E minor melody over repeated plucked chords. This texture is broadened to include all voices and leads directly into the "Scherzo: Allegro vivace," with the viola and first cello again leading the charge. After a solemn, heartfelt "Adagio con moto" the jaunty "Allegro molto" reintroduces all five players in turn and brings the work to a joyful conclusion.

—Adrian Mann

## EXOTIC DISCOVERIES – AT A GLANCE

### ADRIAN MANN – MUROLIBES (2021)

- Suite of Japanese and Greek Folk Songs
- Written for Akira Murotani and Alexandra Tsilibes
- Premiered on this concert by Akira, Alex and Adrian

### ALVIN ETLER – SONATA FOR BASSOON AND PIANO

- Written in 1951
- Etlar was a student of Paul Hindemith and taught at Cornell, Yale and U. of Ill.
- Explores the wide range and expressive qualities of the Bassoon

### ETHEL SMYTH – STRING QUINTET IN E MAJOR, OP. 1

- First woman composer to be granted damehood
- Wrote many songs, piano, chamber, orchestral and operatic works
- Was friends with Clara Schumann, Brahms and Arthur Sullivan



# BROTHERHOOD MUTUAL®

## CEO STATEMENT



*"We're fortunate to have the Fort Wayne Philharmonic at the center of Fort Wayne's arts community. It strengthens our community character and helps make Fort Wayne a great place to live. Brotherhood Mutual is proud to sponsor the Fort Wayne Philharmonic."*

**MARK ROBISON**, Chairman & President



## 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.





## YEAR OF THE DRAGON: A LUNAR NEW YEAR CELEBRATION

SATURDAY, JANUARY 27, 2024 | 11:00 AM  
ARTS UNITED CENTER

Troy Webdell, conductor  
Fort Wayne Children's Choir, Jonathan Busarow, director  
Qian Williams, host (Mandarin)  
Suzi Hanzel, host (English)  
Zhongbei Daisy Wu, guzheng



- LI HUANZHI** Spring Festival Overture (6 minutes)
- WANG YUNZHI** Interlude from the opera *Concentric Knot* (4 minutes)
- NIE ER** Selling Newspapers Song (3 minutes)  
Fort Wayne Children's Choir
- LI WENPING** Singing the Night Among Fishing Boats (7 minutes)  
Zhongbei Daisy Wu, guzheng
- LIU TIANHUA** A Pleasant Night (3 minutes)
- ABBOTT** Li Cunxin's *The Peasant Prince* (11 minutes)  
VII. USA  
VIII. Dance of My Life
- ZHOU DAFENG** Tea Picking Dance (3 minutes)
- TRADITIONAL (arr. Boo)** Same Song (3 minutes)  
Fort Wayne Children's Choir
- LI WENPING** Chinese Yangko (4 minutes)



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## ZHONGBEI (DAISY) WU, MUSICIAN, EDUCATOR, AND CULTURAL PROGRAM ADMINISTRATOR



Zhongbei (Daisy) Wu is a musician, educator, and cultural program administrator. She is the Clinical Professor of Music and Language and the Director of the Chinese Language and Cultural Programming of Alfred University. Wu is an award-winning Guzheng (a traditional Chinese instrument) artist with an impressive soloist career. She has performed in various countries and remarkable venues including Carnegie Hall, Lincoln Center, China National Television, the United Nations Headquarters, the National Press Club in Washington D.C, and more. She is also a groundbreaking creator with her own contemporary compositions. She has been teaching Chinese music and guzheng courses in Alfred University since 2010. She founded the Alfred University Guzheng Ensemble in 2011 and has served as the Artistic Director since then. She won the "Alfred University Sprit of Service" award in 2021. Wu received her BA in Hunan Normal University, and her MA at the prestigious Graduate School of Chinese National Academy

of Arts in Beijing. Her research interest is Musicology, Music Education and Ethnomusicology. Prior to coming to the US, she was an associate professor of music and the director of the traditional Chinese orchestra in Hunan University of Technology and Business, China, and had received two 'National Awards of Excellence in Music Education' consecutively in 2004 and 2005.

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



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

**SCAN FOR THE FORT WAYNE  
CHILDREN'S CHOIR ROSTER:**



## QIAN WILLIAMS, HOST (MANDARIN)



Qian Williams has lived in Fort Wayne for 9 years. Born and raised in China, she has spent more than half of her life in the United States.

As a previous president of FWCFFA and a current board member of the organization, she firmly believes in connecting the Chinese community with the local community. She has been involved in various projects with the city of Fort Wayne to promote culture exchange and community awareness.

She is a trained Chinese audiobook narrator and a professional oral English and Mandarin interpreter.

## SUZI HANZEL, HOST (ENGLISH)



Susan (Suzi) Hanzel is a current Fort Wayne Philharmonic volunteer who has served on the Fort Wayne Philharmonic Board of Directors and was previously president of the Fort Wayne Philharmonic Friends. She has arranged educational activities for Schools and adult groups, with visiting musicians such as Midori, Yo-Yo Ma and Canadian Brass. In addition to volunteering with the Fort Wayne Philharmonic, Suzi is the Board Secretary and Chairperson of the Takaoka Committee for Fort Wayne Sister Cities, and an Ethnic Food Instructor at Salomon Farms.

When she's not volunteering her time within the community, Suzi enjoys traveling, learning about different cultures, cooking ethnic foods, spending time with her grandchildren, listening to classical music, waterskiing, swimming, walks in nature and gardening.



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## THE ROMANCE OF BRAHMS: PART 1

FRIDAY, FEBRUARY 2, 2024 | 7:30 PM  
AUER PERFORMANCE HALL AT PFW MUSIC CENTER

Andrew Constantine, conductor

**BRAHMS**            Symphony No. 1 in C minor, Op. 68  
*Un poco sostenuto; Allegro*  
*Andante sostenuto*  
*Un poco allegretto e grazioso*  
*Adagio; Più andante; Allegro non troppo, ma con brio*

– Intermission –

**BRAHMS**            Symphony No. 2 in D major, Op. 73  
*Allegro non troppo*  
*Adagio non troppo*  
*Allegretto grazioso (Quasi andantino)*  
*Allegro con spirito*

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# THE ROMANCE OF BRAHMS: PART 1

## THE ROMANCE OF BRAHMS: PART 1 – A CLOSER LOOK

Growing up and learning to love classical music, symphonic music in particular, I allowed myself to develop the unquestioning belief that 'symphonies' from Mozart, through Beethoven, Schubert, Tchaikovsky, Mahler and Sibelius et al, were all the product of great musical imaginations poured into largely similar molds. And also, that orchestral instruments had always been the same and, that ensembles were of similar dimensions. I'm sure I'm not the only one who was under the same misapprehension. After all, this whole classical music genre covers a substantial time period and there is such a vast array of language, literature and aesthetic to absorb. No wonder I was confused!

Fast forward from that era to the middle of the Twentieth Century and the business of presenting classical music to a dedicated, ticket-buying public had followed a path that caused the complete homogenization of orchestral concerts. Music from the 17th century was presented alongside new music and everything in between, all played with the same performing criteria and very little accommodation of historical context! Symphony orchestras around the world aspired to be stunningly virtuosic machines and their appetite for commercial appeal through more and more recordings knew no bounds. 'Maestros' of every generation claimed to be upholding only the composers' intentions - all with vastly different results!

Of course, what I've just written is a huge simplification and there were many other factors across these hundreds of years which brought about this situation. But, gradually, questions started to be asked; Is this what the composer wanted? Can we really go back, study the practices and styles of the past, and claim we are presenting and performing in a truly authentic manner?

This leads us to where we are tonight.

Hopefully you will have noticed a theme running throughout this Fort Wayne Philharmonic season

that is looking for connections in the world of the great composer, Johannes Brahms. **The Romance of Brahms** aims to explore what inspired Brahms, who Brahms inspired himself and, indeed, who were the other characters who contributed to this incredible era of music creation and consumption. Some of the composers, like Clara Schumann and Ethel Smyth, are only gaining public recognition today whilst others, such as Tchaikovsky and Grieg, are so absorbed into our musical appreciation that we only need to mention them by their last names.

As we look to perform Brahms' symphonies I'm very aware of the dangers of trying to put ourselves into other people's shoes. We only have the capacity to go so far in reflecting Brahms' 'sound world', but some of the more vexed questions are easy to address and explore. And this really is only exploration, not pontification!

What we do know for fact though, is that Brahms preferred and even chose to have smaller string sections for his symphonic music than the ones we use today. And that, like all composers of the Classical and Romantic eras, he expected his first and second violins to be divided to the left and the right of the stage. This of course creates challenges to any orchestra used to performing with a larger body of strings and with all the violins seated next to each other. But it also gives us the opportunity to experience the musical writing differently. We can appreciate what appears to be Brahms' intention of the woodwinds being equal partners as a section, and of the brass bringing their own coloristic values to the ensemble, rather than just being there to 'supercharge' the dynamic! Beyond this, ideas concerning tempo, phrasing and string vibrato are all part of the myriad of subtle nuancing that I hope we are able to venture in to without, of course, ever diminishing either our or your enjoyment of this glorious music.

By 1876 when he first presented his Symphony No. 1 to the world, Brahms was already 43 years old. However, it would appear that the idea of the symphony had occupied his mind for many years, and he had even begun sketches for it back in 1855. The mantle of Beethoven's legacy

had been placed very firmly upon Brahms' shoulders and it seems to have weighed heavily! That, and the composer's usual fastidiousness, seem to have been the cause of such a long gestation period.

The first performance took place in Karlsruhe on November 4th, 1876, with Brahms' friend Felix Dessoff conducting - "It was always a secret, fond wish of mine to hear the thing for the first time in the small town which has a good friend, good conductor, and good orchestra".

There are four movements, the first of which begins with a lengthy introduction - interestingly this was composed after the rest of the movement and is an elaborate variation of the first theme. The second movement is an intensely lyrical Andante in the key of E major whilst the third movement, in A-flat major, is a calm stroll around the countryside led by the clarinet before a slightly more turbulent central trio section. The return to C (major) for the finale reveals a compositional device which spans the whole work; we begin in C minor then in each movement rise the interval of a major third to return to 'C' (C minor, E major, A-flat major and back to C). Perhaps Brahms takes the concept

of 'rising' even further when, emerging from the murky, dank clouds of the mountain landscape which inspired him, the famous Alp-horn theme is heard, leading us into the finale. Eight years earlier, Brahms had written this theme on the back of a postcard to his muse and confidant Clara Schumann, "Thus blew the shepherd's horn today!"

With the burden of his first symphony lifted, the Symphony No. 2 followed remarkably soon afterwards in 1877. Again, the inspiration was the relaxed surroundings of a summer vacation - this time the Austrian town of Pörtlach am Wörthersee. Where the Symphony No. 1 had been serious and even dark at times, the Symphony No. 2 was all sunlight and boisterousness. Brahms' mischievous nature at this time even went so far as to misdirect his publisher, Simrock by telling him: "it is so melancholy that you will not be able to bear it. I have never written anything so sad, and the score must come out in mourning." There are, as in the first symphony, four movements, and the orchestra is the same save for the absence of a contrabassoon and, the addition of a tuba.

