



LIMA  
SYMPHONY  
ORCHESTRA  
2023-2024 SEASON

# LIMA SYMPHONY ORCHESTRA



LSO  
23/24  
SEASON

ANDREW CRUST  
*MUSIC DIRECTOR*

# WEBB INSURANCE AGENCY, INC.



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# SEASON SCHEDULE

## GRAND SERIES CONCERTS

October 14, 2023 .....	Korngold and the Hollywood Sound
November 4, 2023 .....	Musically Speaking
December 9, 2023 .....	Bells, Brass & Bows
March 9, 2024 .....	Joyful, Joyful
April 6, 2024 .....	Fauré and Dvořák

## SPECIAL EVENTS

October 13, 2023 .....	Young People’s Concert
December 31, 2023 ..	A Swingin’ New Years Eve - With Sinatra & Friends
January 20, 2024 .....	Music by Candlelight   Lima
January 21, 2024 .....	Music by Candlelight   St. Marys
February 4, 2024 .....	Family Concert: Superheroes and Supervillains
April 27, 2024 .....	Friends of the Symphony Young Artist Competition

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For tickets, call the Symphony office at (419) 222-5701 or visit us at [limasympphony.com](http://limasympphony.com). You may also stop by our office at 1028 W. Market Street to purchase tickets between 9 a.m.-3 p.m., Monday through Friday!

*\*All programs and guest artists are subject to change.*

# 2023-2024 SEASON

## TABLE OF CONTENTS

### About the Orchestra

From the President by Kari Kuhn.....	5-6
From Our Executive Director by Elizabeth Brown-Ellis.....	7-8
From Our Music Director by Andrew Crust .....	9-10
Welcome to the VMCCC by Abe Ambroza.....	11-12
Andrew Crust, Music Director .....	51-52
Lima Symphony Orchestra Roster.....	53-54
Lima Symphony Orchestra Staff .....	55
Board of Directors .....	57
Past Board of Directors Presidents .....	58

### About the Chorus

Dr. Mark J. Suderman, Conductor, Lima Symphony Chorus.....	91
Lima Symphony Chorus.....	92

### Concerts

Season Schedule .....	2
Korngold and The Hollywood Sound   October 14, 2023.....	15-23
Musically Speaking   November 4, 2023 .....	45-47
Bells, Brass & Bows   December 9, 2023 .....	67-76
A Swingin’ New Years Eve   December 31, 2023 .....	95-98
Music by Candlelight   January 20 and 21, 2024.....	107-111
Family Concert:	
Superheroes and Supervillains   February 4, 2024.....	121-126
Joyful, Joyful   March 9, 2024 .....	131-143
Fauré and Dvořák   April 6, 2024.....	149-157

### Support

The Math Behind the Music .....	25-26
Honor Roll of Contributors .....	27-29
Notes from Our Underwriters/Sponsors .....	79-86
Tribute Gifts .....	87-88
Virtuoso Society.....	89
“Measure of Excellence” Endowment Fund.....	113-116



**About our Lima Area Youth Orchestra**  
Lima Area Youth Orchestra ..... 104

**Friends of the Symphony**  
Joe Warnement & Jean Zink, Co-Presidents,  
Friends of the Symphony ..... 63-64  
Annual Geranium Sale..... 103  
Friends of the Symphony Events ..... 65  
Luncheons before Symphony Concerts..... 65  
Young Aritst Competition..... 120

**Education and Engagement**  
Young People’s Concert..... 34  
In-School Programs ..... 35  
Healing Through Music..... 36  
Symphony Storytime ..... 37  
Mornings with the Maestro ..... 38  
Drumming Up Hope..... 39

**Other**  
Index of Advertisers ..... 159-160  
Guide to the Performance Hall..... 161



Lima Symphony Orchestra Office  
1028 W. Market Street • Lima, Ohio 45805  
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Hours 9 a.m. to 3 p.m. weekdays.  
[www.limasymphony.com](http://www.limasymphony.com)



# FROM OUR PRESIDENT

BY KARI KUHN



To Our Dedicated Patrons,

On behalf of the Board of Directors, I want to offer our gratitude for making the Lima Symphony Orchestra a part of your lives and a priority in our community.

These days technology can transport us into experiences, but there is nothing like the enjoyment that comes from live performances. Allow each piece of music to unfold before you and to evoke the feelings intended by the composer.

This season, most of us will encounter some music and composers new to us. Maestro Andrew Crust has a talent for programming treasured classics alongside lesser-known pieces. I look forward to the education, as I hope you do.

Your timing in attending these concerts is ideal because the maturing relationship between maestro and musicians is sure to produce the very best performances to date by our Lima Symphony Orchestra.

With every rehearsal and concert, conductor Andrew Crust has come to recognize the strengths and weaknesses of each musician, and they, his own. He elicits the very best of their individual and collective talents, and mindfully chooses programming that highlights their capabilities for the audience.

Similarly, the maestro's style of conducting and instruction are familiar to his musicians. They've developed a rapport and mutual trust, knowing he will conduct them through the mechanics of each piece, thereby allowing them to focus more freely on creative expression.

"There is much in the complexity of relationship between maestro and musician that is never verbalized." That's a line of dialogue that stuck with me when I saw the 2022 Oscar-nominated film "Tar." Few of us watching from the seats of the auditorium will ever understand those intricacies, but, oh, how we love to see that orchestral dance unfold on stage.

The synergy is also evident when Crust and his musicians take educational programming into our Lima area schools. Children have the confidence to ask questions (and even dance!) because the lessons are presented on their level, AND because Crust and our LSO musicians are so very approachable. My own daughter continues to rave about one of these programs brought to her school, Elmwood Elementary.

Additionally, the “Healing Through Music” program takes our musicians into regional hospitals and prisons, among other locations, where there is a need for the power of music. These outreach initiatives extend access to the LSO and increase our value to the community.

Every educational initiative, performance, funding source, and promotion is produced and supported by the talents of the LSO staff. We are the envy of many arts organizations for the leadership provided by our Executive Director, Elizabeth Brown-Ellis. To say we appreciate her and her dedicated staff seems an understatement. Their contributions deserve our applause.

The Lima Symphony Orchestra depends on the generosity of our sponsors and donors, and on the attendance of our ticket holders. Thank you for being here. Whether you join us for this single performance or for the entire season, we are very happy to have you and we welcome you to the show.

Most sincerely,

Kari Kuhn

President, Board of Directors of the Lima Symphony Orchestra

# FROM OUR EXECUTIVE DIRECTOR

BY ELIZABETH BROWN-ELLIS



Dear Friends,

Welcome to the Lima Symphony's 2023-2024 season where the power of music will unfold before you. As I witness the harmonious collaboration of our talented musicians, I consider the parallels between the act of listening and responding within the orchestra and our orchestra's evolving relationship with the community.

Just as our musicians rely on their honed listening skills to create a cohesive performance, our orchestra must listen attentively to the needs and evolving tastes of our community to remain relevant. Our musicians must be attuned to one another, listening intently to ensure precise timing, dynamic balance, and seamless transitions. This attentive listening creates an environment of trust and shared purpose.

Like the delicate interplay on stage, the LSO must harmonize our offerings with the diverse voices and needs of the people we serve. Thoughtful listening led to the creation of Symphony Storytime to encourage early childhood literacy and Healing Through Music to address the opioid and mental health epidemics in Northwest Ohio. It led us to purchase a 40-piece drum set and introduce Drumming Up Hope in our prison, hospitals, and crisis centers to invite others into the cathartic creative process. This summer we will eliminate boundaries and ignite children's imaginations with an innovative world music program.

Just as musicians respond to the subtle nuances and cues of their fellow performers, our orchestra must respond to the ever-changing dynamics of our region. Through this dialogue, we embrace new voices and diverse programming, enriching the cultural fabric of the community, fostering inclusivity, and creating impactful experiences. This season, we intertwine masterpieces by Tchaikovsky and Beethoven with important contemporary works from Missy Mazzoli, Joe Hisaishi, and Valerie Coleman, and we are honored to be part of a consortium commissioning a piece by Evan Williams.



Classical music's beauty and complexity have captivated audiences worldwide, and its impact on our local community is undeniable. When people enter the concert hall, differences fade away. The shared anticipation, the palpable energy in the air, and the mutual appreciation for the performers unite us in concert. In a society that often feels fragmented and isolated, our concerts have the power to bring individuals together, and in a world increasingly dominated by digital media and virtual experiences, the unique value of live music to inspire, unite, and uplift remains undeniably universal.

Symphony concerts showcase the brilliance and diversity of creativity, reminding us of the innovative spirit that exists within each of us. This season we begin new traditions, honor old ones, and explore some of the greatest music ever written. Through relationships, forged in the art of listening and responding, the transformative power of music resonates, and leaves an indelible mark on our lives, our shared journey, and our community.

Thank you for joining us!

A handwritten signature in cursive script, reading "Elizabeth Brown-Ellis". The ink is dark and the signature is fluid and elegant.

*Elizabeth Brown-Ellis*

# FROM OUR MUSIC DIRECTOR

BY ANDREW CRUST



Dear patrons of the Lima Symphony Orchestra,

Welcome to our 2023/2024 season! My fourth season as Lima Symphony Orchestra Music Director is going to be one of the most exciting to date. We have something for absolutely everyone, from our Grand Series at the Civic Center in Lima, to Candlelight concerts around the community, pops programming, outdoor concerts, various educational programs both large and small, and a multitude of special events.

We are joined this season by eight fantastic soloists and two guest conductors, two of whom are Grammy winners. International violinist, Charles Yang, will open the season with the sparkling, cinematic Korngold Violin Concerto. He will also perform a Young People's Concert especially designed for Lima, in which he'll play a number of other popular selections, and share his talents as a vocalist. Four stellar vocal soloists will join us to sing one of the greatest masterworks ever penned: Beethoven's *Ninth Symphony*. Grammy Award-winning conductor, Michael Repper, will make his Lima Symphony Orchestra debut, along with conductor, Antoine Clark. We'll also feature our very own principal flutist, Erin Torres, and her husband, Michael Torres, in a world premiere concerto for flute and saxophone.

The programming is as diverse as it is exciting. If you crave the eternal classics, we offer masterworks such as the aforementioned *Ninth* by Beethoven, a special conversational exploration of Tchaikovsky's epic and elegant *Fifth*, and Dvořák's powerful and triumphant *Seventh*. If you have adventurous tastes, we are offering contemporary works by Missy Mazzoli, Valerie Coleman, and a world premiere commission by Evan Williams. Our intimate candlelight concerts, a beloved tradition, will continue this year with music for winds and strings by Dvořák and Brahms. And those lovers of pops and light classics will also be delighted this season with multiple offerings: a program full of classic film music in October, Steve Lippia sings Frank Sinatra on New Years Eve, and as always, we offer a family-friendly Patriotic Pops program in July.

I could not be happier to share this season with all of you as the city of Lima continues to grow and develop. Downtown is revitalizing, new venues are opening, and we are thrilled to be a part of that exciting movement. We believe that music and the arts have the power to change the world for the better, to enrich lives and soothe the soul.

The immense talent we have within the orchestra is truly inspiring, and you do not want to miss this exciting season! It is the perfect time to bring a friend who has never been to the symphony, as I am confident that each and every program will leave you singing!

Thank you for your continued support of the Lima Symphony Orchestra. With your help, this organization will continue to grow, expand, and inspire even more people in Northwest Ohio. See you in the concert hall!

A handwritten signature in black ink, appearing to read "Andrew Crust". The signature is stylized with a large, looped "A" and a cursive "Crust".

*Andrew Crust*



# WELCOME TO THE VMCCC

**BY ABE AMBROZA, CEO**

VETERANS MEMORIAL CIVIC AND CONVENTION CENTER



Welcome back to the Veterans Memorial Civic and Convention Center of Lima, Ohio and Allen County. As we embark on a new season of concerts, we can't help but feel a tremendous sense of optimism and excitement. Our venue stands as a shining example of what a united and dedicated community can achieve when dreaming big and acting together.

Over the years, we have grown into the region's premier convention and performing arts facility, hosting a diverse array of public, private, and patriotic events. As we honor the services of our brave Armed Forces members and veterans, we also celebrate the unyielding support of our community, both past and present. Together, we've built an invaluable asset that enriches the quality of life and fuels economic development in our beloved Allen County.

I extend my heartfelt gratitude to all of you for being an integral part of our success. It's the continued support from action-oriented citizens, both longstanding and new, that keeps the VMCCC thriving. With your help, we've been able to host numerous concerts, meetings, parties, and receptions, drawing in an astounding 250,000 people annually to downtown Lima, bolstering the Greater Lima Region's economy.

Of course, none of this would be possible without the unwavering dedication of our exceptional staff. They tirelessly work behind the scenes, ensuring every event runs smoothly, supporting our community through changes, and nurturing the performing arts at the VMCCC. Tonight's performance is a testament to their efforts, and we owe them a debt of gratitude.

Recently we've completed exciting projects in the Crouse Performance Hall and Mercy Health Lobby, thanks to the combined efforts of available funds and a strong partnership with Allen County. These upgrades guarantee top-notch performances throughout the year, and we can't wait to showcase the dazzling talent on our new stage for seasons to come.