—Andrew Constantine

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*with Kayla Blakeslee*

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## BYRON STRIPLING'S MARDI GRAS

SATURDAY, FEBRUARY 3, 2024 | 7:30 PM  
AUER PERFORMANCE HALL AT PFW MUSIC CENTER

Andrew Constantine, conductor  
Byron Stripling, trumpet, vocals  
Bobby Floyd, piano, Hammond B3 Organ  
Rich Thompson, drums  
Kevin Piekarski, bass

TURNER (arr. Tyzik)	After You've Gone
BERLIN (arr. Tyzik)	Alexander's Ragtime Band
PRIMROSE	St. James Infirmary
TRADITIONAL (arr. Cook)	Sometimes I Feel Like a Motherless Child
JOPLIN	Maple Leaf Rag
TRADITIONAL (arr. Tyzik)	Down By the Riverside
DIXON	Hoochie Coochie Man
CANNON (arr. Tyzik)	Bill Bailey
	– Intermission –
STRIPLING (arr. Mackrel)	Sweet Georgia Brown
SPENCER (arr. Tyzik)	Basin Street Blues
HANDY (arr. Tyzik)	Saint Louis Blues
FOSTER	I Got My Mojo Working
TRADITIONAL (arr. Albam)	Battle Hymn of the Republic
TRADITIONAL	Twelve Gates to the City
TRADITIONAL (arr. Robinson)	Amen / This Little Light



## BYRON STRIPLING, CONDUCTOR/TRUMPETER/VOCALIST



With a contagious smile and captivating charm, conductor, trumpet virtuoso, singer, and actor Byron Stripling, has ignited audiences across the globe. In 2020, Stripling was named Principal Pops conductor of the Pittsburgh Symphony Orchestra and his baton has led countless orchestras throughout the United States and Canada. As a soloist with the Boston Pops Orchestra, Stripling has performed frequently under the baton of Keith Lockhart, as well as being the featured soloist on the PBS television special, "Evening at Pops," with conductors John Williams and Mr. Lockhart. Currently, Stripling serves as artistic director and conductor of the highly acclaimed Columbus Jazz Orchestra.

Since his Carnegie Hall debut with Skitch Henderson and the New York Pops, Stripling has become a pops orchestra favorite throughout the country, soloing with over 100 orchestras around the world.

An accomplished actor and singer, Stripling was chosen, following a worldwide search, to star in the lead role of the Broadway bound musical, "Satchmo." Many will remember his featured cameo performance in the television movie, "The Young Indiana Jones Chronicles," and his critically acclaimed virtuoso trumpet and riotous comedic performance in the 42nd Street production of "From Second Avenue to Broadway."

Stripling earned his stripes as lead trumpeter and soloist with the Count Basie Orchestra under the direction of Thad Jones and Frank Foster. He has also played and recorded extensively with the bands of Dizzy Gillespie, Woody Herman, Dave Brubeck, Lionel Hampton, Clark Terry, Louis Bellson, and Buck Clayton in addition to The Lincoln Center Jazz Orchestra, The Carnegie Hall Jazz Band, and The GRP All Star Big Band.

Stripling is devoted to giving back and supports several philanthropic organizations including The United Way and Homelessness advocate and The Community Shelter Board. He also enjoys sharing the power of music through Seminars and Master Classes at colleges, universities, conservatories, and high schools. His informative talks, combined with his incomparable wit and charm, make him a favorite guest speaker to groups of all ages.

Stripling was educated at the Eastman School of Music in Rochester, New York and the Interlochen Arts Academy in Interlochen, Michigan. One of his greatest joys is to return, periodically, to Eastman and Interlochen as a special guest lecturer.

A resident of Ohio, Stripling lives in the country with his wife, Alexis, a former dancer, writer and poet and their beautiful daughters.

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## ELECTRIC WORKS

## THE SOUND OF INNOVATION

SATURDAY, FEBRUARY 10, 2024 | 7:30 PM  
 GE CLUB AT ELECTRIC WORKS

Troy Webdell, conductor  
 Daniel Ross, host and narrator

<b>HOLST</b>	Brook Green Suite <i>Prelude</i> <i>Air</i> <i>Dance</i>
<b>BIZET (arr. by Fritz Hoffman)</b>	Selections from <i>Carmen</i> <i>Nocturne</i> <i>Danse Bohème</i>
<b>SHOSTAKOVICH</b>	Romance from <i>The Gadfly Suite, Op. 97a</i>  – Intermission –
<b>PURCELL</b>	Selections from <i>Abdelazer, Z. 570</i> <i>Overture</i> <i>Rondeau</i> <i>Air</i>
<b>SCHUBERT</b>	Symphony in B minor, D. 759 ( <i>Unfinished</i> ) <i>Allegro moderato</i>
<b>RESPIGHI</b>	<i>Ancient Airs and Dances, Suite No. 1</i> <i>Balletto detto Il Conte Orlando</i> <i>Passo mezzo e Mascherada</i>

Romance from *The Gadfly Suite, Op. 97a* by Dmitri Shostakovich presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.

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## DANIEL ROSS, HOST AND NARRATOR



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

## CONDUCTORS' WORKSHOP CONCERT

WEDNESDAY, MARCH 13, 2024 | 7:30 PM

AUER PERFORMANCE HALL AT PFW MUSIC CENTER

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





MASTERWORKS SERIES

## MOZART REQUIEM

SATURDAY, FEBRUARY 17, 2024 | 7:30 PM  
AUER PERFORMANCE HALL AT PFW MUSIC CENTER

Andrew Constantine, conductor  
Michelle Cann, piano  
Fort Wayne Philharmonic Chorus, Benjamin Rivera, director  
Ball State University Choir, Kerry Glann, director  
Marlen Nahhas, soprano  
Ashley Dixon, mezzo soprano  
Bille Bruley, tenor  
Brent Smith, bass

**CHOPIN** Concerto No. 1 in E minor for Piano & Orchestra, Op. 11  
*Allegro maestoso*  
*Romanze*  
*Rondo*  
Michelle Cann, piano

– Intermission –

**MOZART** Requiem, K. 626  
*Introitus - Requiem*  
*Kyrie*  
*Sequenz*  
*Dies irae*  
*Tuba mirum*  
*Rex tremendae*  
*Recordare*  
*Confutatis*  
*Lacrimosa*  
*Offertorium*  
*Domine Jesu*  
*Hostias*  
*Sanctus*  
*Benedictus*  
*Agnus Dei*  
*Communio*

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# MOZART REQUIEM

## CHOPIN

### PIANO CONCERTO NO.1 IN E MINOR

Born close to Warsaw in 1810 to French and Polish parents, Fryderyk Franciszek Chopin was soon recognized as a child prodigy. He gave his first public concert at the age of 7 and produced his earliest compositions at the same age. Both parents were amateur musicians and ensured that their son was directed towards a well-rounded but musically biased education. His father's role as a teacher of French at the Warsaw Lyceum also meant that young Frédéric François, as he was to become, spent much of his time not only sharing his education and playtimes with nobles and aristocrats, but also regularly performing for the ruler of Russian Poland, the Grand Duke Konstantin Pavlovich.

Romantic folklore has left us with the image of Frédéric Chopin as a pained, suffering and fragile individual who died far too early but, left us a legacy of piano music that had a transformative effect on so many through its overtly passionate and emotional language. The composer's focus on shorter musical forms such as nocturnes, mazurkas and preludes that allowed a freer and seemingly more improvisatory style, enhanced this view. One of the very first 'celebrity musicians,' Chopin enjoyed a status enhanced by his predilection for playing to private 'salon' gatherings rather than public concerts.

Whilst this image is largely true in the years of his developed career, the period which saw the composition of Chopin's two piano concertos was one in which he enjoyed good health, vitality and the eager anticipation of an international career - he was still only twenty years old after all!

An audience of around 700 heard Chopin himself perform the premiere in Warsaw's Grand Theatre on October 12th, 1830 and received his performance with "thunderous applause." Just a few weeks later in Paris the scene was repeated at the Salle Pleyel with a critic of the time concluding; "There is spirit in these melodies, there is fantasy in these passages, and everywhere there is originality."

The first movement has three main themes, all introduced first by the orchestra before being taken up by the soloist. The second movement is entitled Romance and was described by Chopin to a friend thus; "It is not meant to create a powerful effect; it is rather a Romance, calm and melancholy, giving the impression of someone looking gently towards a spot that calls to mind a thousand happy memories. It is a kind of reverie in the moonlight on a beautiful spring evening." The finale is a rondo which adopts the syncopated rhythms of the Krakowiak - a popular folk dance from the Krakow region.

As Chopin's career and fame grew, he enjoyed all the trappings and status of an international celebrity, playing for royalty throughout Europe and enjoying liaisons and friendships with some of the most distinguished people of the time. Gradually, however, his weak constitution began to catch up with him. Performances occurred less frequently and his compositional output all but dried up - he seems to have been all too aware that his life was coming to a close.

## MOZART REQUIEM

The state of confusion surrounding Mozart's Requiem has vexed the minds of musicologists and scholars for way over 230 years. That his friend and student Franz Xaver Süssmayr was responsible for much of its construction is not in question. Exactly how far he was 'acting under instruction' of Mozart, expanding from scraps of paper left behind after his death, repurposing earlier compositions of the great man, or just adding his own original music, will probably remain unknown forever. Perhaps we should then ask the question, probably under our breaths, does it really matter?

Over the years there have been many attempts to complete the Requiem using the benefits of greater scholarly intervention and, supposed, insight. However, it is nearly always the version by Süssmayr that is performed and remains much loved by audiences to this day. Another



element of confusion, that even rises to the level of mystery, involves the original commissioning of the Requiem and the subterfuge that followed. A single ten-week period is key to any understanding of this.

On December 5th, 1791, Mozart died. He had received a mysterious commission to write a Requiem Mass from a Count Walsegg for a memorial to take place on February 14th, 1792 - the commemoration of the death of his 20-year-old wife Anna exactly one year earlier. Despite Mozart's incredible facility and ability to compose quickly, he felt his workload and travels would probably prevent him meeting the deadline. However, this concern was nothing compared with that of his wife Constanza. When Mozart died, he left her saddled with debts and two small children to raise. Two things were crucial to her; the first was to ensure receiving the final payment for commission of the work from Walsegg, and convince him that it was indeed Mozart who had completed it. In secret, she approached a number of other composers to finish the composition before coming to an agreement with Süßmayr. The second was to

then be able to claim the work as part of her inheritance (Walsegg wanted to pass it off as his own work!). This achieved, she would be able to benefit financially from all future performances.

So who could blame her, in an age when life was so cheap and insecure, for creating an aura of mysticism around Mozart's final musical utterances? To this day, the Requiem enjoys an appreciation that goes beyond even its own profound and magical qualities.

When Mozart died in 1791 he was buried in a mass paupers' grave with only his closest family and friends in attendance. When Chopin passed away in Paris in 1849 his funeral had to be delayed for two weeks to enable mourners from all over Europe to travel and pay their last respects. It took place on October 30th in the Church of the Madeleine - some 3000 people without tickets had to be turned away.

The music performed at the funeral was the Requiem by - Mozart.

—Andrew Constantine

## BILLE BRULEY, TENOR



Praised by the Huffington Post for his “ringing high notes,” Texas-born tenor Bille Bruley has garnered attention for his strength and versatility in operatic repertoire from baroque to contemporary.

Bille's 23/24 season begins with his house debut at San Francisco Opera for Mason Bates and Mark Campbell's *The (R)evolution of Steve Jobs* (Steve Wozniak). Later this season, he will join the roster of the Lyric Opera of Chicago for *Jenufa*.

Last season he made a role debut in *Ariadne auf Naxos* (Bacchus) at Arizona Opera. Other highlights included his returns to Austin Opera for *Sweeney Todd* (Beadle) and The Santa Fe Opera for *Der fliegende Holländer* (Steuermann).

## MICHELLE CANN, PIANIST



Lauded as “exquisite” by The Philadelphia Inquirer and “a pianist of sterling artistry” by Gramophone, Michelle Cann has become one of the most sought-after pianists of her generation. She made her debut in 2021 with The Philadelphia Orchestra and has since performed with The Cleveland Orchestra, the National Symphony Orchestra, the Los Angeles Philharmonic, and the symphony orchestras of Atlanta, Baltimore, and Cincinnati.

Cann’s recording of Price’s Piano Concerto in One Movement with the New York Youth Symphony won a Grammy Award in 2023. Her acclaimed debut solo album *Revival*, featuring music by Price and Margaret Bonds, was released in May 2023. Cann was the recipient of the 2022 Sphinx Medal of Excellence. She studied at the Cleveland Institute of Music and the Curtis Institute of Music. Cann is on the piano faculty at Curtis as the inaugural Eleanor Sokoloff Chair in Piano Studies, and the Manhattan School of Music.



Listen now to Michelle Cann’s solo album *Revival*, Music of Price and Bonds, by scanning the QR code below using the camera on your mobile phone. More information at [Curtis.edu/revival](https://Curtis.edu/revival).

Follow Michelle Cann on Instagram: @michelleacann

## MARLEN NAHHAS, SOPRANO



This season, Mexican-Lebanese-American soprano Marlen Nahhas makes debuts with Chattanooga Symphony & Opera in *La bohème* (Musetta), Opera San José in Daniel Catán’s *Florencia en el Amazonas* (Florencia), and Eureka Chamber Music for *A Taste of México*.

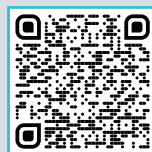
Last season she made debuts with the American Symphony Orchestra in *Daphne* (Erste Magd) and El Paso Opera in *La traviata* (Violetta). Other recent appearances include debuts at Opera Ithaca for *Hansel and Gretel* (Gretel) and Virginia Opera in *La bohème* (Musetta), Detroit Opera for *Frida* (Cristina Kahlo) and *La bohème* (Mimi), Cincinnati Opera for *Pirates of Penzance* (Edith), and Seiji Ozawa Matsumoto Festival for *Le nozze di Figaro* (Contessa cover).

**KERRY GLANN, DIRECTOR OF BALL STATE UNIVERSITY CONCERT CHOIR**

The Ball State University Concert Choir is one of six choral ensembles in the School of Music on the Muncie, Indiana, campus. Selected by audition, its members consist largely of undergraduate music majors, as well as students from a variety of other academic disciplines. Concert Choir singers also form the core of Ball State's treble-voice Vox Anima and tenor-bass Cardinal Chorus. In recent years, Concert Choir has performed at Indiana Music Education Association conferences and with orchestras in Muncie and Ft. Wayne.

Kerry Glann serves as associate director of choral activities at Ball State University, where he conducts the Concert Choir and Vox Anima treble chorus, prepares opera choruses, and teaches conducting and graduate choral literature. He previously taught at Kent State University and in the public schools of Ohio. He holds degrees in music education and conducting from Bowling Green State University, Kent State University, and the University of North Texas. Dr. Glann is also artistic director of Masterworks Chorale and director of music at First Presbyterian Church, both in Muncie. He served two seasons as conductor of the Evansville Philharmonic Chorus and is a past president of the Indiana Choral Directors Association. Choirs under his direction have appeared at conferences of the Indiana Music Education Association, Ohio Music Education Association, and American Choral Directors Association. Internationally, he has conducted in Argentina, Austria, the Czech Republic, and South Africa. An experienced theatre conductor, Glann spent seventeen seasons as musical director of The Huron Playhouse, a professional summer theatre in Huron, Ohio, where he led performances of over thirty productions. He is now on the directing staff of the Bigfork Summer Playhouse in Bigfork, Montana. While running the opera program at Kent State University, he conducted both professional and university opera productions.

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## ASHLEY DIXON, MEZZO-SOPRANO



Mezzo-soprano Ashley Dixon is a Grand Finals Winner of The Metropolitan Opera National Council Auditions and a former Adler Fellow with San Francisco Opera.

This season, Ashley makes debuts with Palm Beach Opera and the Boston Youth Symphony in *Norma* (Adalgisa), returns to San Francisco Opera for *Die Zauberflöte* (Zweite Dame), and joins the roster of Houston Grand Opera for the world premiere production of Jake Heggie and Gene Scheer's *Intelligence*. On the concert stage she will debut with the Chicago Symphony Orchestra for *Elijah* conducted by James Conlon, The Coastal Symphony of Georgia for Elgar's *Sea Pictures*, and Fort Wayne Philharmonic for Mozart's *Requiem*.

## BRENT MICHAEL SMITH, BASS



Acclaimed by Opera News as a "standout...with a breathtakingly lush voice," American bass, Brent Michael Smith joined the Ensemble at Opernhaus Zürich in 2021, and has since made multiple role debuts, with more coming.

Brent begins his 23/24 season by singing his fully-staged debut of Masetto in *Don Giovanni* at Opernhaus Zürich followed by Il Commendatore at San Diego Opera. He debuts with the Lubbock Symphony Orchestra as Raphael/Adam in *The Creation* by Haydn as well as debuts with the Phoenix Symphony in *The Messiah*. A major highlight this season is his professional debut as Fafner in *Das Rheingold* at Opernhaus Zürich, with Gianandrea Noseda conducting. Closing 2023-2024, Brent sings Il Comte Vaudemont in a new production of *I vespri siciliani*, in addition to Pietro Fléville in a semi-staged version of Andrea Chénier.



## BEETHOVEN'S LAST STRING QUARTET

WEDNESDAY, FEBRUARY 28, 2024 | 7:30 PM | HISTORY CENTER

SUNDAY, MARCH 3, 2024 | 2:00 PM | RHINEHART RECITAL RECITAL HALL AT PFW MUSIC CENTER

**PREVIN** Four Outings for Brass  
*Moderato, with energy*  
*Blues tempo*  
*Slowly*  
*Vivace*

Andrew Lott, trumpet  
 Dan Price, trumpet  
 Kevin Dombrowski, trombone  
 Ben Wulfman, horn  
 Matthew Lyon, tuba

**SCHUMANN** Piano Trio in G minor, Op. 17  
*Allegro moderato*  
*Scherzo: Tempo di Menuetto*  
*Andante - Più animato*  
*Allegretto*

Alexander Klepach, piano  
 Johanna Bourkova-Morunov, violin  
 Deborah Nitka Hicks, cello

– Intermission –

**BEETHOVEN** String Quartet in F major, Op. 135  
*Allegretto*  
*Vivace*  
*Lento assai, cantante e tranquillo*  
*Grave, ma non troppo tratto - Allegro*  
 Violetta Todorova, violin  
 David Ling, violin  
 Derek Reeves, viola  
 Andre Gaskins, cello

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# BEETHOVEN'S LAST STRING QUARTET

## BEETHOVEN'S LAST STRING QUARTET – A CLOSER LOOK

Our third concert will highlight probably the most well-known woman composer of the 19th century, Clara Schumann. Her Piano Trio in G minor, Op. 17 is one of her major works and will be paired with Beethoven's String Quartet in F major, Op. 135. The two pieces were written only 20 years apart, Schumann's Trio a product of her youth while Beethoven's Quartet was among his final works. The 20th century opening piece will provide a dramatic contrast.

## PREVIN FOUR OUTINGS FOR BRASS

The concerts will begin with Four Outings for Brass by the late American composer André Previn. Born in Berlin in 1929, Previn was a vital part of the American music scene for over seven decades until his death in 2019. Much like Leonard Bernstein, Previn was a "triple threat," equally influential as a pianist, conductor and composer. At home in both the classical and jazz idioms, he accompanied numerous jazz singers from Ella Fitzgerald to Doris Day, also producing many arrangements of songs from the "Great American Songbook." His contributions to the film and recording industries were prolific, earning him four Oscars and three Emmys. Previn's classical compositions are no less impressive and include 14 concerti, various orchestral works, two operas, dozens of songs and much chamber music. He held the music directorship of the principal orchestras of Houston, Pittsburgh, Los Angeles, London, and most recently, the Oslo Philharmonic and Tokyo's NHK Symphony Orchestra.

Four Outings for Brass is an imaginative piece that highlights the range and variety of techniques possible on modern brass instruments. The opening movement, "Moderato, with Energy," is in a jaunty, dissonant jazz style and features many solo passages for the tuba. Next follows a "Blues" movement, then a lyrical, muted movement, "Slowly," in which the trombone is given a leading role. The concluding "Vivace" is an outgoing

march, high-spirited and filled with tongue-in-cheek gestures.

## SCHUMANN PIANO TRIO IN G MINOR, OP. 17

Clara Schumann was born in 1819 and lived until 1896. She grew up in Leipzig where both her father Friedrich Wieck and her mother Mariane were pianists and piano teachers. Clara was a child prodigy, trained by her father. She began touring at age 11 and was successful in Paris and Vienna, among other cities. Ultimately regarded as one of the most distinguished pianists of the Romantic era, she helped transform piano recitals from displays of sheer virtuosity into more serious music offerings. She also composed many works for piano, songs and choral pieces, and some chamber music.

Clara wrote that "composing gives me great pleasure... there is nothing that surpasses the joy of creation, if only because through it one wins hours of self-forgetfulness, when one lives in a world of sound." In 1837 she married Robert Schumann and together they had eight children. All but one lived into adulthood, the last surviving until 1938. She premiered Robert's A minor Piano Concerto in Dresden in 1845 and wrote many transcriptions of his instrumental music and lieder for piano. She frequently performed chamber music with Joseph Joachim (for whom Brahms wrote his Violin Concerto), and over 1,300 of her concert programs have been preserved. She has been portrayed many times in film, most notably by Katharine Hepburn in "Song of Love" (1947).

After her husband Robert's mental decline and premature death in 1856, she continued to organize and perform concert tours, becoming the main breadwinner for her family. Her famous friendship with Brahms, attested to by their preserved correspondence, allowed her to travel and perform while he supervised the care of her family and household.

Clara Schumann's Piano Trio opens with "Allegro moderato." This movement introduces her highly

expressive, mature Romantic style, so close to that of her husband. The thinner texture of the trio allows the two string instruments to become equal partners almost throughout in sharing melodies. Next comes “Scherzo: Tempo di Menuetto,” a delicate and charming dance movement much more reminiscent of a minuet than a scherzo. The third movement “Andante – Più animato” is a beautiful extended song, contrasted with a livelier, almost march-like middle section. The Finale “Allegretto” is filled with quicker, more intense music, but still singing throughout, and at times also delightfully playful.

## BEETHOVEN

### STRING QUARTET IN F MAJOR, OP. 135

Haydn, Mozart, Beethoven—the triumvirate of composers that established, matured and transformed the Classical symphony and string quartet, solidifying these two genres as the leading instrumental forms of musical expression. The string quartet can be understood as the intimate microcosm of the symphony, sharing its sense of form on a more personal level.

Each of these three masters produced early, middle and late outputs of quartet writing, while these divisions of style are most clearly exhibited by Beethoven, as evidenced by the Opus numbers:

18, 59-95, and 127-135. Over the 28-year span of these quartets, the metamorphosis of the young composer who studied counterpoint with Haydn into the mature master struggling with his deafness is truly remarkable and unparalleled in Western music history.

As with the early quartets, the late ones are in a group of six—both possibly in homage to Mozart's six quartets dedicated to Haydn. But Beethoven's late works, ushering in the Romantic era, are much more diverse in their individual personalities. To close this concert we hear the very last, Op. 135 in F major written in 1826, the year before his death. The opening “Allegretto” is rhapsodic, punctuated throughout with hesitant, vocal-like utterances from each of the four players. Next follows “Vivace,” an energetic Scherzo—Beethoven's transformation of the Classical Minuet. This one is agitated, syncopated, filled with erratic changes of mood. The third movement is marked “Lento assai, cantante e tranquillo,” a calmly singing chorale. Finally, Beethoven once again questions his fate and ours in “Grave ma non troppo tratto – Allegro.” The introductory section asks in a three-note rising motif “Must it be?”—the words written into the manuscript—and then as the “Allegro” takes off, the emphatic “It must be!” signals ultimate acceptance in gratitude.