The sight of enthusiastic people filling our seats for a live concert is always magical. We are deeply thankful for your presence and support. To stay updated on future events or to inquire about hosting your own event in one of our spaces, visit our website at [limaciviccenter.com](http://limaciviccenter.com).

Tonight, we have the pleasure of hosting the Lima Symphony Orchestra, a cherished partnership that spans over 30 years. This season promises to captivate and delight, leaving a lasting impression long after the final note resonates.

Lastly, a special thanks goes out to our volunteer ushers, volunteer board members, and all the incredible individuals in the community who continue to support our mission. Your dedication and passion for the arts are what make the VMCCC an extraordinary place.

Let's embrace this new season with optimism and anticipation, as we come together once more to revel in the joy of live music and performances. Here's to a season filled with unforgettable experiences and shared moments that will echo in our hearts forever.

Warm regards,  
Abe Ambroza  
CEO, Veterans Memorial Civic and Convention Center of Lima, Ohio and Allen County



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# CHARLES YANG

**SOLO VIOLIN**

**KORNGOLD AND THE  
HOLLYWOOD SOUND**

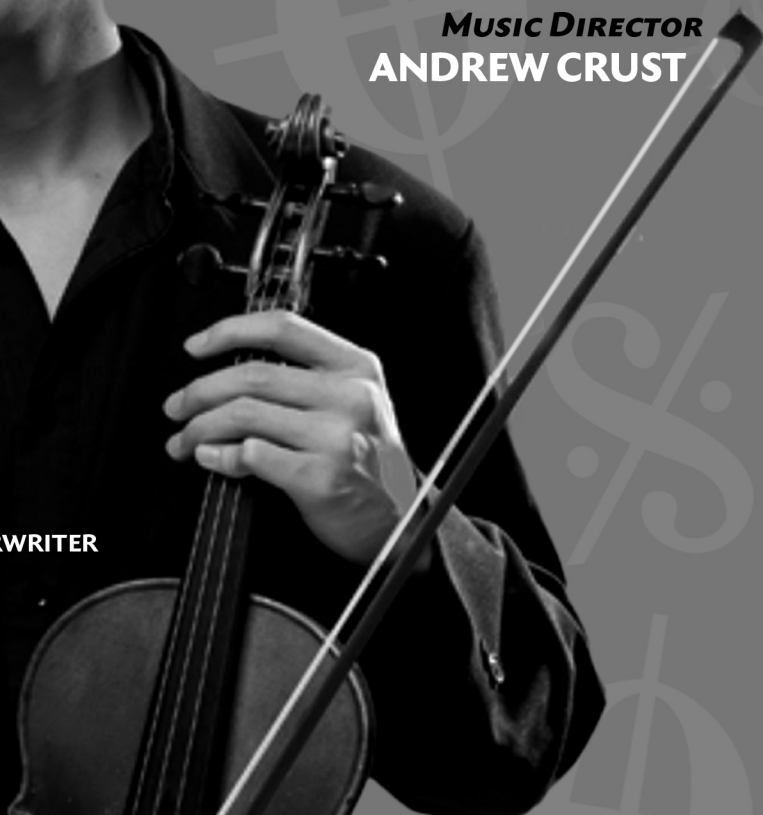
**SATURDAY, OCTOBER 14, 2023**

**VETERANS MEMORIAL CIVIC & CONVENTION CENTER**

**7:30PM**

**MUSIC DIRECTOR  
ANDREW CRUST**

**EXCLUSIVE UNDERWRITER**



Journey to the Golden Era of Hollywood with the Lima Symphony Orchestra and crossover superstar Grammy-winning violinist Charles Yang. Experience the sounds that made the classics: the lush romanticism of *Casablanca*, the spine-tingling strings of *Psycho*, the haunting nostalgia of *The Godfather*, and the lyrical virtuosity of Korngold’s *Violin Concerto*.

Max Steiner	Casablanca Suite
Bernard Hermann	Psycho Suite for Strings Prelude The City The Rainstorm The Murder The Swamp The Knife The Cellar Finale
Nino Rota	Godfather Suite Love Theme (The Godfather) End Title (The Godfather, Part II)
Joe Hisaishi	Symphonic Variation “Merry-Go-Round” from Howl’s Moving Castle

**Intermission**

Erich Wolfgang Korngold	Violin Concerto <i>Charles Yang, violin</i>
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Radio Broadcast  
WGTE FM 91 will broadcast tonight’s concert on  
February 1, 2024 at 8:00PM

## Casablanca Suite (1942)

Max Steiner (1888-1971)

Film Premiere: November 26, 1942, Hollywood, CA;

January 23, 1943, US National Release

Composer, arranger, and conductor Max Steiner was born in Vienna at the height of the Romantic era. Steiner was born to a wealthy business and theater family with musical ties. His Godfather was none other than composer Richard Strauss, whose music had a strong influence on Steiner's style. He was a child prodigy, conducting his first operetta at age 12 to great acclaim. He studied under Gustav Mahler at the Imperial Academy of Music, from which he graduated at 15. He eventually moved to London for work and ended up staying for eight years, until 1914, when, at the start of the First World War, he was interned as an "enemy alien." With assistance in obtaining exit papers from a friend and fan, the Duke of Westminster, Steiner arrived in New York City in December of 1914 with only \$32 in his pocket.

Steiner worked his way up in New York's post-Tin-Pan-Alley early Broadway days as an arranger, orchestrator, and musical director. In 1929 Steiner moved to Hollywood, working first at RKO and then eventually at Warner Bros. He was a pioneer in establishing Hollywood's early film music traditions. He composed more than 300 film scores and was nominated for 24 Academy Awards, winning three. His scores for classics like *King Kong*, *Casablanca*, and *Gone With the Wind* are still popular with audiences today.

When Steiner began working in Hollywood, directors and producers were not yet sold on the advantages of using originally composed music effectively to enhance the drama. Directors had yet to find a way to integrate music into scenes in a way that seemed natural. Steiner was a master of seamlessly weaving diegetic music (music happening naturally as part of the scene, such as a piano player in the background of a saloon) with non-diegetic orchestral scores. Not only did this technique demonstrate the power of music to manipulate the audience's emotions, but it also saved a lot of headaches in post-production because if music is played in the background during the scene, the scene cannot be edited or cut later.

Steiner used a Wagnerian approach to film composition, associating a leitmotif (theme) with leading characters and concepts. Steiner does this in his score for the 1942 film *Casablanca*. He also features Herman Hupfeld's song "As Time Goes By" as well as "La Marseillaise," which he uses as a central musical theme in the score. Famously, Steiner wanted to replace "As Time Goes By" with his own composition, but filming was complete and Ingrid Bergman had already cut her hair for her next role, so it was impossible to reshoot the scenes that used the song.

*Casablanca Suite* is scored for 3 flutes/piccolo, 2 oboes/English horn, 3 clarinets/bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, piano, celeste, 2 harps, and strings.

### **Psycho Suite for Strings (1960)**

**Bernard Herrmann (1911-1975)**

**Film Premiere: June 16, 1960, New York City;**

**September 8, 1960, US National Release**

Bernard Herrmann's legacy as one of the greatest film composers is also a story of changing stylistic preferences among audiences. Music critic Alex Ross wrote, "Over four decades, [Herrmann] revolutionized movie scoring by abandoning the illustrative musical techniques that dominated Hollywood in the 1930s and imposing his own peculiar harmonic and rhythmic vocabulary." Herrmann wrote or contributed to more than 50 film scores and was very active in scoring for television, including *Cimarron*, *Gunsmoke*, *Rawhide*, *The Twilight Zone*, and *The Alfred Hitchcock Hour*.

Herrmann was born in New York City to a middle-class Jewish family of Russian origin. As was the case with Max Steiner a generation earlier, Herrmann got his foothold in the New York music scene, working first as a staff conductor at the Columbia Broadcasting System (CBS), then as music director of the Columbia Workshop (an experimental radio drama series), and eventually rising to chief conductor of the CBS Symphony Orchestra. Through his association with CBS, Herrmann collaborated frequently with visionaries such as Orson Welles.

Some of Herrmann's most recognizable works stem from his collaborative partnership with director Alfred Hitchcock, with whom he worked on seven films between 1955 and 1964: *The Trouble with Harry* (1955), *The Man Who Knew Too Much* (1956), *The Wrong Man* (1956), *Vertigo* (1958), *North by Northwest* (1959), *Psycho* (1960), *The Birds* (1963), and *Marnie* (1964). The relationship between the two worked well for many years. Herrmann insisted on creative control over the final musical product as a condition of accepting a score. He felt that most directors didn't have sufficient musical experience to make high-level decisions in that arena. Hitchcock must have trusted Herrmann's opinion profoundly because despite controlling many aspects of his productions, Hitchcock allowed Herrmann to create unhindered. A frequently cited example of this relationship relates to the famous shower scene in *Psycho*. Initially, Hitchcock requested no music for that scene. Upon seeing the scene on film, Hitchcock felt something was missing. When Herrmann presented Hitchcock with what he had composed, Hitchcock said it was indeed an "improper suggestion" not to use music.

Unfortunately, Herrmann and Hitchcock's relationship ended abruptly over a disagreement about the score for the 1966 release *Torn Curtain*. Moving with the times, Universal executives wanted a more jazz and pop-influenced score for the film. Herrmann was unwilling to deviate from his vision of the score. After hearing Herrmann's prelude to the score, Hitchcock confronted Herrmann about the direction of the score, muddying Herrmann's preference to keep creative control. Herrmann wouldn't budge, and the score was rejected. The pair never reconciled their professional relationship.

The score for *Psycho* set the new standard for thriller film music. Herrmann uses a strings-only orchestra, muted with no vibrato. He draws on avant-garde harmonies and dissonances and often uses ostinatos (short repeating patterns) to heighten the feeling of anxiety throughout the film. The chilly and harsh sound creates suspense and terror, enhancing the black-and-white film presentation. Herrmann's scores have the distinct ability to portray character traits and psychology that would not otherwise be obvious to the viewer.

Herrmann was nominated for an Academy Award five times but only won for his film score for William Dieterle's "The Devil and Daniel Webster" in 1941. Many composers have claimed Herrmann as a significant influence, including this generation's A-list film and stage composers, including John Williams, Elmer Bernstein, Jerry Goldsmith, Howard Shore, Lalo Schiffrin, James Horner, Stephen Sondheim, and Danny Elfman.

*Psycho Suite for Strings* is scored for a string orchestra.

### **Godfather Suite (1972)**

**Nino Rota (1911-1979)**

**Film Premiere: March 14, 1972, New York;**

**March 24, 1972, US National Release**

Nino Rota was an Italian composer, pianist, and conductor best known for his film scores. Like Max Steiner, Rota was a child prodigy, writing oratorios by age 11, eventually composing in all classical genres, including opera, ballet, orchestral, choral, and chamber works. Rota moved to the US with the encouragement of Arturo Toscanini, where he lived from 1930-1932 and studied at the prestigious Curtis Institute of Music in Philadelphia, afterward returning to Italy. Rota composed more than 150 scores for Italian and international films, including extensive collaborations with the Italian film director Federico Fellini.

*The Godfather* is a 1972 film directed by Francis Ford Coppola. Rota's original score for the film adds to its depth, impact, and longevity. Many critics regard *The Godfather* as one of the greatest and most influential films ever made. The themes are haunting, evocative, nostalgic, and elegant. The main theme is

based on the opening melody of Jean Sibelius' Symphony No. 1, capturing that work's longing and sorrow. Rota's score for *The Godfather* was nominated for an Academy Award for Best Original Score. That nomination was later revoked when it was discovered that Rota had recycled one of his own themes from his score to the 1958 Eduardo de Filippo's film *Fortunella* for *The Godfather* "Love Theme." While he lost that nomination on a technicality, Rota received an Oscar for his score to *The Godfather Part II* (released 1974).

*The Godfather Suite* is scored for 2 flutes/piccolo, 2 oboes/English horn, 2 clarinets/bass clarinet, 2 bassoons, 2 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, piano, celeste, harp, mandolin, and strings.

### **Symphony Variation "Merry-Go-Round" from *Howl's Moving Castle* (2004)**

**Joe Hisaishi (b. 1950)**

**Film Release: November 29, 2004, Japan**

Japanese composer Mamoru Fujisawa, known professionally as Joe Hisaishi, has created an evocative and international sound by combining many different styles. His music bears the influence of traditional Japanese musical heritage (new and old), Western symphonic traditions, pop, jazz, minimalist, experimental electronic, and New Age. His music is associated with early Anime and his decades-long partnership with director and animator Hayao Miyazaki. Hisaishi has worked on every Miyazaki film since 1984, including *Totoru* (1988), *Kiki's Delivery Service* (1989), *Princess Mononoke* (1997), *Spirited Away* (2001), and *Ponyo* (2008). Hisaishi has won seven Japanese Academy Awards for Best Music and received the Medal of Honour with purple ribbon from the Government of Japan in 2009.

*Howl's Moving Castle* was released in 2004 and has been Hisaishi's most commercially successful movie score to date. "Merry-Go-Round" is the main theme of the score.

Symphony Variation "Merry-Go-Round" from *Howl's Moving Castle* is scored for 3 flutes/piccolo, 2 oboes/English horn, 3 clarinets/bass clarinet, 2 bassoon/contrabassoon, 4 horns, 3 trumpets, 4 trombones, tuba, timpani, percussion, harp, piano, celeste, and strings.



## **Violin Concerto in D Major, Op. 35 (1937-1939, revised 1945)**

**Erich Wolfgang Korngold (1897-1957)**

**Premiere: February 15, 1947, by the Saint Louis Symphony with Jascha Heifetz as soloist**

Composer, conductor, and pianist Erich Wolfgang Korngold was born in a Jewish home in what is today Brno, Czech Republic (previously in 1897, the Austro-Hungarian Empire). From age four, he lived in Vienna, where his father worked as a music critic. Like Max Steiner and Nino Rota, Korngold was a child prodigy, praised for his talent by composers like Gustav Mahler, Richard Strauss, and Giacomo Puccini. He was composing by age eight, staging popular works by age 11, and eventually working as a professor of music at the Vienna State Academy. He developed a thriving career as a composer and conductor in Europe between the wars.

Korngold first drew the attention of director Max Reinhardt through some of his Classical reorchestrations. In 1934, Korngold came to Hollywood at the invitation of Reinhardt to arrange incidental music for *A Midsummer Night's Dream*. Korngold returned the following year and began working for major studios, eventually signing an exclusive contract with Warner Bros. In 1938, during the *Anschluss* of Austria by the German Nazis, Korngold moved his family to the United States for their protection. Throughout the rest of WWII, Korngold worked almost exclusively on film music, putting his concert music aside until after the war. Some of his best-loved scores come from films such as the 1935 *Captain Blood* with the legendary Errol Flynn and the 1938 *The Adventures of Robin Hood*.

Korngold's writing is undoubtedly theatrical. He looked at film scenarios as one might approach opera libretti, creating the lush, operatic sound of early Hollywood. His approach centered on composing leitmotifs for each of the film's main characters, including abstract ideas. Korngold does this more commonly than any other composer of the early film era, including Max Steiner. Korngold's approach to film scoring laid the foundation for the industry, and his scores have remained influential.

The Violin Concerto is dedicated to Alma Mahler, widow of composer Gustav Mahler. The concerto is in three movements:

1. *Moderato nobile*
2. *Romanze*
3. *Allegro assai vivace*

*Violin Concerto* is scored for 2 flutes/piccolo, 2 oboes/English horn, 2 clarinets, bass clarinet, 2 bassoons/contrabassoon, 4 horns, 2 trumpets, trombone, timpani, percussion, harp, celeste, strings, and solo violin.



## Charles Yang



GRAMMY Award-winning artist and recipient of the 2018 Leonard Bernstein Award, Charles Yang has been described by *The Boston Globe* as one who “plays classical violin with the charisma of a rock star.” The Juilliard graduate began his violin studies with his mother, Sha Zhu, in Austin, Texas, and has since studied with world-renowned pedagogues Kurt Sassmanshaus, Paul Kantor, Brian Lewis, and Glenn Dictrow. He has performed as soloist with orchestras and

in concert throughout the United States, Europe, Brazil, Russia, China, and Taiwan. On June 9th of 2005, the Mayor of Austin presented Yang with his own “Charles Yang Day.” In 2016, Yang joined the multi-genre string-band Time for Three as violinist and lead singer.

Not only confined to classical styles, Yang’s improvisational crossover abilities as a violinist, electric violinist, and vocalist have led him to featured performances at festivals including The Aspen Music Festival, The Schleswig-Holstein Music Festival, The Ravinia Festival, Caramoor, Interlochen, The YouTube Music Awards, TED, and Google Zeitgeist. He has performed at some of the world’s most celebrated venues such as Carnegie Hall, Musikverein, Lincoln Center, Konzerthaus Berlin, Rudolfinum, Walt Disney Concert Hall, Royal Danish Theatre, Joe’s Pub, ACL Live, The Metropolitan Museum of Art, and The Forbidden City in Beijing, among many others. He has performed in the presence of two former US Presidents and the Queen of Denmark and has shared the stage in collaborations with artists including Peter Dugan, Michael Thurber and CDZA, Steve Miller, Jesse Colin Young, Joshua Bell, Jake Shimabukuro, Ray Benson, Savion Glover, Twyla Tharp, Misty Copeland, and Jon Batiste.

An adventurous composer, arranger, songwriter, and collaborator, Yang’s works have been featured in projects for *Glamour* and *Pentagram*. In 2021 he co-wrote the original score to Robin Wright’s 2021 feature film, *Land*. Time for Three’s album, “Letters for the Future” with Xian Zhang and The Philadelphia Orchestra featuring concertos written by Kevin Puts and Jennifer Higdon, won the 2023 GRAMMY award for “Best Classical Instrumental Solo.”

Yang’s career has been followed by various news media including *The New York Times*, *The New York Post*, *The Wall Street Journal*, *The Chicago Tribune*, *The Financial Times*, *The Austin Chronicle*, and *The Strad*. He is also featured in Nick Romeo’s book, *Driven* as well as Discovery Channel’s *Curiosity*.

Of note, *The Texas Observer* stated, “Yang is a true crossover artist, a pioneer who can hop between classical and popular music and bring fresh ideas to fans of both genres. Rather than maintaining an insular focus and simply assuming that an audience for classical music will always exist, he wants to actively create that audience, to persuade and seduce others into enjoying a type of music as passionately as he does.”

Charles Yang performs on the 1854 “ex-Soil” J.B. Vuillaume, as well as a 2017 Jeff Phillips.



“*Music can name the unnameable  
and communicate the unknowable.*

-Leonard Bernstein

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# THE MATH BEHIND THE MUSIC



The Arts are imperative for a high quality of life for many reasons, including serving as a vehicle for expression, experiences, and emotions; fostering emotional and psychological well-being; cultivating creativity and critical thinking; preserving culture and identity; and, perhaps most importantly, bringing people together for transcendent live experiences, fostering empathy and understanding. However, one thing that the Arts, and especially orchestras, were not created for is to generate income.

What a crazy business model! How did orchestras even evolve if they could not exist without robust financial support? The answer is multi-faceted but worth exploring to understand the part we all play in the longevity of this institution. Initially, orchestras evolved to serve aristocracy, royalty, or religious institutions, showcasing their patron's wealth, power, and cultural sophistication. Financial profit was never a consideration. From those early origins, orchestras now generally operate as non-profit organizations. Their mission is to serve their communities and promote cultural enrichment rather than focusing on generating profits. Non-profits of all kinds typically rely on a combination of public funding, grants, donations from individuals and corporations, and ticket sales to maintain operations.

With that in mind, looking at the financial side of our concerts is very interesting. To break even for this concert alone without any philanthropic support, we would have to charge a ticket of price more than \$85 per person.

Why? Here is a behind-the-scenes look at what it takes to produce our October Grand Series concert:

- Orchestra wages and Guest Artist Fees -- \$38,000
- Musician mileage (not including wages) -- \$12,845
- Music rental -- \$3,585
- Promotion and program books -- \$5,145
- Production costs and performance hall expenses -- \$6,335



The expenses listed above don't include the salaries of our Music Director, Executive Director, or staff who keep the organization running throughout the year or the costs of maintaining an office. However, instead of \$85, our tickets are just \$35 to \$45 each (and only \$10 or \$15 for students). The difference is made up through the generous support of our concert underwriters and our annual fund donors.

It is evident that it “takes a village” to keep the music going. An investment in this organization is an investment in the cultural collateral of this community. Please consider participating in this movement by donating to our annual fund. No gift is too small, and all contributions are tax-deductible. We are immensely grateful for your support. Thank you for being our musical partner as we aspire to inspire.

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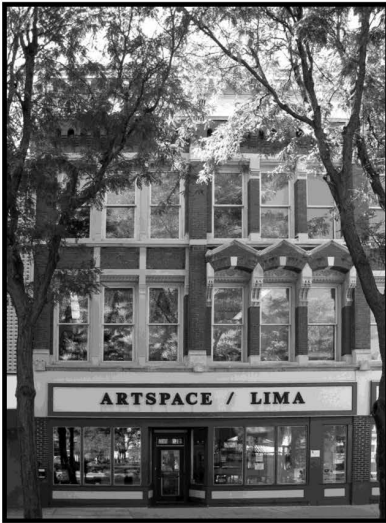
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# EDUCATION AND ENGAGEMENT



## 2023 YOUNG PEOPLE'S CONCERT

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Each year, more than 3,500 school children enjoy learning about and listening to symphonic music at live performances designed especially for young people. These age-appropriate concerts give students the opportunity to experience live orchestral music performed by our full orchestra in a concert hall setting.

Journey to the Golden Era of Hollywood with the Lima Symphony Orchestra and crossover superstar Grammy-winning violinist Charles Yang. Experience the sounds that made the classics: the lush romanticism of Casablanca, the spine-tingling strings of *Psycho*, the haunting nostalgia of *The Godfather*, and the lyrical virtuosity of Korngold's *Violin Concerto*.



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# EDUCATION AND ENGAGEMENT



## IN-SCHOOL PROGRAMS

Our In-School programs are a perfect opportunity to provide interactive musical experiences for hundreds of children of all ages in Allen County. Students have the chance to ask questions and hear about our Music Director and world-renowned guest artists' experiences. These relaxed, often informal presentations make music accessible and interesting for children, many of whom may not otherwise have the opportunity to hear live music. The Lima Symphony Orchestra is thankful for our generous underwriter who makes these visits possible!







## HEALING THROUGH MUSIC

“Healing Through Music” is a program developed in 2018 to help fight the current opioid crisis in our community and to earnestly reach out to those struggling with other aspects of addiction and mental illness. As a part of this program, Lima Symphony musicians have performed for people in various locations, including crisis stabilization units, hospitals, prisons, housing for homeless veterans, and youth and family service centers. The Lima Symphony Orchestra firmly believes these individuals are a vital part of our community whose contribution should be valued. They truly deserve opportunities for artistic experiences that music can provide.



# EDUCATION AND ENGAGEMENT



## SYMPHONY STORYTIME

Serving hundreds of children each year in seven counties, Symphony Storytime is a fun and lively program that pairs beloved children's books such as Jabari Jumps and The Pout Pout Fish with classic masterworks performed live by Lima Symphony musicians. These programs allow children to experience music through highly interactive performances, introducing them to basic musical ideas and concepts. With a focus on creative movement and musical literacy, Symphony Storytime is designed to spark children's imaginations and foster a lifelong love and appreciation for music and literature.

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## MORNINGS WITH THE MAESTRO

The Lima Symphony Orchestra wants every child to have a host of opportunities to experience the joy and wonder of live music! Mornings with the Maestro are vibrant educational programs dreamed up by Maestro Andrew Crust and featuring Lima Symphony musicians. Each unique program features different instruments from the orchestra and introduces audiences to the basic elements of music in fun and engaging ways.

2023-2024 Morning with the Maestro Dates:

*All programs take place at the Lima Public Library at 10:30AM*

Saturday, November 4, 2023

Saturday, January 20, 2024

Saturday, March 9, 2024

Saturday, April 6, 2024

For up-to-date information about programs and dates, visit:  
<https://www.limasymphony.com/mornings-with-the-maestro>



# EDUCATION AND ENGAGEMENT



## DRUMMING UP HOPE

“Drumming Up Hope,” an extension of the “Healing Through Music” program, explores the healing effects of community drumming. The drumming experience provides individuals with many benefits, including stress relief, relaxation, emotional expression through non-verbal communication, community bonding, connection, self-expression, and creativity. Participating in a community drumming experience reduces feelings of isolation and allows for the creation of something that is both personal and collaborative. Founded in 2019, Drumming Up Hope has worked with groups at venues such as SAFY (Specialized Alternatives for Families and Youth) and with inmates at the Allen/Oakwood Correctional Institute. The drums necessary for the success of this program were generously donated by Lima Pallet Company, Radio Hospital, and Mid-American Cleaning. The Lima Symphony Orchestra is sincerely grateful for such outstanding support as we continue to engage our community in unique and meaningful ways.

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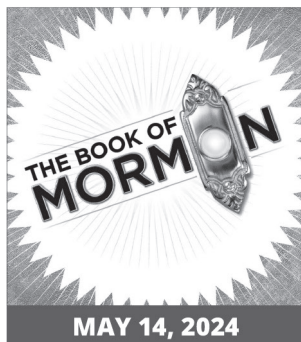
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# MUSICALLY SPEAKING

# TCHAIKOVSKY

SYMPHONY NO. 5  
IN E MINOR

**SATURDAY,**  
**NOVEMBER 4, 2023**  
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**MUSIC DIRECTOR**  
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Experience the Lima Symphony in a whole new way as Music Director Andrew Crust leads the orchestra in an innovative concert of music discovery for adults. Through images and sound bites, learn about 19th century master Tchaikovsky, whose concert and theatrical music remain popular to this day. Uncover the secrets, tragedy, and triumphs of the man and his work before listening to a complete performance of Tchaikovsky’s fifth symphony.