—Adrian Mann

## BEETHOVEN'S LAST STRING QUARTET - AT A GLANCE

### PREVIN - FOUR OUTINGS FOR BRASS

- One of the more well-known of his many chamber works
- Written in Previn's jazzy, dissonant style for brass quintet
- Explores the many techniques possible on modern brass instruments

### CLARA SCHUMANN - PIANO TRIO IN G MINOR, OP. 17

- Her only piano trio among hundreds of works
- She toured and performed piano recitals for over 60 years
- A close friend of Brahms, their correspondence is preserved

### BEETHOVEN - STRING QUARTET IN F MAJOR, OP. 135

- His final string quartet, written the year before his death
- He transformed the classical quartet model into one of personal expression
- This quartet ends with statements questioning, then affirming our fate

FAMILY SERIES



## ALADDIN'S MAGIC LAMP: MUSIC OF THE MIDDLE EAST

SATURDAY, MARCH 2, 2024 | 11:00 AM  
AUER PERFORMANCE HALL AT PFW MUSIC CENTER

Troy Webdell, conductor  
Arab Fest members, artistic partners

**SAY** Kapalı Çarşı - Grand Bazaar (10 minutes)

**RIMSKY-KORSAKOV** Festival at Baghdad from Scheherazade, Op. 35 (12 minutes)

**EL-DABH** Trois Themes Pharaonique from Music of the Pyramids (6 minutes)  
*Lament*  
*Let Us Dance!*  
*Paying Tribute*

**MENKEN** (arr. Mortimer) Selections from *Aladdin* (8-12 minutes)



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## RACHEL BARTON PINE & DVOŘÁK'S 7TH

SATURDAY, MARCH 9, 2024 | 7:30 PM  
AUER PERFORMANCE HALL AT PFW MUSIC CENTER

Andrew Constantine, conductor  
Rachel Barton Pine, violin

- ASSAD** Impressions - Suite for String Orchestra
- BARBER** Concerto for Violin and Orchestra, Op. 14  
*Allegro*  
*Andante*  
*Presto in moto perpetuo*  
Rachel Barton Pine, violin
- Intermission –
- DVOŘÁK** Symphony No. 7 in D minor, Op. 70  
*Allegro maestoso*  
*Poco adagio*  
*Scherzo: Vivace*  
*TFinale: Allegro*

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## ASSAD

### IMPRESSIONS FOR STRING ORCHESTRA

Born in Rio de Janeiro, Clarice Assad has lived in Brazil, France, and the United States. She is fluent in Portuguese, French, and English, and sings in all three languages, as well as Spanish and Italian. She is also one of the most widely performed Brazilian concert music composers of her generation, and is the recipient of numerous honors and awards, including an Aaron Copland Award, several ASCAP awards in composition, a Morton Gould Young Composer Award, the Van Lier Fellowship, the Franklin Honor Society Award, the Samuel Ostrowsky Humanities Award, the New Music Alive Partnership program by the League of American Orchestras, and a McKnight Visiting Composer Award. Assad holds a Bachelor of Music degree from Chicago's Roosevelt University, as well as a Master of Music degree from The University of Michigan School of Music, where she studied with Michael Daugherty, Susan Botti, and Evan Chambers.

Impressions is a suite for chamber orchestra and was commissioned by the New Century Chamber Orchestra in 2008. Written originally for NCCO as a season opener, the purpose of the piece was to showcase the orchestra's performers' diversity and uniqueness and create a musical portrait of the first impressions between the musicians of the orchestra and the composer herself. The first movement is a set of variations for each of the orchestra's five sections. The second movement, *Dança Brasileira*, echoes Assad's homeland. The film noirs of Hollywood inspired the middle movement, *Slow Waltz*, while *Perpetual Motion*, the fourth movement, showcases skill and proficiency. The last movement serves as a bridge, and the suite concludes by reflecting on its opening.

## BARBER

### VIOLIN CONCERTO

If it hadn't been for the overwhelming impact of the iconic Adagio for Strings, Samuel Barber's most popular work would undoubtedly be his Concerto for Violin and Orchestra, Op. 14.

Opening with a glowing, rich romantic melody from the solo violin we are then entertained by contrasting sections which seem to owe some of their rhythmic qualities to Scottish folk melodies. The troubled, almost melancholic mood of the second movement gives way in the finale to a rambunctious flight of energy.

The composer wrote the first two movements of the concerto in 1939 during a summer visit to Europe - as the 1937 winner of the Rome Prize awarded by the American Academy in Rome, Barber enjoyed frequent visits to Europe. This trip was, however, quickly curtailed when all Americans were advised to leave the continent as fears of German military action grew. Initially Barber struggled to find a sailing back to the US but was able to do so that August.

The original commissioning of the piece came from a wealthy Philadelphia industrialist, Samuel Simon Fels. In 1934, violinist and ward of Fels, Iso Briselli graduated from the Curtis Institute of Music - as did Barber himself. The concerto was intended as a vehicle for Briselli to launch his career as a soloist. It appears though that Briselli was somewhat disappointed with the lack of extrovert, virtuosic writing of the first two movements and requested something more demanding and flashy for the finale. At this point, the tale takes a few divergent tracks. We might assume that Barber was vulnerable, on occasion, to piques of indignation - remember, it was around this time that he also took umbrage with the conductor Toscanini feeling that he'd rejected his "Essay for Orchestra" (the Fort Wayne Philharmonic performed this work in November of 2023). The finale that Barber now wrote was fiendishly difficult and relentless in its 'moto perpetuo' demands on the soloist.

Did Briselli reject this because it was too difficult for him or, because he felt it was now an inappropriate conclusion for the existing first and second movements?

Whatever the truth, Barber was rather mean in setting up a studio performance at Curtis. With just hours of notice, Herbert Baumel, who was still an



undergraduate student, gave a dazzling account of this helter-skelter finale. The small gathering which received his performance with great enthusiasm then requested of Briselli that he relinquish his right to the first performance of the concerto.

## DVOŘÁK SYMPHONY NO. 7

In December of 1884, Dvořák wrote to a friend: "I am now busy with this symphony for London, and wherever I go I can think of nothing else. God grant that this Czech music will move the world!" The symphony he was referring to is what we know today as No. 7 in D minor and was the result of a commission from London's Royal Philharmonic Society. The society also elected Dvořák as an honorary member and the work was premiered at the St. James' Hall with the composer himself conducting on April 22nd of 1885.

This was the time of fervent European nationalism and Dvořák was a proud Czech well known for his lighter, exhilarating works such as the Slavonic Dances. But in this symphony, Dvořák revealed the somewhat darker side of the region's political struggles. On one of his daily walks to the Prague railway station Dvořák witnessed a group of his countrymen arriving from Pest to enjoy a patriotic, musical evening at the National Theatre: "the first subject of my new symphony flashed in to my mind on the arrival of the festive train".

Of course, we all love the New World Symphony which Dvořák composed some eight years later. And if you're anything like me, that piece has been central to your appreciation of classical music your whole life. But this earlier symphony is felt by many to be a 'finer' composition and one in which Dvořák allows his own personal feelings to come through more. He's still very much under the influence in some ways of his close friend Johannes Brahms, however, the musical personality is pure Dvořák throughout.

The opening movement initially appears dark and almost broody, the timpani and low horns playing a unison 'D' to help set the scene. But soon, and with greater orchestral forces, the music intensifies and

bristles with energy. The much sweeter second set of themes are heard as a gentle rocking on flutes and clarinets. At the end, the motion is slowed dramatically and we return to the sombre mood of the opening. The second movement, marked poco adagio, was written almost certainly as a response to the death of Dvořák's mother the year before and, the earlier death of his eldest child. "From the sad years", was how he referred to this melancholic but gorgeously lyrical music. For the third movement, the scherzo, we hear the composer at his most liltily Slavonic, and he even finds place in the central section to include bird song and warbling! To return to the opening music of the scherzo, Dvořák treats us to one of his most rhythmically driven and exciting of transitions. The finale, marked allegro, returns to the dark mood of the opening movement and the key of D minor dominates. Only in the closing stages does the composer steer us towards a triumphant and radiant climax in the major key.

For some reason Dvořák had considerable difficulty in getting his publisher, Fritz Simrock, to take this masterpiece. A good deal of petty wrangling went on before the pair finally came to an agreement - and this was even after the considerable success of the premier! - including Simrock's desire to corrupt Dvořák's first name to Anton, and at first only offering him 3000 Crowns when 6000 was the going rate!

Years ago, when I was conducting at the Prague Spring Festival, I spent a good deal of time in the archive of the famous Czech Philharmonic - one of my favorite orchestras! Amongst the many treasures I got my hands upon there was a set of parts to this Symphony No. 7 which dated back to the beginning of the twentieth century. I found it fascinating to see how great conductors of the day, even people who had known Dvořák well, felt totally at ease in making slight, and not so slight, adjustments to the score! Of course, we need to bear in mind that at that time there was absolutely nothing unusual about such practice. For several days I made careful note of these 'improvements' and tonight is the first time that I've incorporated them in performance.

—Andrew Constantine

## RACHEL BARTON PINE, VIOLINIST



Violinist Rachel Barton Pine has an extraordinary ability to connect with people. A leading interpreter of classic and contemporary works, her performances combine her gift for emotional communication and her fascination with research. She plays with passion and conviction, thrilling audiences with her dazzling technique, lustrous tone, and infectious joy in music-making.

This season Pine offers the world premiere of "Violin Concerto No. 2," written for her by Billy Childs and co-commissioned by the Grant Park Music Festival, the Boulder Philharmonic Orchestra, the Anchorage Symphony Orchestra, and the Interlochen Orchestra. She'll solo with the Chicago Symphony, the Mississippi Symphony, Orchestre Symphonique Quebec, the Tel Aviv Soloists, the Pacific Symphony, and Vancouver (WA) Symphony. She'll perform with Lara Downes at Ravinia, with pianist Matthew Hagle, and harpsichordist Jory Vinikour.

She has appeared with prestigious ensembles including the Philadelphia Orchestra, the Royal Philharmonic Orchestra, Camerata Salzburg, and the Vienna and Detroit Symphony Orchestras.

Her past chart-topping albums include *Dvořák and Khachaturian Violin Concertos* (Royal Scottish National Orchestra, Teddy Abrams); *Mozart: Complete Violin Concertos, Sinfonia Concertante* (Academy of St Martin in the Fields, Sir Neville Marriner), and *Bel Canto Paganini*.

Pine has led the Rachel Barton Pine (RBP) Foundation which assists young artists since 2001. Over the last 20 years, the RBP Foundation's Music by Black Composers (MBC) project has collected more than 900 works by 450+ Black composers from the 18th–21st centuries, curated free repertoire directories, and published print resources.

She performs on the 1742 "ex-Bazzini ex-Soldat" Guarnerius del Gesu.