Discussion of Tchaikovsky’s *Symphony No. 5* with audio/visual components

**Intermission**

Pyotr Ilyich Tchaikovsky

Symphony No. 5 in E minor

- I. Andante
- II. Andante cantabile
- III. Valse
- IV. Finale

Radio Broadcast

WGTE FM 91 will broadcast tonight’s concert on

March 7, 2024 at 8:00PM

## **Symphony No. 5 in E Minor, Op. 62 (1888)**

**Pyotr Ilyich Tchaikovsky (1840-1893)**

**Premiere: November 17, 1888, Mariinsky Theatre, Saint Petersburg  
under the direction of Tchaikovsky**

Pyotr Ilyich Tchaikovsky holds a unique place among his nationalistic contemporaries. Tchaikovsky's music is more "European" than many of his fellow Russian composers, who were interested in finding an authentic compositional voice by looking Eastward to the folk traditions of their native country. Tchaikovsky's music, by comparison, is more classically influenced, with traditional structures and harmonies combined with lush orchestrations that made him popular throughout Europe.

Inspiration for his *Fifth Symphony* did not come easily to Tchaikovsky. In a letter to his brother, he expressed fear that his imagination had dried up and that he had nothing more to express musically. Despite his early struggles, when he completed the symphony he exclaimed, "Thank God, it is no worse than my previous ones." Unlike his previous symphonies, this symphony has no straightforward program - or musical story. The symphony is cyclical, like the fourth symphony, built around a recurring theme that appears in all four movements. And while not a direct narrative, the theme (played by the clarinets in the opening notes of the symphony) generally represents fate according to Tchaikovsky's writings. Early receptions of the symphony were mixed, but the work has ultimately remained an audience favorite throughout the 20th century. The trajectory of the theme from struggle to triumph offers a timeless quality that continues to resonate with listeners across centuries.

In addition to the persistent fate theme, listeners might recognize the horn melody in the second movement. John Denver's "Annie's Song" uses an almost identical opening (although it seems that this was unintentional on Denver's part). The romantic theme has also been quoted in other settings, notably, the song "Moon Love," first recorded in 1939 and subsequently by big-name artists such as Glenn Miller Orchestra, Ray Eberle, Paul Whiteman, and Frank Sinatra.

*Symphony No. 5* is scored for 3 flutes/piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, tuba, timpani, percussion, and strings.



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# ANDREW CRUST

## MUSIC DIRECTOR AND CONDUCTOR



American/Canadian conductor Andrew Crust has developed a versatile international career as a conductor of orchestral, opera, ballet, film, and pops programs.

In his fourth season as Music Director of the Lima Symphony Orchestra, Crust programs and conducts the Grand Series, Pops, and Educational series and has led collaborations with soloists such as Charles Yang, Amit Peled, Sandeep Das, Awadagin Pratt, and Laquita Mitchell. Under his leadership the

orchestra has enjoyed its most diverse programming to date, engaged in new recording projects, commissioned new works, and during the difficult pandemic seasons, the orchestra was able to record and broadcast a number of classical and educational programs. Crust is committed to diversity and representation in the concert hall. Under his leadership, LSO programming of BIPOC and female composers has increased by more than 35 percent.

In his inaugural season as the newly-appointed Music Director of the Vermont Symphony Orchestra beginning in 2023-2024, Crust will program and conduct a diverse array of performances throughout the state and collaborate with world-class soloists and composers.

In recent and upcoming seasons, Crust conducts the symphony orchestras of Calgary, Vermont, Elgin, Rockford, Nova Scotia, Chattanooga, Winnipeg, Laval, Billings, Vancouver Island, Sewanee, Memphis, Hartford, and Bozeman as a guest conductor, including return engagements with the Vancouver Symphony, San Diego Symphony, and Arkansas Symphony, collaborating with soloists such as Tracy Silverman, Geneva Lewis, George Li, Wei Luo, and Shannon Lee.

Crust is a 2020 winner of the Solti Foundation US Career Assistance Award. In 2021, he was awarded “Prémio a la Proyección” at the Llíria City of Music International Conducting Competition. In 2017, he was awarded first prize at the Accademia Chigiana by Daniele Gatti. He was a semifinalist for the Nestlé/Salzburg Festival’s Young Conductors Award competition and was selected by members of the Vienna Philharmonic as a winner of the Ansbacher Fellowship, including residency at the Salzburger Festspiele.

Crust served as the Associate Conductor of the Vancouver Symphony in Canada from 2019-2022, where he led around forty-five performances with the VSO each season, and made dozens of recordings released on theconcerthall.ca. Crust returns frequently to the VSO as a guest conductor.

Crust is equally at ease in the pit, having conducted ballet with Ballet Memphis and the New Ballet Ensemble, and opera with Opera McGill, College Light Opera Company, Boulder Opera Company, and others. As a Pops conductor, Crust has collaborated with such artists as Rufus Wainwright, Steven Page, Tony DeSare, Michael Bolton, Dee Daniels, Cirque de la Symphonie, the United States Jazz Ambassadors, and many others. Crust has also established himself as a conductor of films with orchestra.

Crust was the Assistant Conductor of the National Youth Orchestra of the USA (NYO-USA) in 2017 and 2018, assisting Michael Tilson Thomas on an Asian tour, as well as Giancarlo Guerrero, Marin Alsop, and James Ross at Carnegie Hall and in a side-by-side performance with the Philadelphia Orchestra.

Abroad, he has led concerts with the Orchestra Giovanile Italiana in Italy, Hamburger Symphoniker at the Mendelssohn Festival in Germany, the Moravian Philharmonic in the Czech Republic, and the Orquesta Sinfónica de Chile in Santiago.

Crust is dedicated to exploring new ways of bringing the classical music experience into the 21st century through innovative programming and marketing, creating community-oriented and socially-sensitive concert experiences, and performing in unique venues. Crust is a firm believer in meaningful music education, having produced and written a number of original educational programs with orchestras. As an arranger/orchestrator, Crust partnered with Schirmer to make orchestrations of a set of Florence Price's art songs, premiered in February 2022 with the Lima Symphony, and has orchestrated works by Alma Mahler and Prokofiev, as well as many popular and educational selections.

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**Anita Chiu**  
Asst. Concertmaster

Gina Buzzelli  
Thomas Carey  
Maureen Case  
I Chang

Ashtin Johnson  
Yanina Nagorny  
Alayne Wegner

## VIOLIN II

**Matthew Latawiec**  
Principal  
Lori Bright  
Lesa DeBorde

Christine Klosterman  
Lu Li  
Sarah Longbrake  
Bethany Maltinsky

Michael Sieberg  
William Stanley  
Carla Weltin

## VIOLA

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Principal  
Vince Huzicka

Si Yu Jiang\*  
Ruth Myers

Melissa Peraza\*  
Daniel Winfield

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**Joe Mueller**  
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Vacant  
Co-Principal

**Shelbi Wagner**  
Asst. Principal  
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Gustavo Carpinteyro  
Daniel Comiskey

Jonathan Kampfe  
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Wei-Shuan Yu

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**Ben Grabell**  
Co-Principal  
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Michael Cerrone  
Joanne Shaffer  
Aidan Terry

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Principal

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Principal

Chloe Basel

Vacant

## CLARINET

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Principal

Paige Stafford\*

Celeste Markey\*



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Principal

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Sally Teegarden

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Basement Ladies Christmas..Dec17

## SPRING SELECT SEASON 2024

Dinosaur World Live.....January 28

Gary Puckett & The Union Gap...Feb 3

Johnny Cash.....February 18

On Your Feet!.....March 3

Jay Leno.....March 23

Foghat.....March 29

Whose Live Anyway?.....April 18

MJ Live.....April 27

Molly Hatchet.....May 4

Dallas String Quartet.....May 10

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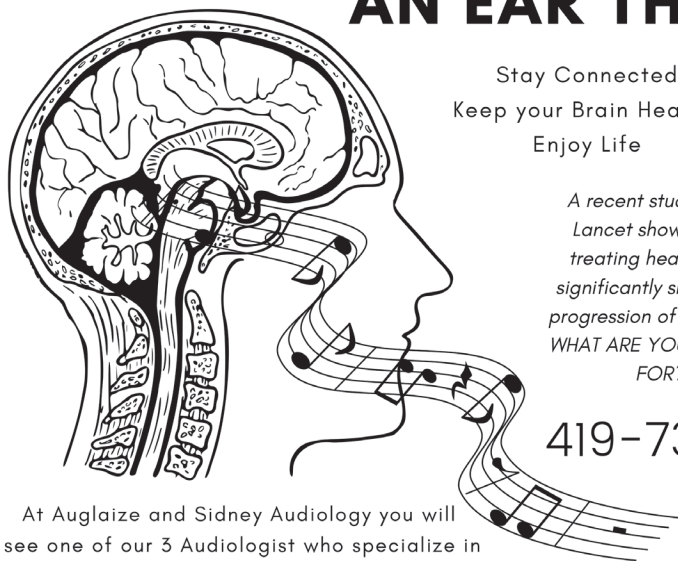
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# FRIENDS OF SYMPHONY

## JOSEPH L. WARNEMENT AND JEAN ZINK

*Co-Presidents of the Friends of the Symphony*



The Friends of the Symphony is a volunteer group dedicated to promoting and strengthening our Lima Symphony Orchestra through volunteer and financial support. We donate our time to organizing fundraisers such as our geranium sales in May and our mum sales in September. We are also looking to bring back our Stars & Strings fundraiser and our chicken & ribs BBQ fundraiser.

The Friends of the Symphony also sponsors the Young Artist Competition in April. This competition draws young artists from around the region and provides them with the opportunity to showcase their talents. The Friends can be found promoting music at all symphony events. We have a love for music and are proud to support this wonderfully talented symphony.

Our group meets once a month to plan our events and throughout the year to plan our luncheons. Our luncheons are filled with laughter, fun, and great conversation. This is also a great opportunity to hear from the guest soloists for the upcoming concert and to hear from Maestro Andrew Crust as he provides us with an in-depth conversation about the composer and the history behind the music.

We would like to offer a personal invitation to the Friends of the Symphony luncheons. Our luncheons are held on the Friday before the concerts in October, November, December, March, and April. These luncheons are always a highlight in our season!

We would like to thank all who have supported and continue to support our events. We would not be able to contribute to these outstanding performances without your help.

We are always looking for new members to help us promote and support our symphony. We are fortunate to have a symphony of this caliber so close to home. It is very important that we continue to keep the music going!

If you are interested in joining us, please contact our membership chair Jan Miller at 419-204-7246 or our Co-Presidents Joe Warnement at 419-796-6960 or Jean Zink at 419-303-9050. Membership forms are available online at [limasympphony.com/friends-of-the-symphony](https://limasympphony.com/friends-of-the-symphony).

Keep the Music Going!

Joe Warnement and Jean Zink  
Co-Presidents of the FOS

# FRIENDS OF SYMPHONY

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For updates and events visit: <https://www.limasymphony.com/friends-of-the-symphony>

## Calendar of Events 2022-2023

### Special Events:

Mum Sale Pick Up .....September 13, 2023 | 10 AM – 6 PM  
*Apollo Career Center, 3325 Shawnee Road, Lima, Ohio 45806*

Young Artist Competition .....April 27, 2024  
*Bluffton University, Yoder Recital Hall, 1 University Drive, Bluffton, OH 45817*

Geranium Sale Pick Up.....May 15, 2024 | 10 AM – 6 PM  
*Apollo Career Center, 3325 Shawnee Road, Lima, Ohio 45806*

### General Meetings:

Fall Luncheon .....Friday, October 13, 2023 | 12:30 PM  
*Milano Café, 2383 Elida Road, Lima, Ohio 45805*  
*With guest artist violinist Charles Yang and Maestro Andrew Crust*

Notable Luncheon .....Friday, November 3, 2023 | 12:00 PM  
*The Met, 306 N Main Street, Lima, Ohio 45801*  
*With Maestro Andrew Crust*

Fa La La Luncheon .....Friday, December 8, 2023 | 12:00 PM  
*Old Barn Out Back, 3175 W Elm Street, Lima, Ohio 45805*  
*With guest conductor Michael Repper and guest artist Tianmi Wu*

Mid-Winter Brunch.....Friday, March 8, 2024 | 12:00 PM  
*Shawnee Country Club, 1700 Shawnee Rd, Lima, OH 45805*  
*With guest artists Summer Aebker, Benjamin Bunsold, Kira McGirr, and Sam Dhobany and Maestro Andrew Crust*

Spring Luncheon.....Friday, April 5, 2024 | 12:00 PM  
*Shawnee Country Club, 1700 Shawnee Rd, Lima, OH 45805*  
*With guest artists principal flutist Erin Torres and duo partner saxophonist Michael Torres and Maestro Andrew Crust*

**To RSVP or for more information call Barbara Darr at 419-236-8321**

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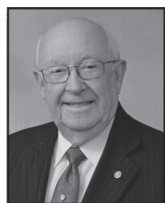
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# BELLS, BRASS & BOWS

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VETERANS MEMORIAL CIVIC & CONVENTION CENTER

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Celebrate the season with Lima’s favorite holiday tradition: Bells, Brass & Bows. Featuring the Lima Symphony Chorus, Conductor Michael Repper leads a joyful program of Christmas sing-a-longs, sacred carols, and popular sounds of the season.

Arr. Robert Sheldon	A Most Wonderful Christmas
Mykola Leontonych Arr. Mark Hayes	Ukrainian Bell Carol
Arr. Lucas Richman	Christmas Sing-Along <i>Lima Symphony Chorus</i>
Dick Tunney & Vince Guaraldi	Peanuts Concerto III. Christmas <i>Tianmi Wu, piano</i>
<b>Intermission</b>	
Delvyn Case	Rocket Sleigh
George Frederic Handel	Messiah For Unto Us a Child is Born And the Glory of the Lord Hallelujah! <i>Lima Symphony Chorus</i>
Alexander Tsfasman	Suite for Piano and Orchestra No. 1 I. Christmas <i>Tianmi Wu, piano</i>
John Rutter Arr. Healey Willan	What is this Lovely Fragrance?
Gloria Shayne Lyricist Noël Regney Arr. Harry Simeone	Do You Hear What I Hear?
Leroy Anderson Arr. Arthur Harris	Sleigh Ride We Wish You a Merry Christmas <i>Lima Symphony Chorus</i>

Radio Broadcast  
WGTE FM 91 will broadcast tonight’s concert on  
December 28, 2023 at 8:00PM

## **A Most Wonderful Christmas**

**Arr. Robert Sheldon**

*A Most Wonderful Christmas* brings together many of the most popular Christmas selections of all time, including “Winter Wonderland,” “I’ll Be Home for Christmas,” “Santa Claus is Comin’ to Town,” “Have Yourself a Merry Little Christmas,” and “It’s the Most Wonderful Time of the Year.”

*A Most Wonderful Christmas* is scored for 2 flutes, oboe, 3 clarinets, bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, and strings.

## **Ukrainian Bell Carol (1904)**

**Mykola Leontovych (1877-1921)**

**Arr. Mark Hayes (b. 1953)**

*Ukrainian Bell Carol*, also known as *Carol of the Bells*, has become a popular Christmas tradition. The melody is based on a Ukrainian folk song written in 1904 and first performed in 1916 by Ukrainian composer Mykola Leontovych titled “Shchedryk.” The original version is not a Christmas song but rather a celebration of the Ukrainian new year, celebrated on January 13, with lyrics wishing for a bountiful harvest. This song was first performed in the United States in 1921. American choir director and arranger, Peter Wilhousky, heard the work and was reminded of bells, so he wrote new lyrics for his choir based on that theme. Wilhousky’s lyrics are more appropriate to the Christmas holiday, with lines such as “merry, merry, merry, merry Christmas.” He copyrighted his lyrics in 1936, and his Anglicized version has been popular with choirs during the holiday season ever since.

The version performed tonight by arranger Mark Hayes incorporates new, original text.

*Hark! Hear the song, joyful and strong,  
Music so fair, filling the air.*

*Radiant the sound, hear all around,  
Shatt’ring the night, bringing the light.*

*Seraphs sing, joy bells ring,  
News of a birth throughout the earth.*

*Promise is fulfilled, Heaven revealed.  
All is made right this Christmas night.*

*Hope is reborn this Christmas morn.  
Spread the good news, Jesus is born.*

*Suddenly angel voices are singing  
Songs of goodwill and peace to the earth.*

*Gloria in excelsis Deo  
Gloria in excelsis Deo.*

*Hear angels sing on Christmas night,  
Tidings they bring: peace, love, and light.*

### **Peanuts Concerto (2019)**

**Dick Tunney (b. 1956)**

**Vince Guaraldi (1928-1976)**

**Premiere: March 23, 2019, Bowling Green, KY performed by Orchestra Kentucky**

Schultz's classic *Peanuts* comic strip, featuring the imitable Charlie Brown and his faithful dog Snoopy, is truly an American classic. Adding to the longevity of the characters themselves is jazz pianist Vince Guaraldi's now iconic music that he composed for the first fifteen animated *Peanuts* television specials, including the seasonal favorite *A Charlie Brown Christmas*, which has aired every Christmas since it premiered in 1965. The album for *A Charlie Brown Christmas* is the second most-sold jazz album in history, with over 4 million copies sold. Orchestra Kentucky commissioned Dick Tunney's *Peanuts Concerto*, which uses Guaraldi's classic creations as the basis for a new three-movement work for piano and orchestra. It premiered in 2019.

### **Rocket Sleigh (2008)**

**Delvyn Case (b. 1974)**

**Premiere: 2009**

Delvyn Case is a composer, conductor, performer, and educator. Case earned a B.A. in music from Yale and a Ph.D. in Composition from the University of Pennsylvania. He has been on the faculty of Wheaton College in Massachusetts since 2010. Throughout his career, Case has taken an active interest in the relationship between music and religion, composing works that explore that intersection and writing articles for interdisciplinary journals and presentations.

Since its composition in 2008, *Rocket Sleigh* has quickly become a holiday repertoire staple. Said by Case to be inspired by his love for Leroy Anderson's *Sleigh Ride*, *Rocket Sleigh* also calls to mind the jaunty and playful rhythmic melodies created by John Williams in his holiday-flavored soundtrack to *Home Alone*.

*Rocket Sleigh* is scored for 3 flutes, 2 oboes, 2 clarinets, bassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, and strings.

### **The Messiah (1741)**

**George Frederick Handel (1685-1759)**

**Premiere: April 13, 1742, Dublin, Ireland**

Handel's *Messiah* has been a cherished Christmas tradition for more than 275 years. The English-language Oratorio uses a libretto by Charles Jennens, which draws from the King James Bible and the Coverdale Psalter. But why does the audience traditionally stand up during the Hallelujah movement? According to legend, King George II stood during this particular movement at the London premiere of the work, which compelled all around him to stand as well, as was good etiquette in the presence of the King. It is unclear if King George II was even at the London premiere and, if he was, it is unclear why he stood up. Some surmise that the music so moved him that he had to stand, while others have proposed the theory that he stood up to alleviate gastrointestinal pains. Regardless of the reason, the tradition has been around since at least 1756 and continues today.

*The Messiah* is scored for 2 oboes, 2 trumpets, timpani, violin, viola, basso continuo, SATB chorus, and soloists.

### **Suite for Piano and Orchestra No. 1**

**Alexander Tsfasman (1906-1971)**

Alexander Tsfasman was a Russian composer, pianist, conductor, arranger, activist, and an important figure in Soviet Jazz from the 1920s-1960s.

### **What is this Lovely Fragrance?**

**French Traditional**

**Arr. Healey Willan (1880-1968)**

*What is This Lovely Fragrance?* is a 17th century French traditional carol whose author is unknown. The work was arranged by Healey Willan, an Anglo-Canadian organist and composer best known for his church music.

*What is this lovely fragrance wafting  
Like to the scents of flowers in spring!  
Shepherds, O tell us, whence such beauty,  
Hear you not heavenly caroling?  
What is this lovely fragrance wafting  
Like the scents of flowers in spring.*

*What is this light so fair, so tender  
Breaking upon our wondering eyes?  
Never the Morning Star so radiant  
Followed his course o'er eastern skies.  
What is this light so fair, so tender,  
Breaking upon our wondering eyes?*

*Shepherds, O haste with eager footsteps  
Seek the Savior, born today.  
Low at His feet we lay our treasure,  
Heart's adoration, love for aye.  
Shepherds, O haste with eager footsteps  
Seek the Savior, born today.*

### **Do You Hear What I Hear? (1962)**

**Composer: Gloria Shayne**

**Lyricist: Noël Regney**

**Arr. Harry Simeone**

**Released in 1962 by Harry Simeone Choral on Mercury Records**

Though it sounds like a traditional folk song, the Christmas tune *Do You Hear What I Hear* was written in 1962 by married couple songwriter Gloria Shayne and lyricist Noël Regney. The song references the nativity of Jesus (although he is not directly named); however, the song has a dual meaning. Regney was asked by a record producer to write a Christmas song leading up to the Christmas season of 1962, just as the United States was in a tense standoff with the Soviet Union in what is now known as the Cuban Missile Crisis. Regney's emotional reaction to the pending threat of nuclear war led him to pen this plea for peace.

*Do You Hear What I Hear* has been recorded by dozens of artists since it was released in 1962, including Bing Crosby, Andy Williams, Pat Boone, Kate Smith, Johnny Mathis, Whitney Houston, and Pentatonix.

## **Sleigh Ride (1946-1948)**

**Leroy Anderson (1908-1975)**

**Premiere: May 4, 1948, Boston Pops Orchestra under the direction of Arthur Fiedler**

Leroy Anderson is best remembered through his association with the Boston Pops Orchestra and its conductor, Arthur Fiedler. Anderson worked with the Pops for more than 30 years as a frequent arranger and orchestrator. Anderson's works are well-known for their upbeat treatments of popular melodies and reference to extra-musical sounds, such as ticking clocks or tapping typewriters.

*Sleigh Ride* has become a standard classic for American orchestras during the Christmas season. The fun, light-hearted melody coupled with the bouncing sleigh bells, the clip-clop of hooves (played on the temple blocks), horse whinnies from the trumpets, and the crack of the whip has delighted audiences since 1948. ASCAP (the American Society of Composers, Authors, and Publishers) named *Sleigh Ride* the most popular piece of Christmas music in the United States in 2009-2012, 2015, and 2021. Complementing live performances, *Sleigh Ride* is played thousands of times per season on airwaves throughout the country (in 2010, *Sleigh Ride* was aired 174,758 times according to performance data tracked by airplay monitoring services collected from more than 2,500 radio stations nationwide). Since 1948, more than 8,000 individual recordings of *Sleigh Ride* have been created worldwide.

*Sleigh Ride* is scored for 2 flutes/piccolo, 2 clarinets, 2 oboes, 2 bassoons, 2 alto saxophones, tenor saxophone, baritone saxophone, 4 horns, 3 trumpets, 3 trombones, tuba, percussion, piano, and strings.

## **We Wish You a Merry Christmas**

**English Traditional**

**Arr. Arthur Harris**

*We Wish You a Merry Christmas* is a traditional West Country English carol originating in the 16th century. The tune became widely popular in more recent times when Arthur Warrell, a music teacher at the University of Bristol, arranged the song for the Bristol University Madrigal Singers in 1935, which was subsequently published by the Oxford University Press. The work has remained popular since that publication and is frequently performed and recorded.

*We Wish You a Merry Christmas* is scored for 2 flutes/piccolo, 2 oboes/English Horn, 2 clarinets/bass clarinet, 2 bassoons/contrabassoon, 4 horns, 3 trumpets, 3 trombones, tuba, timpani, percussion, harp, strings, and SATB chorus.

## Michael Repper



Michael Repper is one of the most sought-after young conductors in the world. With work spanning four continents, Repper has an international reputation for engaging and exciting audiences of all spectrums, and for promoting new and diverse musical talents. In 2023, he became the youngest American conductor to win a GRAMMY Award for Best Orchestral Performance.

Repper is the Music Director of the Ashland Symphony Orchestra, Mid-Atlantic Symphony Orchestra, New York Youth Symphony, and the Northern Neck Orchestra of Virginia, as well as the Principal Conductor of Sinfonía por el Perú, the elite youth orchestras and choruses representing one of South America's most versatile social impact music programs. Recognizing his success at these ensembles, and his growing profile as a guest conductor all over the world, Repper was awarded a Solti Foundation US Career Assistance Award in 2020, 2021, and 2022.

His album with the New York Youth Symphony, which features debut recordings of works by Florence Price, Jessie Montgomery, and Valerie Coleman, achieved widespread critical acclaim, reached #1 on the Billboard Chart, and won a GRAMMY Award, the first youth orchestra to achieve this milestone.

Repper has collaborated on large-scale productions of symphonic and theatrical works with the Weill Music Institute at Carnegie Hall, the Chicago Symphony Orchestra, Ravinia Festival, Peabody Institute of Music, and the New School of Music, among others. An avid pianist, he regularly performs as a soloist and as an orchestral player alongside his orchestras and choruses. Most recently, he played in the Chicago Symphony for their performances of Bernstein's Mass, which was broadcast on PBS Great Performances.

Alongside the standard repertoire, Repper is especially invested in programming new music and showcasing fresh talent. His ensembles have performed dozens of world premieres and pursued innovative commissions, as well as a variety of Carnegie Hall premieres from established and emerging composers. Repper was the Baltimore Symphony Orchestra Conducting Fellow for two seasons, and he served as the BSO's New Music Consultant. A trusted ear, Repper is asked to assist and cover at orchestras nationwide, including the St. Louis Symphony and for Naxos recordings with the Peabody Symphony Orchestra. His experience with choruses has been recognized with significant positions, including his tenure as the Music Director at the Baltimore Basilica, the first Catholic Cathedral in the United States. Internationally,



Repper has performed with some of the most highly regarded ensembles and in the world's greatest venues, including the São Paulo Symphony, and at the Palau de la Musica in Barcelona.