[rachelbartonpine.com](http://rachelbartonpine.com)

## THE SOUND OF INNOVATION

SATURDAY, MARCH 16, 2024 | 7:30 PM  
GE CLUB AT ELECTRIC WORKS

Benjamin Rivera, conductor  
Daniel Ross, host and narrator (*See bio on page 28*)  
Kimberlee Hebdon, horn  
Fort Wayne Philharmonic Chorus, Benjamin Rivera, director

**FAURÉ** *Pavane, Op. 50*

**MOZART** Concerto No. 4 in E-flat major for Horn & Orchestra, K. 495  
*Allegro moderato*  
*Romanza: Andante*  
*Rondo: Allegro vivace*  
Kimberlee Hebdon, horn

**BRAHMS** *Liebeslieder Waltzes*  
*Op. 52 No. 1 Rede Mädchen, allzuliebes*  
*Op. 52 No. 2 Am Gesteine rauscht die Flut*  
*Op. 52 No. 4 Wie des Abends schöne Röte*  
*Op. 52 No. 6 Ein kleiner, hübscher Vogel nahm den Flug*  
*Op. 52 No. 5 Die grüne Hopfenranke*  
Fort Wayne Philharmonic Chorus

– Intermission –

**STILL** *Danzas de Panama*

**BRAHMS** *Liebeslieder Waltzes*  
*Op. 65 No. 9 Nagen am Herzen fühl ich ein Gift mir*  
*Op. 52 No. 11 Nein, es ist nicht auszukommen*  
*Op. 52 No. 8 Wenn so lind dein Auge mir*  
*Op. 52 No. 9 Am Donaustrande, da steht ein Haus*  
Fort Wayne Philharmonic Chorus

**BRAHMS** *Hungarian Dances Nos. 1, 3, 18, 19 and 21*  
*No. 1, G minor*  
*No. 3, F major*  
*No. 18, D major*  
*No. 19, B minor*  
*No. 21, E minor*



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## KIMBERLEE HEBDON, HORN



Kentucky native Kimberlee (Kimmi) Hebdon is the Fort Wayne Philharmonic Principal French Hornist. This is her first season with the Philharmonic. Kimmi's love for music grew quickly when at age 7 she took part in an "instrument petting zoo" with the Billings Montana Symphony Orchestra and she was able to try out the horn for the first time. She started playing the French horn in school when she was 12. Kimmi spent her high school years in Kentucky playing and soloing with the Louisville Youth Orchestra and playing side by side with professionals in the Louisville Orchestra. She spent her summers at the Kentucky Governor's School for the Arts and at the Interlochen Summer Institute and Festival as the Moe and Francine Endowed Music Scholar. She was also the recipient of the William Tolbert Whittenberg Scholarship for Performing Arts Excellence through the Fund for the Arts Campaign which helped fund her college education.

Kimmi is a recent graduate of Northwestern University's Bienen School of Music and studied under internationally recognized hornist Gail Williams. She was a member of Northwestern's Symphonic Wind Ensemble and Symphony Orchestra. During her time at Northwestern, she loved playing in chamber groups and performing with the brass ensemble. She has attended the Brevard Summer Music Festival and the Aspen Summer Festival as a Conducting Academy Fellow. Other teachers who have contributed to her success are Jon Boen of Northwestern University, Diana Morgen of the Louisville Orchestra, and Mr. John Little.

Outside of music, Kimmi loves being outdoors, watching sports, playing with her dog, and spending quality time with her family and friends.

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MATINEE SERIES



## MATINEE SERIES: SINATRA AND BEYOND WITH TONY DESARE

SATURDAY, MARCH 23, 2024 | 2:00 PM  
AUER PERFORMANCE HALL AT PFW MUSIC CENTER

Caleb Young, conductor  
Tony DeSare, piano, vocals  
Ed Decker, guitar  
Dylan Shamat, bass  
Michael Klopp, drums

*Selections to be announced from the stage.*

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<b>THURSDAY</b>	\$4 PINTS & \$3.50 MEMBER MUGS OF SELECT BEER
<b>FRIDAY</b>	20% OFF CARRYOUT CANS
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## SINATRA AND BEYOND WITH TONY DESARE

SATURDAY, MARCH 23, 2024 | 7:30 PM  
AUER PERFORMANCE HALL AT PFW MUSIC CENTER

Caleb Young, conductor  
Tony DeSare, piano, vocals  
Ed Decker, guitar  
Dylan Shamat, bass  
Michael Klopp, drums

*Selections to be announced from the stage.*

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## TONY DESARE, PIANIST/VOCALIST



Named a Rising Star Male Vocalist in *Downbeat* magazine, DeSare has lived up to this distinction by winning 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 under his belt and has been featured on the CBS Early Show, NPR, *A Prairie Home Companion*, the Today Show and his music has been posted by social media celebrity juggernaut, George Takei. DeSare has also collaborated with Youtube icons Postmodern Jukebox. DeSare's *Lush Life* recording, debuted at No. 3 on the Billboard Traditional Jazz Chart and he released *Song Diaries Vol. 2* in early 2022, now streaming on all platforms.

DeSare is an accomplished 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 new *A Welcome Home Christmas*.

DeSare's forthcoming appearances include the Indianapolis Symphony Orchestra, Houston Symphony, Nashville Symphony, Virginia Symphony and Artis-Naples/Naples Philharmonic.

DeSare releases new recordings, videos of standards and new originals regularly on his YouTube channel, Apple Music and Spotify. Follow Tony on Facebook, Instagram and subscribe on YouTube to stay connected.

Tony DeSare is a Yamaha Artist.





YOUTH ORCHESTRAS

## HARMONIOUS MOUNTAINS – YOUTH ORCHESTRAS SPRING CONCERT

SUNDAY, MARCH 24, 2024 | 4:00 PM  
AUER PERFORMANCE HALL AT PFW MUSIC CENTER

Troy Webdell, conductor

### JUNIOR STRINGS ORCHESTRA

- HANDEL** Allegro from *Xerxes*
- WANG** Lijiang River Landscape
- STROMMEN** Stone Mountain Stomp

### YOUTH SYMPHONY ORCHESTRA

- MUSSORSKY** Night on Bald Mountain
- GLASS** Harmonium Mountain
- GRIEG** In the Hall of the Mountain King from *Peer Gynt*
- IPPOLITOV-IVANOV** Procession of the Sardar from *Caucasian Sketches*

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## JUNIOR STRINGS ORCHESTRA ROSTER

### VIOLIN 1

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

### VIOLIN 2

Juniper Lanning, Principal  
Seamus Bauer, Assist. Principal

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

### VIOLA

Manhattan Morrissey, Principal  
Maeve Ohlinger, Assist. Principal

### CELLO

Lucas Jackson, Principal  
Amelia Matthews, Assist. Principal  
Jason Zhang  
William Bade  
Cordelia Tomell  
Kush Patel

### PIANO

Aditi Ethiraj, Principal

## YOUTH SYMPHONY ORCHESTRA ROSTER

### VIOLIN 1

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

### VIOLIN 2

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

### VIOLA

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

### CELLO

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

### BASS

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

### FLUTE

Kyren Karloff, Principal  
Adisyn Nichols, Assist. Principal

### OBOE

JP Meyer, Principal

### CLARINET

Corbin Keene, Principal  
Rushil Srikakolapu, Assist. Principal  
Edward Ng  
Abigail Thomas  
Grant Tudor  
Evie Wagner

### BASSOON

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

### TRUMPET

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

### TROMBONE

Dominick Marra, Principal  
Luke Thompson, Assist. Principal

### PERCUSSION

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

### PIANO

Kenny Wang, Principal  
Jaxton Routsong, Assist. Principal

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**Q** denotes Premier String Quartet

FAMILY SERIES



## JOHNNY APPLESEED GOES TO THE SYMPHONY

SATURDAY, APRIL 6, 2024 | 11:00 AM

ARTS UNITED CENTER

Troy Webdell, conductor  
Doug Peconge, narrator  
Christopher J. Murphy, narrator  
Fort Wayne Youtheatre, Heather Closson, choreographer



- CUSTER**                    The American Frontier (8 minutes)
- TATE**                        Spirit Chief Names the Animal People (25 minutes)  
                                      Doug Peconge, narrator
- COLERIDGE-TAYLOR**        *Danse Nègre*, Op. 35, No. 4 (6 minutes)
- MANN**                        The Journey of Johnny TinCap (11 minutes)  
                                      Christopher J. Murphy, narrator  
                                      Fort Wayne Youtheatre, Dance Troupe
- COPLAND**                    Hoe Down, from Rodeo (4 minutes)



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## CHRISTOPHER MURPHY, NARRATOR



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

## HEATHER CLOSSON, CHOREOGRAPHER



Heather Closson has been a part of Fort Wayne Youtheatre since her captivating performance as "Baby Angel #4" in the 1999's "The Best Christmas Pageant Ever!" Now, she loves sharing her knowledge and experience with the next generation of theater enthusiasts. Heather holds a B.S. in Dance Performance and a Master's in Organizational Leadership. Active in the community, she is proud to have worked with many area organizations centered around the arts and youth education, including: Arts United, Fort Wayne Civic Theatre, Arena Dinner Theatre, First Presbyterian Theatre, Philharmonic, Dance Collective, Project READS, dAnce.Kontemporary, FAME and Middle Waves.

## FORT WAYNE YOUTHEATRE

Fort Wayne Youtheatre has been an active part of the Fort Wayne arts community since 1934, when the Old Fort Players (now Civic Theatre) created a junior theatre branch dedicated to developing "poise, better diction and self-esteem for children through dramatic instruction." Youtheatre became an independent organization in 1984 under the leadership of legendary Executive Director Harvey Cocks. Today, Youtheatre produces a full main-stage season of plays and musicals, touring outreach shows, a wide array of summer camps, private instruction and weekend classes in acting, voice, dance and technical theatre for the young artists and audiences of northeast Indiana. As the fifth oldest active children's theatre in the nation, Youtheatre is dedicated to its mission to "educate, engage and entertain."





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

## BEETHOVEN WITH PHILIPPE QUINT

SATURDAY, APRIL 13, 2024 | 7:30 PM  
 AUER PERFORMANCE HALL AT PFW MUSIC CENTER

Andrew Constantine, conductor  
 Philippe Quint, violin  
 Bob Haluska, Falstaff  
 Kevin Torwelle, Prince Henry  
 Nick Tash, Shallow  
 Brock Graham, Bardolph  
 Travis Gerardot, Pistol  
 Shelby Lewis, Stage Director  
 Brianna England, Wardrobe

**ELGAR** *Falstaff*, Op. 68

– Intermission –

**BEETHOVEN** Concerto in D major for Violin and Orchestra, Op. 61  
*Allegro ma non troppo*  
*Larghetto*  
*Rondo: Allegro*  
 Philippe Quint, violin

### ELGAR: *FALSTAFF*, OP. 88 CREDITS

Falstaff	Bob Haluska	Pistol	Travis Gerardot
Prince Henry	Kevin Torwelle	Stage Direction	Shelby Lewis
Shallow	Nick Tash	Wardrobe	Brianna England
Bardolph	Brock Graham		

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## ELGAR

### FALSTAFF, A SYMPHONIC STUDY

I suspect that Elgar's *Falstaff* will be new to many, which makes me doubly proud to be conducting it for you in this concert. The music of Elgar is incredibly close to my heart and this piece more than most. I've often been asked which musician I would like to have met from the past: the answer is always Beethoven first but then it's a tie between the genius Mozart and Edward Elgar. Whilst he was probably something of a curmudgeon as a person - but not the bombastic 'Colonel Blimp' type character history has tried to portray - I adore his incredible sensitivity to the world around him. He once said, "My idea is that there is music in the air, music all around us; the world is full of it, and you simply take as much as you require." And also, the fact that he was almost entirely self-taught has always left me in awe.

This 'Symphonic study', as he described it, has lagged behind Elgar's well-known masterpieces such as the Enigma Variations and the Cello Concerto in the public's consciousness. But he himself thought it his finest work and the pure musical craftsmanship is quite stunning!

This is Shakespeare's *Falstaff* of the Henry plays - aging side-kick to the young Prince Hal he's obviously valued for his great company, wit and love of life. But his comic mendacity and penchant for exaggeration will catch up with him eventually.

Elgar's work is in four connected scenes broadly outlining the action from Shakespeare's Henry IV Parts 1 and 2;

- Falstaff and Prince Henry
- Eastcheap - the robbery at Gadshill - The Boar's Head - revelry and sleep, followed by the Dream Interlude: Jack Falstaff, now Sir John, a boy and page to Sir Thomas Mowbray, Duke of Norfolk
- Falstaff's March - The return through Gloucestershire, followed by the second Dream Interlude: Gloucestershire, Shallow's orchard - The new king - The hurried ride to London
- King Henry V's progress - The repudiation of Falstaff and his death

*Falstaff* is at its greatest at the end. The excitement of the coronation procession and the crowd is vivid until 'The man of stern reality' stops and King Henry stands before his old friend - he is banished. Falstaff's heart is broken, and his world destroyed: 'The king is dead; long live the king!' A side drum turns the atmosphere to ice, a bar of silence stops our breath, and one beat tells us it is all over.