His discography includes the aforementioned album of music with the New York Youth Symphony, an album with the Grammy-Nominated Metropolis Ensemble and Grammy-Winning Brooklyn Youth Chorus ("Musical America"), and several with the Peabody Institute as an Assistant Conductor. With the New York Youth Symphony during the Coronavirus pandemic, he was one of the first to pioneer the practice of distanced orchestral performance videos, and he made two performance appearances on CNN, the final one with Platinum-Artist Billy Ray Cyrus.

Repper complements his work with professional orchestras with a firm commitment to education and travels worldwide to work with ensembles of young musicians. As Artistic Director of the Chamber Music Society of Maryland, he ushered in a slate of innovative educational programs, such as the Reinecke Youth Chamber Music Scholarship and Fellowship Program. He conducts several masterclasses each year for orchestras from all over the United States on behalf of the New York Philharmonic and conducts side-by-side and educational concerts with major orchestras, including the Baltimore Symphony and the Colorado Symphony.

Repper's most influential conducting mentors are Marin Alsop and the late Gustav Meier. He believes that a conductor's main role is to connect people and to use performance as a vehicle for positive change. He aims to promote a diverse and inclusive future for the arts and to pay forward the passion for community that his mentors demonstrated to him.

## **Tianmi Wu**

### **Winner of the 2023 Friends of the Symphony Young Artist Competition**



Tianmi Wu was born on December 22, 1997, in Ningbo, China. At the age of five, she began studying piano under teachers Lin Yuanning and Dai Mingjia in Ningbo and was recommended to study under Professor Zhou Mi at the Shanghai Conservatory of Music in 2003, embarking on a professional path in piano performance. Under Mi's careful guidance, Wu entered the Shanghai Conservatory of Music's affiliated primary school in 2005 with top honors and began studying under Professor Yang Yunlin. During her nine years of study at the affiliated primary and secondary schools, she was recommended to participate in various competitions such as the Pearl National Piano Competition, Ding Shande Piano Competition, and the 4th Asian Youth Competition, earning

outstanding results. Additionally, she was active in performances and master classes both inside and outside of school, including collaborations with teachers Zhu Yafen and Cao Zhijue at the Shanghai Concert Hall for the 80th Anniversary of the Shanghai Conservatory of Music, the concert in memory of Professor Wu Leyi, and the “Piano Exam Mobilization” demonstration performance at the Hangzhou Grand Theater. In 2015, Wu graduated from the affiliated school with excellent grades and went to Oberlin Conservatory of Music in the United States to study under Professor Angela Cheng.

The four years of college were highly significant for Wu. Under the patient and considerate guidance of Professor Angela Cheng, she received scholarships and competition awards for solo piano at the school. She won the Rudolf Serkin Scholarship and the John Elvin Competition with top honors and achieved first place in the concerto competition, earning the opportunity to perform Grieg’s Piano Concerto in A minor with the Oberlin Orchestra. She represented the school in various activities and performances, including the Freshman Welcome Ceremony, Graduation Ceremony, and a visiting performance in Oakton, Virginia. During these four years, she was nominated to attend many important masterclasses with masters such as Peter Frankl, William Grant Naboré, Dang Thai Son, Jerome Lowenthal, Robert McDonald, Pavlina Dokovska, and others. In addition to progress in piano performance, Wu chose to challenge herself further by successfully pursuing a minor in Western Music History and learning solid music education theory from renowned American piano educator Andrea McAlister. The combination of theory and performance greatly benefited her during this stage. In 2019, she graduated from Oberlin Conservatory and entered the Cincinnati Conservatory with a full scholarship to study for a master’s degree under Professor Ran Dank. That same year, she also participated in the Bowdoin International Music Festival and received the Three Arts Scholarship at the Cincinnati Conservatory. In 2021, she was admitted to the University of Cincinnati for her DMA with another full scholarship. Under the careful and helpful guidance of Professor Ran Dank, she won the concerto competition once more and successfully performed with the Cincinnati Conservatory Orchestra in the same year. In April 2023, Wu won the first prize of the Lima Symphony Orchestra Friends of the Symphony Young Artist Competition.



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# NOTES FROM UNDERWRITERS

## AR-HALE FAMILY FOUNDATION

Leo Hawk



The AR-Hale Family Foundation is proud to support the arts in our community through the Lima Symphony Orchestra. The cultural benefits provide children and adults a tremendous opportunity. This year, we are pleased to provide support for the appearance of the Lima Symphony Chorus at several events and to play a part in the success of both the Symphony and the Chorus. Congratulations to the members of both these fine groups of musicians.

## BENEVOLENT AND PROTECTIVE ORDER OF ELKS



Lima Lodge #54

Since being chartered in 1886, the Lima Lodge No. 54 of the Benevolent and Protective Order of Elks has been a strong supporter of youth activities in our community. Athletic, education, and scholastic activities have been a major focus of that mission. Partnering with the Lima Symphony Orchestra to help present the Young People's Concert allows us to strengthen the education mission and brings pride to our Lodge by fulfilling our motto: ***Elks Care – Elks Share***



# CENOVUS ENERGY

Dean Hempfling, Acting Vice-President, Lima Refinery



## Lima Refinery

At Cenovus, we energize the world to make people’s lives better. Lima Refinery is owned by Cenovus Energy, a Canadian-based integrated energy company headquartered in Calgary. We’re committed to maximizing value by sustainably developing our assets in a safe, innovative and cost-efficient manner, integrating environmental, social and governance considerations into our business plans.

Our Social Investment Strategy is designed to fund and co-create inclusive solutions for society, the environment and the economy. Our approach is focused, holistic and inclusive, leveraging our core assets and making purposeful investments of financial and human resources to help solve key social issues of importance to our stakeholders and strengthening the communities where we operate.

We are pleased to support the Lima Symphony Orchestra’s tradition of excellence, and new artistic efforts to broaden access to the symphony and be a source of healing. The Lima Symphony Orchestra helps create a strong and vibrant community for us all.

# DOMINION

Peggy A. Ehora, Manager, Community Relations



Dominion has always been proud of its association with the Lima Symphony Orchestra. Our community is truly blessed to have an orchestra of this caliber. We are especially proud to be a part of the symphony’s in-school programming, where we hope to be recruiting our future symphony members. Thank you, LSO, for letting us be a part of your family.



# NOTES FROM UNDERWRITERS

## FRIENDS OF THE SYMPHONY

Joe Warnament and Jean Zink, Co-Presidents



FRIENDS  
OF THE  
SYMPHONY



The Friends of the Symphony actively seeks to support the LSO and enrich lives within the Lima community by broadening the musical experiences right here in our hometown. The Young Artist Competition provides valuable performance experiences, monetary prize opportunities, and makes Lima the premier regional destination for the very best in classical music.

## HCF FAMILY OF COMPANIES



For over 50 years, the HCF Family of Companies is proud to care for the needs of our community members through our continuum of services offered locally at Burton's Ridge Assisted Living, Shawnee Manor, Roselawn Manor, Wapakoneta Manor, EncompassCare Therapy, Heritage Healthcare, and Legacy Hospice. Just as we bring deep-rooted family traditions to those in our care, the Lima Symphony Orchestra enriches the social and cultural spirits within the Lima community members. The musical talent, dedication, and commitment to excellence the Lima Symphony Orchestra demonstrates continues to be strengths of this community. We are honored to be part of such a profound pillar in the area.

## THE LATE HENRY AND BEVERLY HAWK

Through their decades of generous support of our annual family concerts, Beverly and Henry Hawk made it possible for than 82,000 area children and their families to experience the magic of a live symphony performance created especially for them. During their lives, Henry and Bev challenged us, encouraged us and always supported us. Their giving and joyful spirit is with us as we continue to strive for innovative and meaningful children's performances, carrying their legacy well into the future.



# LIMA MEMORIAL HEALTH SYSTEM

Michael Swick, President



Lima Memorial Health System is proud of our longstanding association with the Lima Symphony Orchestra. The symphony plays a vital part in the health and well-being of our community. Music can make us feel powerful emotions and is known to have the ability to improve our health and well-being by reducing stress levels, relieving anxiety and improving memory. As Lima's only locally-owned health system, we too are here to improve the health of our community through comprehensive health services and investments in our community. We are privileged to support another key community asset that makes our region vibrant.

## LIMA PATHOLOGY



Lima Pathology Associates knows that our financial support, and yours, is necessary to sustain the artistry of the Lima Symphony Orchestra. Since its creation in 1954, the LSO has enjoyed an enduring tradition of community support. Donors help Lima Symphony

Orchestra deliver powerful performances, enriching educational programs, and create enduring community partnerships with music-lovers throughout Northwest Ohio.

Locals and visitors may enjoy the "big city" excellence of LSO's skilled maestro and musicians in easily accessible venues and at affordable prices. Few cities the size of Lima offer a symphony, and for those considering a move to our area, access to the arts can be a measure of a community's livability and sophistication.

Music Director Andrew Crust brings innovative programming, and attracts the attention of world-renown guest artists for a third season. Under his guidance, and that of executive director Elizabeth Brown-Ellis, the LSO is producing its most impressive seasons to date, AND is poised for even greater ones.

Future audiences depend on us, all who appreciate the gift of live music, to grow our Lima Symphony Orchestra. Lima Pathology Associates is committed, are you?

# NOTES FROM UNDERWRITERS

## ROB AND NICOLE NELSON/THE MET

The Met and Havoc Softball support the LSO because we want to share musical experiences with the community, but also continue to bring the gift of music to people who otherwise would not be provided the opportunity.

## MERCY HEALTH/ST. RITA'S MEDICAL CENTER

**Ronda Lehman, President**



Mercy Health/St. Rita's is pleased to be supporting the Lima Symphony Orchestra this season! Music is such a tremendous source of comfort for people, and as we know, affects our overall health and promotes healing. What an exciting lineup they have planned this season, under the esteemed Music Director Andrew Crust. We are so blessed to have such an amazing venue, and orchestra in our community, I think we can all agree that we will never again take for granted the joy of gathering together for these performances. At Mercy Health we appreciate the LSO and the entertainment, hope and healing they bring to Lima and the surrounding communities.

## RAABE FORD LINCOLN

**Joe Nott, President**



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Continually evolving to serve is part of our Mission at Raabe. Founded in 1922 by Charles C. Raabe, Raabe Motor Sales, Inc. has been serving & supporting our community for over 100 years in ways that add value, unity & great experiences for our guests. The Lima Symphony Orchestra embodies these same fundamentals and is a true asset to Lima, Allen Co., and our surrounding communities. We're honored to be a supporter of the 2023-2024 LSO season and Candlelight Concert.

## LIMA ROTARY FOUNDATION



The Lima Rotary Foundation is pleased to support the Young People's Concert and Mornings with the Maestro. Introducing youth to classical music is a key part of the Orchestra's efforts to cultivate a vibrant cultural community where the arts thrive. Our region is better for those efforts in so many ways. Contributions from our members enable the Lima Rotary Foundation to support education, community well-being and those with disabilities in need of assistance.

## OMNI SOURCE

**John Ficorilli, Marketing Manager**



OmniSource is proud to support the Lima Symphony Orchestra. We are especially excited to sponsor the "Music by Candlelight" concert. On behalf of our employees and their families, thank you, LSO for bringing world-class music and talent to our communities.

## REINEKE FAMILY DEALERSHIPS

**Thomas A. Reineke, President and CEO**



Reineke Family Dealerships was founded in 1960 by Bill Reineke, Sr., and he instilled the importance of investing back into our local communities where we live and work. We believe art and culture are vital assets to a community's worth, and the Lima Symphony Orchestra is invaluable to the Lima area. The Orchestra continues to do their part by preserving musical excellence and providing educational resources to many surrounding counties. Under the direction of Maestro Andrew Crust, the Symphony will continue to flourish. Reineke Family Dealerships is proud to support the Lima Symphony Orchestra.

# NOTES FROM UNDERWRITERS

## STATE BANK

**Andrew S. Farley, Lima Market Executive**



State Bank is proud to support the Lima Symphony Orchestra's "Symphony Storytime" which enriches the lives of children and their families in seven area counties. Their meaningful educational experiences through interactive teaching and performances is a strength shared through our communities. We are excited to participate with LSO again this year.



## SUPERIOR CREDIT UNION

**Phil Buell, President and CEO**



The greater Lima region is blessed to have a local, professional orchestra for our enjoyment. The LSO is one of our community's true gems. Superior is proud to once again sponsor the Lima Symphony's opening concert, and we wish them another wonderful season!



## TOM AHL FAMILY OF DEALERSHIPS

**Tom Ahl, Dealer Principal**



What an exciting honor it is for us at the Tom Ahl Family of Dealerships to have a part in helping the Lima Symphony Orchestra with the Christmas program – Bells, Brass & Bows. I'm amazed every year at what a fantastic job the orchestra does to bring in the hope and joy of the Christmas season. Thank you, Lima Symphony and the Lima Symphony Chorus for your "KNOCK YOUR SOCKS OFF" performances.



# WEBB INSURANCE, INC.

Larry Webb, President



Webb Insurance is proud to support the Symphony and bring music to the Downtown Lima area. We are delighted to switch it up this year and underwrite the first Grand Series Concert: ***Korngold and the Hollywood Sound***. You will probably want to sing along with the songs from beloved Hollywood movies performed by violinist, Charles Yang and the many talented Orchestra Musicians. Thank you to all who help bring these talented artists to Lima. We hope to see you at the Symphony!



# TRIBUTE GIFTS

**These gifts, received between July 1, 2022 and August 1, 2023, provide a personal expression of recognition, honor, and remembrance. Thank you.**

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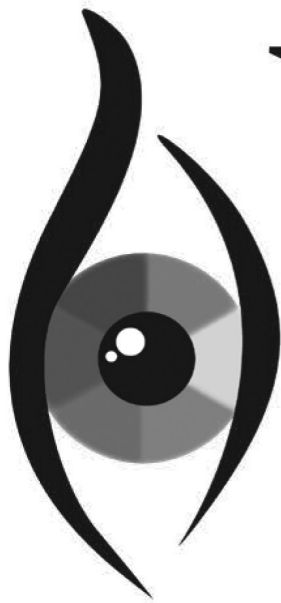
# VIRTUOSO SOCIETY

## TO BENEFIT THE ENDOWMENT FUND

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Members of the Virtuoso Society help secure the long-range financial stability of our orchestra with a gift to our endowment fund. A gift of \$2,000 or more may be made with a cash contribution, a life insurance policy, a codicil added to one's will, establishment of a charitable trust, gifts of appreciated stocks or property, or an annuity.

If you have provided for the Lima Symphony Orchestra in any of these ways, please contact Elizabeth Brown-Ellis, Executive Director, at the Lima Symphony Orchestra at (419) 222-5701, and your name will be listed in our society.



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# LIMA SYMPHONY CHORUS

## DR. MARK J. SUDERMAN, CONDUCTOR



After 35 years of teaching music and serving as the Volunteer Coordinator for the Lima Area Habitat for Humanity for 3 years, Dr. Mark J. Suderman recently retired from his non-musical activities. Currently, in addition to conducting the Lima Symphony Chorus, he remains involved in church music as Director of Music at First Mennonite Church in Bluffton. As Professor of Music and Director of Choral Activities, Dr. Suderman taught at Bluffton University from 2000 to 2017. In addition to conducting Camerata Singers (Bluffton's premier choral ensemble), University Chorale, and the

Bluffton Choral Society (a college/community choir that performs large choral/orchestral works), his teaching duties included conducting, music education, and applied voice. Bluffton University choirs toured under his direction throughout much of Europe, in Paraguay, and across the United States.

Prior to Bluffton University, Dr. Suderman taught at the collegiate level in California, Kansas, Kentucky, and Virginia, and in Nebraska public schools. He earned his undergraduate degree from Bethel College in Kansas in voice performance and music education. At the University of Iowa, Dr. Suderman received his master's and doctoral degrees in choral conducting. He has studied choral conducting with Don V. Moses and William Hatcher, as well as orchestral conducting with James Dixon and John Dickson. In addition, he worked under Helmut Rilling and Robert Shaw in a number of workshops and performances.

Dr. Suderman has published articles about music and choral singing in *The Choral Journal* and in *Christian Reflection*. He has been the conductor of numerous church and community choirs, including a select community choir in the Bluffton area: *Concentus*. Dr. Suderman currently resides in Bluffton with his wife, Elaine, who is employed at Bluffton University as the administrative assistant for academic affairs and cross-cultural programs. They have two grown sons, Matthew and Ryan, daughter-in-law, Erin, and two grandchildren, Luke and Mara.

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## SOPRANO

### 1<sup>ST</sup> SOPRANO

Katie Bachelor  
Emalee Cunningham  
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Kay Huber  
Judy Logan  
Susan Miller

Bobbi Parker  
Nicole Roberts  
Nikki Rohrbaugh  
Cathy Woodward

### 2<sup>ND</sup> SOPRANO

Julie Crawford  
Allison Doerter  
Heidi Hall

Lexie Heron  
Dorothy Johnson  
Paula LaRue  
Laura Lugibihl  
Christy Meyer  
Lynn Norton  
Tina Schneider  
LuAnn Stuckey  
Elaine Suderman

## ALTO

### 1<sup>ST</sup> ALTO

Summer Douglass  
Lisa Driver  
Karen Finn  
Linda Gephart  
Angie Herzog  
Cathy Leahy  
Amy McVicker  
Laurel Neufeld Weaver

Cathy Nihiser  
Marianne Schmenk  
Sharon Schnell  
Dee Smith

### 2<sup>ND</sup> ALTO

Linda Allen  
Natalie Buckholdt  
Nancy Carter

Ann Dellinger  
Deb Garver  
Carol Gibson  
Connie Hornung  
Denise Hughes  
Mary Beth Miller  
Sandy Miller  
Marcy Reeves  
Louise Wineland

## TENOR

### 1<sup>ST</sup> TENOR

Matt Alessandrini  
John Hutchinson  
Kevin Reeks  
Mark Simons  
Sean Varga

### 2<sup>ND</sup> TENOR

Seth Baker  
Gary Ebbing  
John Hickman  
Gunnar Hudson  
Kevin Kidd

Brian Timpe  
Tom Wyen

## BASS

### 1<sup>ST</sup> BASS

Philip Compton  
Rick D'Arca  
Ron Fahncke  
Mike Fuhrman  
Bob Gibson  
Mike Herzog  
Perry Luhn

Chad Williams  
Brent Zimmerman

### 2<sup>ND</sup> BASS

Jaired Birks  
Doug Daley  
Tyler Ferris  
David Gratz

Kent Kaufman  
Truman Littler  
Doug Norton  
David Schneider  
Mike Schnell  
Matt Slavin  
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DECEMBER 31, 2023**

**VETERANS MEMORIAL CIVIC & CONVENTION CENTER**

**7:30PM**

**GUEST CONDUCTOR**  
**ANTOINE T. CLARK**

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Ring in the New Year with the iconic sounds of the “Chairman of the Board” – Frank Sinatra. Grammy-nominated vocalist Steve Lippia and the Lima Symphony Orchestra bring the smooth style of ‘Ol Blue Eyes to the stage for an evening of your favorite American Songbook standards!

*Selections to be announced from stage*

**Steve Lippia**



Steve Lippia has become one of the most prominent, in-demand vocalists and has quickly established his place among the finest interpreters of “standards” and traditional pop music in the nation. Lippia’s youthful, energetic talent and powerful shows create a perfect blend of “classic” with “today,” making for a truly unforgettable experience. His shows introduce a new generation to this timeless music while appealing to long-time listeners. His shows are as timeless as a tuxedo, cocktail, or diamond ring.

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Lippia began his career headlining highly successful, extended engagements at the Rio Suites Hotel and Casino in Las Vegas and Resorts Hotel and Casino in Atlantic City, where SRO audiences lined up for more than two hours before show time to vie for seating. He has performed in multiple engagements for Hilton Atlantic City and Casino Windsor, among others.

Lippia quickly became a favorite of symphonies and has performed to sold-out audiences with more than 150 different symphony orchestras across North America. Lippia has headlined to SRO crowds at the legendary “Birdland Jazz Club” in New York City, backed by the Nelson Riddle and Woody Herman Orchestras. He performed in a highly successful European Jazz Festival Tour which resulted in a nationally televised special on Finnish TV2. Lippia’s television appearances include “Extra,” FOX’s “Good Day New York,” CNN’s “Showbiz Today,” ABC and the BBC.

Lippia is a must-see. Whether you’re seeing him live or listening to his recordings, Lippia is sure to transport you back to the golden age of Sinatra cool and the Great American Songbook.

## Antoine T. Clark



Compelling interpretations, inventive performances and an energetic stage presence are the hallmarks of American conductor Antoine T. Clark. The founding Artistic and Music Director of the Worthington Chamber Orchestra in Ohio (formerly McConnell Arts Center Chamber Orchestra, established in 2013), Clark has served as Assistant Conductor of West Virginia's Wheeling Symphony Orchestra since the fall of 2021. A passionate advocate of arts education, in 2022, he served as Cincinnati Symphony's MAC Music Innovator. The program, which highlights leading African American classical musicians who embody artistry, innovation, and commitment to education and community engagement, saw Clark leading chamber music and orchestral performances in schools and throughout the community during his residency.

This summer of 2023, Clark guests with the Kamratōn Ensemble in performances in Pittsburgh and Brooklyn and with the Cincinnati Symphony. The highlights of the fall 2023 season include engagements with the South Carolina Philharmonic, a two-city New York tour with Gateways Music Festival, Walla Walla Symphony, and leading Lima Symphony's (Ohio) New Year's Eve concert.

The 2022-2023 season highlights included a collaboration with Hixon Dance in a performance of Peter and the Wolf with the Worthington Chamber Orchestra and guest engagements with Dayton Philharmonic, Wheeling Symphony Orchestra, Spartanburg Philharmonic, Symphony Tacoma, Elgin Symphony Orchestra, and New Jersey Symphony. Recent season engagements include Lancaster Festival Orchestra, Cincinnati Symphony Orchestra, Vermont Symphony Orchestra, and Opera Columbus. He also served as a panelist with Harold Brown, Chief Diversity Officer of Cincinnati Symphony Orchestra, at the 2022 International Conductors Guild Conference's panel discussion on diversity on the podium. Guest engagements include Chicago Sinfonietta, the Chamber Orchestra of New York, the Colour of Music Festival Chamber Orchestra, Richmond Symphony, and the Gateways Music Festival. For his work with Chicago Sinfonietta leading the premiere of Joel Thompson's "breathe/burn: an elegy" for cello and orchestra, the Chicago Tribune praised: "Clark, who led from the podium with balletic poise." With McConnell Arts Center Chamber Orchestra, he led a collaboration with musicians from the Columbus Jazz Orchestra in a concert tribute to John Coltrane. A staunch supporter of DEI, Clark also participated in Chicago Sinfonietta's 15th Annual Diversity Reception and the 2021 Youth Orchestras Online DEI panel, a collaboration between Cincinnati Symphony Orchestra, Atlanta Symphony, and the Columbus Symphony Youth Orchestras.

With a focus on building strong relationships in communities, Clark creates bold programs that often include innovative collaborations with artists from various artistic disciplines. A passionate supporter of new music, Clark regularly commissions works for the symphonic and chamber music canon. Among the composers he has worked with are Mark Lomax II, Jacob Reed, Matthew Saunders, Michael Rene Torres, Christopher Weait, and Tony Zilincik.

Committed to inspiring and nurturing the next generation of musicians, Clark has taught students ranging from young beginners to college music majors. He has served as the assistant conductor at the Gateways Music Festival in association with the Eastman School of Music since 2017.

Prior posts include serving as assistant conductor of the Chicago Sinfonietta, music director of the Ohio Wesleyan University Chamber Orchestra, music director of the Ohio Northern University Symphony, music director of the Ohio Northern University Wind Orchestra, music director of the Wayne State College Orchestra, and assistant conductor of The Ohio State University Orchestra.

Clark holds a Master of Music degree in orchestral conducting and a Doctor of Musical Arts degree in clarinet performance from The Ohio State University, a Master of Music degree in clarinet performance from the University of Cincinnati-College Conservatory of Music, and a Bachelor of Music degree in Music Education from Virginia Commonwealth University. A winner in the 2017 International Conductor's Workshop and Competition, he has participated in the Cabrillo Contemporary Festival of Music, the Monteux School and Music Festival, the International Conductors Guild Conference conducting masterclass, the New York Conducting Workshop, the Smoky Mountain International Conducting Institute, and as a Project Inclusion Conducting Freeman Fellow with the Chicago Sinfonietta. Among his mentors are conductors Mei-Ann Chen, Michael Morgan, Markand Thakar, the late Michael Jinbo, and Marshall Haddock.



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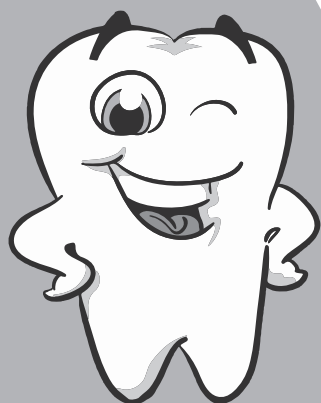


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Valerie Coleman	Umoja
Johannes Brahms	Serenade No. 2, Op. 16

**Intermission**

Antonín Dvořák	Serenade, Op. 44
----------------	------------------

Radio Broadcast  
WGTE FM 91 will broadcast tonight’s concert on  
April 4, 2024 at 8:00PM

## **Umoja (2001)**

**Valerie Coleman (b. 1970)**

***Umoja* (CD) release date April 26, 2002**

Valerie Coleman is an American composer and Grammy-nominated flutist for her work with *Imani Winds*, a chamber group she co-founded while still a student. She has worked extensively as both a performing artist and a composer. *The Washington Post* named her one of the “Top 35 Women Composers,” and *Performance Today* named Coleman as 2020’s “Classical Woman of the Year,” an honor bestowed upon an individual who has made a significant contribution to classical music as a performer, composer, or educator. Coleman has received many awards for her compositional work, including the MAPFund, ASCAP Honors Award, Chamber Music America’s Classical Commissioning Program, Herb Alpert Ragdale Residency Award, and Nominations from the American Academy of Art and Letters and the United States Artists. In addition to numerous awards, Coleman’s compositions have been played by several major orchestras in North America, including the Philadelphia Orchestra, New York Philharmonic, Boston Symphony Orchestra, Pittsburgh Symphony, St. Louis Symphony, Atlanta Symphony, and Toronto Symphony.