When I've performed and indeed recorded Elgar's *Falstaff* over recent years, I've made the contentious decision to include actors and dialogue at the key dramatic moments. Whilst Elgar never called for it, he did write explicitly about the correlation between the drama and the music. My hope is that this moment of personal mischief on my part will enhance your understanding and enjoyment of Elgar's masterpiece.

## BEETHOVEN

### VIOLIN CONCERTO

By the time Beethoven wrote his one and only violin concerto in late 1806, he was coming up for 36 years of age and was already a seasoned composer of orchestral works. Four symphonies, four piano concertos, and the Triple Concerto had been completed, mostly with Beethoven's usual approach of lengthy contemplation and revision. Not so with the Concerto for Violin and Orchestra in D major. In fact, stories abound over the premiere of this work and its preparation, or rather lack of it.

This was the era of 'benefit concerts' for both performers and soloists, a way of garnering attention and hopefully earning some money! The celebrated violinist and friend of Beethoven, Franz Clement, was to be the beneficiary on this occasion. However, Beethoven was incredibly late delivering the solo part and rumour has it that Clement actually sight-read in the performance this new and challenging work. I suspect that's only half true as we know already that Clement had been an advisor to Beethoven on previous major works so, it stands to reason that he would have been consulted on, and probably influential

in shaping the material and challenges of the solo part. Nevertheless, an inauspicious start! The next part of the story is that Clement, either at the end of the performance or even after the first movement, began improvising on one string - whilst holding the violin upside down.

Safe to say, the first performance of one of music's greatest works was not a success. Indeed subsequent performances were few and far between until the 12-year-old Joseph Joachim (a figure who was to exert enormous influence over music in the 19th century) revived the work in 1844 in London with Mendelssohn conducting the orchestra of the London Philharmonic Society.

The concerto begins with four unaccompanied timpani strokes, a motif that continues to appear in different guises throughout the

first movement, gaining greater meaning and harmonic potency each time. The woodwind introduces us to the sublime beauty of the second theme before the soloist enters with an ascending line of octaves - a unique touch of fantasy which gives the impression of the soloist simply rising up from their seat to join us. The slow movement creates a remarkable feeling of stillness and contemplation before leading us into a rousing, romping rondo of a finale! We're years away from the 9th Symphony, its Ode to Joy and the 'brotherhood of mankind,' but I always get the feeling that Beethoven is here imploring his fellows to celebrate, live life to the fullest, and never look back!

—Andrew Constantine

## PHILIPPE QUINT, VIOLINIST

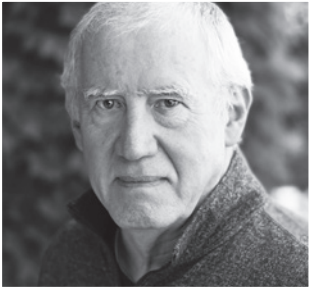


Hailed by the UK's Daily Telegraph for his "searingly poetic lyricism," Philippe Quint has established himself as one of America's preeminent violinists, enchanting audiences through his performances that seamlessly blend consummate musicianship with "breadth of tone and passion" The New York Times.

With multiple Grammy Award nominations to his name, Quint is celebrated for his distinctive approach to classical core repertoire, advocacy for contemporary music, rekindling of neglected repertoire, and pioneering of an original music in context multimedia format. Quint has soloed with some of the world's finest orchestras across the globe including the London Philharmonic, the Chicago Symphony, the Los Angeles Philharmonic and the Royal Scottish National Orchestra.

Philippe Quint plays the magnificent 1708 "Ruby" Antonio Stradivari violin on loan to him through the generous efforts of The Stradivari Society®.

### BOB HALUSKA, ACTOR (FALSTAFF)



Bob Haluska (Falstaff) first performed with the Fort Wayne Philharmonic in Gregory Stieber's *Beethoven Revealed* and is grateful to be back under Andrew Constantine's baton. Bob is a consummate lover of Shakespeare and has performed the witty fool Feste, Duke Senior and Duke Frederick in *As You Like It*, and most recently Sir Toby Belch in *Twelfth Night* (FPT). Other roles in the Fort Wayne area include *August: Osage County* and *Spring Awakening* (TRMT), *The Rocky Horror Show Live* (Civic), *The Last Days of Judas Iscariot* (PFW), and Henry II in *The Lion in Winter* (FPT).

### KEVIN TORWELLE, ACTOR (PRINCE HENRY)



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.

### NICK TASH, ACTOR (SHALLOW)



Nick Tash (Shallow) has appeared professionally in local and regional productions. After performing in his first Shakespeare production, *The Merchant of Venice*, Nick founded and was artistic director of Shakespearemachine, a Fort Wayne-based theatre company that combined mask work with classical texts. He has directed such works as *The Comedy of Errors*, *As You Like It*, *Doctor Faustus*, and *Macbeth*.



### BROCK GRAHAM, ACTOR (BARDOLPH)



Brock Graham (Bardolph) is a Fort Wayne native who has appeared in numerous productions around the city with IPFW Department Of Theatre, Fort Wayne Civic Theatre, Arena Dinner Theatre, Three Rivers Music Theatre, and Summit City Music Theatre.

### TRAVIS GERARDOT, ACTOR (PISTOL)



Travis Gerardot (Pistol) has appeared on stage as Stuart Lasker in *Into The Breeches!* and as Ed Carmichael in *You Can't Take It With You* at Arena Dinner Theatre. He was also the Assistant Director/Stage Manager for Arena Dinner Theatre's production of *And Then There Were None*. Travis would like to thank his husband, Thad, for the continuous love and his son, Sullivan who is unimpressed with his acting prowess.

### SHELBY LEWIS, ACTOR (DIRECTOR)



Shelby Lewis (Director) is an actor, director, voiceover artist, and acting coach who specializes in Shakespeare and physical theatre. She holds a BFA Acting from Carnegie Mellon School of Drama, Master of Arts in Theatre Education, and is an alumna of and guest instructor at Interlochen Center for the Arts. Shelby has worked with the PHIL as director of Holiday Pops, narrator/host for various family concerts, and as Titania in Mendelssohn's *A Midsummer Night's Dream*. Favorite stage credits include *Othello* (Desdemona), *As You Like It* (Rosalind), *Macbeth* (Lady Macbeth), *King Lear* (Goneril), *Richard III* (Richmond), *Julius Caesar* (Portia), and *Romeo and Juliet* (Juliet). [www.shelbylewisofficial.com](http://www.shelbylewisofficial.com)

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By Paula Mastrangelo

“

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## BACH IN THE BARN

THURSDAY, APRIL 25, 2024 | 7:30 PM

FRIDAY, APRIL 26, 2024 | 7:30 PM

SATURDAY, APRIL 27, 2024 | 7:30 PM

JOSEPH DECUIS FARM, COLUMBIA CITY

Andrew Constantine, conductor  
Derek Reeves, viola

**BACH** Brandenburg Concerto No. 3 in G Major, BWV 1048  
*Allegro*

**ELGAR** Serenade in E minor for String Orchestra, Op. 20  
*Allegro piacevole*  
*Larghetto*  
*Allegretto*

**TELEMANN** Concerto in G major for Viola & Strings, TWV 51:G9  
*Largo*  
*Allegro*  
*Andante*  
*Presto*

Derek Reeves, viola

– Intermission –

**HAYDN** Symphony No. 8 in G major (*Le soir*)  
*Allegro molto*  
*Andante*  
*Menuet*  
*La tempesta: Presto*

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## DEREK REEVES, VIOLIST



Fort Wayne Philharmonic Principal Violist Derek Reeves began his musical studies at the age of 2 1/2. A graduate of Indiana University, he was the recipient of the prestigious Performer's Certificate, as well as having earned Bachelor and Master of Music degrees. Prior to coming to Fort Wayne, he held the positions of Associate Concertmaster of the Charleston Symphony Orchestra, Concertmaster of the Columbus Indiana Philharmonic, and Associate Concertmaster of the Evansville Philharmonic. He has also performed with the Detroit Symphony Orchestra, the Indianapolis Symphony Orchestra and the Indianapolis Chamber Orchestra.

Mr. Reeves has performed as soloist with The Erie Chamber Orchestra, The Niagara Symphony Orchestra, The Fort Wayne Philharmonic, The Indianapolis Symphony Orchestra, The Columbus Indiana Philharmonic, The Indianapolis Philharmonic

Orchestra, The Carmel Symphony Orchestra and The Gateways Festival Orchestra.

As a chamber musician, Mr. Reeves has been the violist of the Philharmonic's own Freimann Quartet since 2003. He has participated in the Spoleto, Aspen, Gateways, and Prizm International Music Festivals and is also in demand as a recitalist, guest artist, recording studio musician, and arranger.

Mr. Reeves also maintains a robust teaching schedule, teaching viola at The Purdue University Fort Wayne School of Music, designing curriculum and teaching for the Phil's "Club O" program, and keeping a private studio of violin and viola students as well. He performs on a viola made by Mark Womack in 2005 and lives in Fort Wayne with his wife Patricia, and son, Preston.



## FABIO BIDINI PLAYS RACHMANINOFF

SATURDAY, MAY 4, 2024 | 7:30 PM

AUER PERFORMANCE HALL AT PFW MUSIC CENTER

Andrew Constantine, conductor

Fabio Bidini, piano

### WALTON

Symphony No. 1 in B-flat minor

*Allegro assai*

*Presto, con malizia*

*Andante con malinconia*

*Maestoso - Briosso ed ardamente - Vivacissimo*

– Intermission –

### RACHMANINOFF

Concerto No. 2 in C minor for Piano & Orchestra, Op. 18

*Moderato*

*Adagio sostenuto*

*Allegro scherzando*

Fabio Bidini, piano

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# FABIO BIDINI PLAYS RACHMANINOFF

## WALTON SYMPHONY NO. 1

Born in the town of Oldham in the northwest of England in 1902, William Walton was the son of trained musicians and showed distinct musical aptitude from an early age. However, the family always struggled financially and there was little in William's early upbringing to foretell of the future success, knighthood and celebrity that he would enjoy. Initially, he was sent to a local school but, after his father saw an advertisement in a newspaper, was accepted as a probationary chorister at Christ Church Cathedral School in Oxford. This in itself seems to have been a minor miracle as William and his mother had missed their intended train and were late arriving for the entrance examination. Apparently, the father had spent the money at his favourite hostelry and Mrs. Walton had to borrow the train fare from the local greengrocer! Only after pleading his case when they arrived in Oxford was the young boy admitted.

At the age of 16, Walton became one of the youngest ever undergraduates, some claim the youngest since Henry VIII, at Oxford University, and rapidly found himself mixing with the intellectual and social elite of the country. Though his musical studies progressed well, he seems to have neglected his other studies and was sent down without a degree - he failed Greek and algebra - in 1920. However, living up to the age-old adage of "it's not what you know, but who you know", one of Walton's best placed new friends was the writer Sacheverell Sitwell, who invited him to lodge in the family's attic in Chelsea. As Walton later recounted, "I went for a few weeks and stayed about fifteen years."

By the 1930s, Walton had established himself at the forefront of emerging young composers with such works as *Belshazzar's Feast*, the *Viola Concerto* and the "Entertainment," *Facade* with texts by another member of the Sitwell family, Edith. At around this time he caught the attention of the conductor Hamilton Harty who encouraged Walton to embark upon writing his first symphony. But much like Rachmaninoff

before him, Walton suffered from writer's block and indeed struggled throughout his life to produce anything rapidly - so much so that when Harty first asked for a symphony he was conductor of the Halle Orchestra in Manchester, and by the time Walton got around to committing something to paper he was conductor of the London Symphony Orchestra!

Work began on the symphony in 1932, and with slow, gradual progress, the first three movements were completed by the middle of 1933. There it stopped. Were there reasons other than his usual painstaking approach and his lifelong difficulty in accepting that anything he committed to paper was worthy? Perhaps the answer lies in the break-up of his long affair with Baroness Imma von Doernberg, a wealthy and young German widow who also happened to be the dedicatee of the symphony. Whatever the truth, the London Symphony Orchestra was starting to get impatient and, at the end of 1934, Walton was persuaded to allow a performance of the incomplete symphony to take place. Bizarre as the idea of an incomplete rendition sounds to us, it might just have been positive feedback from this, and two other London performances that also took place, that offered Walton the much-needed belief to continue. At long last the Symphony No.1 was finished in August 1935. The premier took place on November 6th with Hamilton Harty conducting the BBC Symphony Orchestra. As one review expressed, "The applause at the close was overwhelming, and when Mr. Walton, a slim, shy young man, came onto the platform he was cheered continuously for five minutes."

## RACHMANINOFF PIANO CONCERTO NO.2

The years 1897 to 1900 were particularly traumatic for the young Rachmaninoff and caused him to seek the help of the renowned practitioner of hypnotherapy, Nikolai Dahl. The writer's block that the composer was suffering at this time had been brought on by the disastrous premier of his Symphony No.1 in St. Petersburg. Rachmaninoff had good cause to be optimistic about this new work. At 24 years of age he had already enjoyed

considerable success as well as the valuable and weighty support of Tchaikovsky. However, the conductor, famed composer Alexander Glazunov, was more than likely drunk and one of the most significant critical commentaries damned the gifted composer by saying that if he had been instructed to “write a programme symphony on *“The Seven Plagues of Egypt”* he had fulfilled “his task brilliantly and delighted the inmates of Hell.”

Little wonder then that, for a while, Rachmaninoff concentrated his musical efforts on conducting before three months of treatment with Dahl resulted in the creation of tonight's much loved piano concerto, as well as a dedication to the therapist.

When we speak in musical terms of romantic and Romanticism, it is easy to muddle up our emotional response to music with the creative epoch of that name that dominated the European cultural climate of the first half of the nineteenth century. Rachmaninoff's music is of course undoubtedly romantic in that it appeals to our emotions with its strong focus on intense, impassioned lyricism and a rich, saturating harmonic palette. For Rachmaninoff it seems that the idea of satisfying the traditional demands of form and structure - essentials of the Classical era - was simply a method to convey the journey of his musical ideas.

The concerto begins in the most unusual of manners. Rather than any sort of introduction from the orchestra to build up anticipation of the soloist's entrance, Rachmaninoff presents the solo piano completely alone in a series of

chromatic, wandering chords. Their increasing intensity seems to almost implore the orchestra to join in and rescue them or, at least, guide them with our first melodic theme. Could this be a reference to the relationship between composer and therapist and the latter's role in guiding the young Rachmaninoff? And throughout this first movement, it is noticeable and unusual how the solo is an equal partner to the orchestra, rarely relegating it to the role of accompaniment.

The second movement, *adagio sostenuto*, is led melodically first of all by flute and clarinet before the solo piano takes over the same tunes in the most dreamy of manners. Worth reflecting perhaps on another major source of Rachmaninoff's inspiration, summers spent at Ivanovka, the country residence of his more aristocratic relatives, the Satins: “The smell of the Earth, mowed rows and blossoms. I could work—and work hard. Every Russian feels strong ties to the soil. Perhaps it comes from an instinctive need for solitude.”

The finale, *allegro scherzando*, opens with a short orchestral introduction and grows into a highly virtuosic and, ultimately, triumphant conclusion. Little wonder that the reception at the concerto's premier in Moscow on November 9th, 1901, was so tumultuous. In the end, Dahl's mantra, that he repeated frequently to the semi-conscious Rachmaninoff, “You will begin to write your concerto ... You will work with great facility... The concerto will be of an excellent quality” would bear dramatic fruit.

—Andrew Constantine

## FABIO BIDINI, PIANIST



Italian pianist Fabio Bidini is one of his generation's top-flight pianists. He began his piano studies at the age of five. He graduated magna cum laude from Cecilia Conservatory in Rome and studied composition at Florence Conservatory. He has been awarded first prize in eleven of Italy's most prestigious national piano competitions and has been the recipient of the top prizes awarded in eight international competitions - Terni, Köln, Busoni 1988 and 1992, Pretoria, Marsala, London and the Van Cliburn Fort Worth. He made his North American debut in 1993 with Atlanta Symphony Orchestra.

In the 2023-24 season, Fabio Bidini returns to Houston and Phoenix joining the Modigliani Quartet in the Korngold Piano Quintet. Bidini performs in recital in Great Barrington, Massachusetts. Orchestral appearances include Puerto Rico Symphony, Fort Wayne Philharmonic, and his return to Buffalo Philharmonic Orchestra, where he has appeared many times.

Fabio Bidini's discography comprises thirteen CDs recorded under the labels BMG, Classichord, Musikstrasse, EPR and True Sounds. He is a Steinway artist.

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## BRAHMS AND THE ROMANTIC SPIRIT

WEDNESDAY, MAY 8, 2024 | 7:30 PM | HISTORY CENTER

SUNDAY, MAY 12, 2024 | RHINEHART RECITAL RECITAL HALL AT PFW MUSIC CENTER

**BETHOVEN** Sextet In E-flat Major, Op. 71  
*Adagio - Allegro*  
*Adagio*  
*Menuetto, quasi allegretto*  
*Rondo: Allegro*

Laurie Blanchet, clarinet  
 Dan Healton, clarinet  
 Kimberlee Hebdon, horn  
 Ben Wulfman, horn  
 Dennis Fick, bassoon  
 Anne Devine, bassoon

**TOWER** Rising for Flute and String Quartet  
 Luke Fitzpatrick, flute  
 Johanna Bourkova-Morunov, violin  
 David Ling, violin  
 Debra Welter, viola  
 Peter Opie, cello

– Intermission –

**BRAHMS** Piano Quartet No. 3 in C minor, Op. 60  
*Allegro non troppo*  
*Scherzo. Allegro*  
*Andante*  
*Finale. Allegro comodo*  
 Alexander Klepach, piano  
 Violetta Todorova, violin  
 Derek Reeves, viola  
 Andre Gaskins, cello

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# BRAHMS AND THE ROMANTIC SPIRIT

## BRAHMS AND THE ROMANTIC SPIRIT – A CLOSER LOOK

To conclude the 23-24 Freimann series, we present works by Beethoven, Joan Tower and Brahms. All three works fit nicely into our seasonal theme “Brahms and the Romantic Spirit.” Beethoven was the key musical figure who helped usher in the Romantic era, and the music of Joan Tower is some of the most evocative and approachable of our time, if rather austere in its romanticism. The music of Brahms then closes out the concert and the series.

### BEETHOVEN

#### WIND SEXTET IN E-FLAT MAJOR, OP. 71

Beethoven's Wind Sextet in E-flat major, Op. 71 was composed in 1796 during his early years in Vienna. He was becoming recognized primarily as a piano virtuoso, having only made a public debut of his compositions the year before. His studies of counterpoint with Haydn are well documented, and he was quite familiar with the music of Haydn and Mozart. While his early works fit into the Classical Viennese mold, his dramatic personality and musical innovations are already quite in evidence in the Sextet.

A stately “Adagio” opens the piece with upward triadic motion ending with an unusual forte-piano held chord. Then the “Allegro” ensues, as the first clarinet proclaims a downward triadic theme. Thus Beethoven establishes his creative originality at the very outset, while still writing in the accepted style of the Classical sonata form. All six players enjoy contrapuntal interplay in various permutations, occasionally interrupted by flashy virtuosity from the first clarinet, and later the first bassoon. Towards the end of the movement, all of a sudden the second horn—having mostly supported the ensemble with pedal tones and brief thematic gestures—blares forth with its own virtuosic arpeggio. One can just imagine the young composer chuckling to himself: “Wait ‘til they hear this!”

The sublime “Adagio” that follows presents the first bassoon in the leading role, answered by one, then both clarinets. With little thematic development, the tender melodic dialogue ends

all too soon. It is in the “Menuetto” movement, heralded by hunting calls from the horns, that Beethoven presages his invention of the Scherzo. While still in the guise of the elegant Viennese dance, this Minuet leaves behind the sedate 1-2-3 tempo and demands a one-to-the-bar feel. The Trio section is built on gentle syncopation and fugal textures. E-flat major having been established during Baroque times as the key representing royalty, the Sextet concludes with a regal “Rondo,” characterized by fanfare-like dotted rhythms and subservient, scurrying triplets.

### TOWER

#### RISING FOR FLUTE AND STRING QUARTET

Joan Tower was born in 1938, educated at Bennington College and Columbia University, and has been a leading American composer since the 1970's. Active throughout her career as a pianist, she was a founding member of the award-winning Da Capo Chamber Players. She has served as composer-in-residence with several major orchestras and dozens of her symphonic and chamber works are frequently performed.

“Rising” begins by doing just that, as a three, then four-note theme is sounded by the flute.

This theme reappears throughout the work, in between rhapsodic sections of alternating intensity and relaxation. More often than not, the texture contrasts the solo wind with the four strings, although all players are in turn given leading roles. While the “Rising” idea predominates, there is much variety and inventiveness in the different sections of the work, especially in regard to rhythmic manipulation. Towards the end, the music comes to an abrupt halt, and an extended soliloquy from the flute leads into a non-stop race to the finish—one of the most exciting endings in all of chamber music!

### BRAHMS

#### PIANO QUARTET IN C MINOR, OP. 60

And now—finally, to end the season—the glorious music of Brahms! A fascinating contrast to the early Beethoven Sextet, his third and final piano



quartet shows us Brahms' mature style. Although the first movement is marked "Allegro non troppo," to the listener it appears to begin with a slow introduction, harkening back to the time-honored tradition as we heard in the Beethoven work. Brahms achieves this contrast ingeniously by writing slower note values within the "Allegro" tempo. The stark opening double C in both hands of the piano is answered by longing sighs and chromatically meandering lines in the strings. Repeated a step lower, the music gradually slows, then abruptly charges into the Allegro tempo proper with furious downward scales from the strings, their previous sighing two-note phrases becoming declamations by the piano. Soon the music again slows through rhythmic manipulation and leads into the second theme, a flowing melody from the piano. A lengthy development through many changes of harmony and key recalls the two-note idea, alternately longing and declamatory, until the movement ends quietly with an echo of the opening music.

Also, in the home key of C minor, the "Scherzo: Allegro" exhibits the slightly fiendish character typical of the late 19th-century scherzo, its first theme introduced by the piano and answered by a gentler second theme in the strings. Pairs of notes in both themes and frequent harmonic

shifts subtly recall the opening movement. Driving energy continues until the brief coda surprisingly shifts to C major.

A year after the C minor Piano Quartet, Brahms finally declared his First Symphony finished, having withheld and re-worked it over several decades, intimidated by following in the "giant footsteps of Beethoven." As in the C minor Symphony, he chose the distant key of E major for his Quartet's slow movement. This time, the cello sets the mood with an extended solo passage and the movement plays out filled with Brahmsian beauty, gentle syncopation and his rhythmic hallmark of two-against-three.

The Finale, "Allegro comodo," returns to C minor as the violin sings the tender first theme over a perpetual motion of faster notes from the piano. A forceful variation from all the players then leads into the quiet chorale-like second theme in the strings over a more subdued yet still active piano accompaniment. As in previous movements, Brahms develops these ideas and gradually returns to the opening music. The Quartet, and our season-long tribute to this great Romantic master, comes to a quiet close capped by two forceful C major chords.

—Adrian Mann

## BRAHMS AND THE ROMANTIC SPIRIT - AT A GLANCE

### BEETHOVEN - WIND SEXTET IN E-FLAT MAJOR, OP. 71

- One of his early chamber works, written in 1796
- Beethoven's dramatic personality and creativity already in evidence
- The six players share melodic material and occasional virtuosity

### JOAN TOWER - RISING FOR FLUTE AND STRING QUARTET

- She has been a leading American composer since the 1970's
- The "Rising" idea characterizes the theme and many sections of the piece
- Constantly changing rhythmic and melodic ideas lead to an exciting finish

### BRAHMS - PIANO QUARTET IN C MINOR, OP. 60

- His third and final piano quartet, written in 1875
- Shares key relationships with his First Symphony which debuted a year later
- Luscious Romantic music concludes the 23-24 Freimann season



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## GO NOW! THE MUSIC OF THE MOODY BLUES

SATURDAY, MAY 11, 2024 | 7:30 PM

AUER PERFORMANCE HALL AT PFW MUSIC CENTER

Michael Krajewski, conductor  
 Gordy Marshall, drums / vocals  
 Mick Wilson, lead vocals / rhythm guitar  
 Patrick Duffin, bass / vocals  
 Nick Kendall, guitars / vocals

VARIOUS (arr. Wills)	Overture
HAYWARD	I Know You're Out There Somewhere
HAYWARD	Tuesday Afternoon
HAYWARD	Fly Me High
HAYWARD	English Sunset
LODGE	Isn't Life Strange
BANKS & BENNETT	Go Now
HAYWARD	Story In Your Eyes
	– Intermission –
WAYNE	Forever Autumn
HAYWARD	The Other Side of Life
HAYWARD	Say It with Love
HAYWARD	The Actor
HAYWARD	Never Comes the Day
THOMAS	Timothy Leary
LODGE	Singer in a Rock & Roll Band
HAYWARD	Nights In White Satin
HAYWARD	Question





Image L to R: Mick Wilson, Gordy Marshall, Patrick Duffin, Nick Kendall

## GORDY MARSHALL, DRUMS / VOCALS

Gordy toured the world with The Moody Blues for 25 years. For six of those years, he also toured with Justin Hayward on the arena tours of Jeff Wayne's The War of the Worlds. As a session musician the list of artists on his C.V. include: Sir Cliff Richard, Rod Stewart, Mariah Carey, Emma Bunton (Spice Girls), Joss Stone, Gary Barlow, Ricky Wilson (Kaiser Chiefs), Mike Batt, Katie Melua, Chris Spedding, Herbie Flowers, Level 42's Mike Lindup, Chris Thompson, Russell Watson, Jason Donovan, Asia's John Payne.

In 2012 Splendid Books published Gordy's first travel book Postcards from a Rock & Roll Tour. It's available here on the GO NOW! website, Amazon, iTunes, Kindle and as an audio book. Sections of the audio book have been serialised on BBC Radio.

In addition to his pop and rock work, Gordy has been involved in many West End musicals, including Fame, Grease, We Will Rock You, Mamma Mia, Rent, Whistle Down The Wind and Thriller Live!

GO NOW! – The Music of The Moody Blues is the continuing story.

## NICK KENDALL, GUITARS / VOCALS

Nick Kendall has spent the last eight years as one of London's busiest session guitarists. He has performed with household names which include 10cc, Alice Cooper, Brian May, Tony Hadley, Jimmy Somerville and Gordon Giltrap to name a few. He has held two lead guitar chairs in the West End, Rock of Ages and Jersey Boys, and been a deputy on others including We Will Rock You and Sunny Afternoon. He has worked on the TV show the X Factor and in the recording studio with artists such as Peter Cox (Go West), Kerry Ellis, Rhydian and Grace Kennedy as well as recording guitar for various television and radio jingles. Nick is currently working on his own project under the band name The Kendall Connection.

## MICK WILSON, LEAD VOCALS / RHYTHM GUITAR

As a vocalist and percussionist, Mick has performed with artists such as Lionel Ritchie, Kylie Minogue, Gary Barlow, Cher, Ellie Goulding, Paloma Faith, Chris Rea, Smokey Robinson, Jessie J, Robin Gibb, Lulu and the K.L.F. Earlier this year, Mick was honored to be a part of the band for Jeff Lynne's ELO concert in London's Hyde Park.

Since joining Graham Gouldman for an acoustic set in London over 12 years ago, Mick has become a regular in the latest incarnation of 10cc, taking on Lead Vocal duties and playing percussion, guitar and keyboards. Graham and the band have performed extensively in Europe and toured Australia, Japan, New Zealand and the US.

He is also a regular member of The SAS Band, which play all over the world, with guest performers such as Brian May, Roger Daltrey, Roger Taylor, Kiki Dee and Tony Hadley.

Mick has his own recording and production facility, from where he has produced and composed music for various TV and live events for companies such as Sky, BBC, ITV, McDonalds, BT, X-Factor, Levi's, Toyota, Mercedes and Ford, most recently providing the music for this year's Volvo Ocean Race.

His debut solo album, "So The Story Goes" was co-produced and co-written with Graham Gouldman and he is currently in the studio working on his second, to be released early next year.

Mick continues to be much in-demand as a session vocalist in and around London and can be heard on various TV and film productions, including the recent "Cilla" mini - series and "Sunshine On Leith" motion picture.

Most recently Mick was also the 'singing voice' in the Academy Award-winning movie *Bohemian Rhapsody* for the actor who portrayed Queen's drummer.

We are absolutely delighted he is singing and playing with us in GO NOW! - The Music of The Moody Blues.

## PATRICK DUFFIN, BASS / VOCALS

As well as composing the themes for *Come Dine With Me*, *Loose Women* and *Money for Nothing* on television, Patrick has also written production music albums for Universal, De Wolfe and Westar.

He has performed with Natalie Imbruglia, Tony Hadley and Jamie Scott. In the West End productions of *Hairspray* and *Jersey Boys*, he played guitar, drums and mandolin.

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## MICHAEL KRAJEWSKI, CONDUCTOR



Known for his entertaining programs and engaging personality, Michael Krajewski is a much sought-after pops conductor in the U.S.A., Canada and abroad.

His twenty-year relationship with the Houston Symphony included seventeen years as Principal Pops Conductor. He also served as Principal Pops Conductor of the Long Beach Symphony for eleven years, Principal Pops Conductor of Atlanta Symphony for eight years, Music Director of the Philly Pops for six years, and Principal Pops Conductor of the Jacksonville Symphony for twenty-five years.

Michael's busy schedule as a guest conductor includes concerts with major and regional orchestras across the United States. In Canada he has appeared with the orchestras of Toronto, Ottawa, Vancouver, Calgary, Edmonton, Winnipeg, Regina and Kitchener-Waterloo. Overseas he has performed in Ireland, Spain, the Czech Republic, Iceland, Malaysia and China.

Born in Detroit, Michael studied music education at Wayne State University and conducting at the Cincinnati College-Conservatory of music. Michael now lives in Florida with his wife Darcy. In his spare time he enjoys travel, photography and solving crossword puzzles.



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## SOIREE MUSICALE – YOUTH ORCHESTRAS FINALE CONCERT

MAY 12, 2024 | 4:00 PM  
 AUER PERFORMANCE HALL AT PFW MUSIC CENTER

Troy Webdell, conductor  
 Ben Morton, piano\*  
 Kenny Wang, piano\*  
 Gregory Woods, marimba\* & student composer

### JUNIOR STRINGS ORCHESTRA

- WILLIAMS**            Star Wars Main Theme
- GLASS**             Truman Sleeps from *The Truman Show*
- HOPKINS**           Dance of the Red Dragons

### YOUTH SYMPHONY ORCHESTRA

- WOODS**             Symphony No. 1 in D Minor  
*Moderato*
- BACH**                Violin Concerto in A minor  
*Allegro moderato*  
Gregory Woods, marimba\*
- MOZART**            Piano Concerto No. 23 in A Major  
*Allegro*  
Kenny Wang, piano\*
- PROKOFIEV**        Piano Concerto No. 2 in G Minor  
*Andantino, allegretto*  
Ben Morton, piano\*
- BRITTEN**            Soirées Musicales (after Rossini)  
*Marcha*  
*Canzonetta*  
*Tirolese*  
*Bolero*  
*Tarantella*

\*2024 Concerto Competition Winners

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music speaks.*

~ Hans Christian Andersen

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## ANDREW CONSTANTINE, MUSIC DIRECTOR



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

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

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

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

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

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





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

Young has become known for a wide breadth of repertoire, borne out of a desire to tap into the full spectrum of American composition. Under Young's baton, Copland, Bernstein, Joan Tower, and Carlos Simon receive artistic treatment equal to Mozart, Beethoven, Haydn, Mahler, Stravinsky, and Shostakovich. In part for this versatility, his conducting resumé includes a number of the world's leading orchestras, including the Los Angeles Philharmonic, Detroit Symphony, Minnesota Orchestra, Kansas City Symphony, Oregon Symphony, Finnish Chamber Orchestra, Tapiola Sinfonietta, Russian National Orchestra, and the Fort Worth Symphony Orchestra; as cover conductor, he works regularly with John Williams and Gustavo Dudamel, and orchestras such as the Berlin Philharmonic, Vienna Philharmonic and Los Angeles Philharmonic, and has served the Cincinnati Symphony, St. Louis Symphony, Van Cliburn International Piano Competition, Atlanta Opera, and the National Music Festival.

Several of Europe's hallowed institutions have recognized Young's sensitivity, dynamism, and exemplary technique. In summer 2021, Finland's Fiskars Summer Festival named Young part of "the next generation of leaders in classical music", awarding him mentorship under renowned conductors Jukka-Pekka Saraste, Esa-Pekka Salonen, Hannu Lintu, Sakari Oramo and others at the LEAD! Foundation Academy's conductors' masterclass. To close the Festival, Young was further awarded the honor of conducting the Finnish Chamber Orchestra alongside Saraste and Salonen, a performance which received glowing reviews. Shortly after this performance, Lead! Artists was formed, Young was personally invited by Maestro Saraste to take part in this highly selective two-year mentorship programme. Previously, he was awarded the 2016 Ansbacher Fellowship for Young Conductors Prize, given by the Salzburg Festival and members of the Vienna Philharmonic Orchestra.

Alongside his ascendant career in Europe, Young's engagements frequently take him to the United States, including his ongoing appointment as Guest Conductor for Engagement for the Fort Wayne Philharmonic since the 2021-22 season. He formerly served as the Philharmonic's Associate Conductor, an award-winning five-year tenure that includes more than 200 performances conducted as well as founding the "Music and Mixology" series which continues to engage young professionals with orchestral music. In 2018, he earned an Emerging Artist Award, an honour bestowed to the region's "arts and cultural leaders" by Arts United of Greater Fort Wayne—one of the oldest nonprofit artistic funding initiatives in the United States.

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

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

Young wears Coregami exclusively in performance.





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

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

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

conductor of the music of Ottorino Respighi.

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

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

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

## ALEX LEE, DAR RICHARDSON CONDUCTING FELLOW



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

## BENJAMIN RIVERA, CHORUS DIRECTOR



the Church of the Ascension and High Holidays Choir Director at Temple Shalom in Chicago, both featuring fully professional ensembles.

After one season as Associate Conductor of The Washington Chorus (DC), he joined the conducting staff of the Chicago Symphony Chorus in 2018. Rivera was named Chorus Master of Milwaukee's Florentine Opera Company in 2019, and served as Guest Chorus Director for Chicago's Music of the Baroque for three programs in the 2021-2022 season.

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

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

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

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Johanna Bourkova-Morunov, Associate Concertmaster  
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