“Umoja” is the Swahili word for Unity and the first day of seven in the African-American celebration of Kwanzaa. In its original form, it was meant to be a simple family sing-along song for Kwanzaa. The goal was for this to serve as an anthem for a sense of ‘tribal unity’ for the African Diaspora.

Umoja is scored for a woodwind quintet of flute, clarinet, oboe, bassoon, and horn.

## **Serenade No. 2, Op. 16 in A major (1858-1859, rev. 1875)**

**Johannes Brahms (1833-1897)**

**Premiere: October 2, 1860, Hamburg, Germany under the direction of Johannes Brahms**

During the 19th century, there came a split in the compositional direction of the classical music genre. Some, driven by nationalism, turned to the folk music of their native countries. Some embraced the power of music to tell stories in musical terms. Brahms’ approach was an extension of the 18th century, creating “abstract” music purely for its beauty and refining established Classical forms, albeit in a 19th-century Romantic language.

Brahms’ compositional talent was recognized early on by contemporary composers and supporters Robert and Clara Schumann. Their enthusiastic endorsement of his talent helped cement his reputation and fame but left him feeling burdened with the responsibility of carrying the mantle of the Classical



legacy beyond Beethoven. The weight of these expectations partly explains why Brahms didn't publish his *First Symphony* until 1876.

Brahms' *Serenade No. 2, Op. 16* is a lighter work from his early career, reminiscent of the Mozart *Wind Serenades*. While Brahms had not yet reached the full maturity of style evident in his symphonies and later works, the *Serenades* still have distinctive elements of Brahmsian style, including a rhythmic lilt caused by his use of two against three rhythmic figurations and a timbral darkness achieved by omitting violins from the orchestration. The *Serenade No. 2*, begun two years after Robert Schumann's early death, is dedicated to Clara Schumann, with whom he remained close for the rest of his life.

*Serenade No. 2* is in five movements:

- I. *Allegro moderato*
- II. *Scherzo. Vivace.*
- III. *Adagio non troppo*
- IV. *Quasi menuetto*
- V. *Rondo. Allegro.*

*Serenade No. 2* is scored for 2 flutes/piccolo, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and strings (with no violins).

## **Serenade, Op. 44 (1878)**

**Antonín Dvořák (1841-1904)**

**Premiere: November 17, 1878, Prague, under the direction of Dvořák**

Czech composer Antonín Dvořák was born in the small town of Nelahozeves, near Prague, in what was then the Austrian Empire. His father was an innkeeper, butcher, and professional zither player. Dvořák's early upbringing nurtured his love for his Bohemian heritage (including Czech, Slavic, and Moravian folk songs), a trait that would later define his nationalistic musical style. His father recognized young Antonín's talents and sent him to live with his uncle to learn German and further his music studies. Later, in 1857, Dvořák left for Prague to study as an organist.

After finishing his studies, Dvořák made money teaching piano, playing in several ensembles, and later working as an organist. At age 33, Dvořák was still largely unknown outside Prague. He first started gaining attention as a composer when he submitted a manuscript to the Austrian State Prize for Composition in 1874. At this time, Johannes Brahms was the leading member of the jury. Dvořák won in 1874, 1876, and 1877. After Dvořák's win in 1877, Brahms recommended him to his music publisher, Simrock, who published his *Moravian Duets* to great success. Simrock subsequently commissioned Dvořák

to write another work, resulting in his *Slavonic Dances, Op. 46*. In December 1878, the *Moravian Duets* and *Slavonic Dances* were praised by music critic Louis Ehlert, launching Dvořák's international career. The *Serenade, Op. 44* is dedicated to Ehlert.

The compositions from Dvořák's early career tend to be smaller in scope than his later compositions, although he did make his first symphonic attempts (some of which don't survive, destroyed by the self-critical composer himself). The *Serenade, Op. 44* takes inspiration from Mozart's *Serenade in B Flat Major* for wind instruments. It evokes the Rococo period of the mid-18th century: a post-Baroque artistic period featuring exceptionally ornamental designs softened by pastels. In musical terms, the music is light and intimate, simultaneously elaborate and refined. And while this work does not quote folk songs directly, the music still has some Czech character, including rhythms of a traditional Czech couple's dance called the sousedská in the second movement and a folk-like hurdy-gurdy harmonic unpinning by the horns in the third movement.

*Serenade, Op. 44* is in four movements:

- I. *Moderato quasi marcia*
- II. *Tempo di minuet*
- III. *Andante con moto*
- IV. *Finale. Allegro molto.*

*Serenade, Op. 44* is scored for 2 oboes, 2 clarinets, 2 bassoons/contrabassoon, 3 horns, cello, and bass.

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The Friends of the Symphony invites audience members to join us in spring of 2024 for the 62nd Annual Young Artists' Competition, Saturday, April 27th at Bluffton University. Our competition will feature talented young vocalists and string players, ages 17-26.

Daytime auditions are open to the public and our Finalists' Concert will begin at 7:30 pm in Yoder Recital Hall and is free. Finalists, with approval of the Music Director, are offered the opportunity to perform with our orchestra as soloists, giving the symphony the rare ability to showcase extraordinary talent early in their careers. This season the LSO proudly features a recent piano finalist: Tianmi Wu.

Considered one of the Midwest's most prestigious music competitions, The Friends of the Symphony Young Artists' Competition attracts musicians from outside the country as well as the nation's top conservatories. Some of the schools represented in recent years include the Eastman School of Music, Julliard, Manhattan School of Music, Oberlin Conservatory, The Cleveland Institute of Music, Cincinnati College Conservatory of Music, University of Michigan, and Indiana University's Jacobs School of Music.

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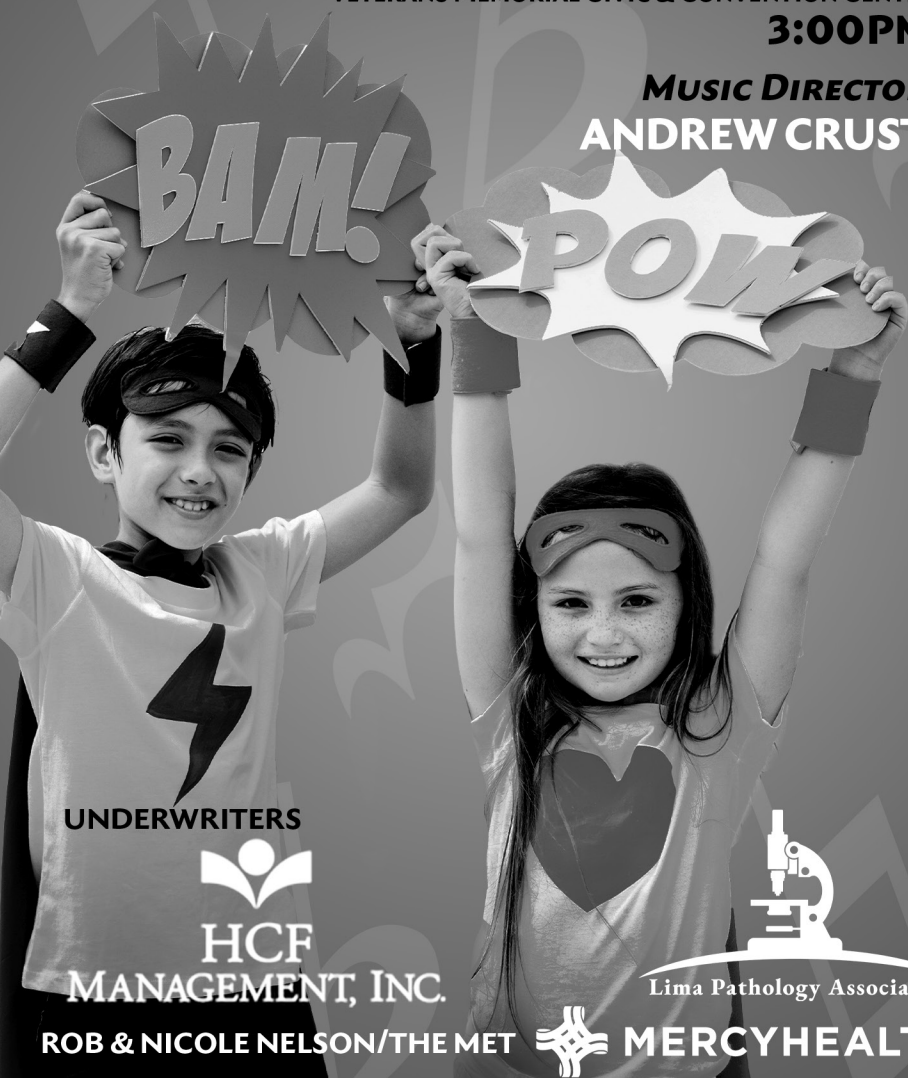


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John Williams	“Main Title” from <i>Star Wars Suite</i>
Danny Elfman Arr. S. Bartek & C. Bankey	Theme from <i>Batman</i>
Danny Elfman	Theme from <i>Spider-Man</i>
Alan Silvestri	Theme from <i>The Avengers</i>
John Williams	“Imperial March” from <i>Star Wars Suite</i>
John Williams	“Leia’s Theme” from <i>Star Wars Suite</i>
John Williams	“Across the Stars” from <i>Star Wars Ep. II</i>
Ludwig Göransson Arr. Robert Longfield	Theme from <i>The Mandalorian</i>
Alan Silvestri	“March” from <i>Captain America</i>
Michael Giacchino Arr. John Moss	Theme from <i>The Incredibles</i>
George Bruns & Mel Leven Arr. Lloyd Conley	Cruella de Vil
Rupert Gregson-Williams	Wonder Woman Suite
John Williams Arr. Carson Rothrock	“Main Title” from <i>Superman Suite</i>

**John Williams (b. 1932)**  
**Star Wars (1977-present)**  
**Superman (1978)**

American composer, John Williams, was born in Queens, New York, in 1947. Williams received his first exposure to the film industry through his father, a professional percussionist who frequently performed on radio and film soundtracks. The family moved to L.A. in 1947 when Williams was 15. His film scores include many of the most iconic film masterpieces of the 20th century. Williams has composed the music and served as music director for more than 100 films. His artistic partnership with film director, Steven Spielberg, has led to many of these scores, including *E.T.: The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, *Indiana Jones*, and *Saving Private Ryan*. Williams' other most recognizable scores come from his collaboration with George Lucas on the *Star Wars* franchise. Generally, Williams' style takes inspiration from a number of time periods, including 20th century classical traditions (Stravinsky, Copland, Holst), jazz, popular standards, and golden-era Hollywood composers (Herrmann, Korngold).

In addition to his work in film, Williams has composed for concert events ranging from the rededication of the Statue of Liberty, to the Olympics, to presidential inaugurations. Williams received many of the most prestigious honors a composer can receive. In addition to receiving the National Medal of Arts, the Kennedy Center Honors, and the American Film Institute Life Achievement Award, Williams also holds honorary degrees from 21 American universities and numerous Academy Awards, Grammy Awards, Emmy Awards, and Golden Globe Awards. Williams has received fifty-two Oscar nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars after Walt Disney.

**Danny Elfman (b. 1953)**  
**Batman (1989)**  
**Spider-Man (2002)**

Danny Elfman was born and raised in Los Angeles, spending much of his time growing up at the cinema where he became a student of the film music composed by the likes of Bernard Herrmann and Nino Rota. His impressive and eclectic career spans decades and genres. After finishing high school, Elfman accompanied his brother to France, where he performed violin with an avant-garde theatre group. He later traveled through Africa for nearly a year, collecting traditional percussion instruments.

Despite lacking formal training, when Elfman returned to the US, he began to adapt and arrange jazz and big band music for a group formed by his brother,



eventually taking over as singer-songwriter. The group, Oingo Boingo, released eight studio albums, and fans might remember their hit song “Weird Science,” featured in the movie of the same name.

In 1985, Elfman scored his first studio film with Tim Burton’s *Pee-Wee’s Big Adventure*. Burton was a fan of Oingo Boingo and invited Elfman onto the project. Elfman has since collaborated with Burton on nearly 20 projects, including *Pee-Wig’s Big Adventure*, *Batman*, *Edward Scissorhands*, *Beetlejuice*, *Big Fish*, *The Nightmare Before Christmas*, and *Wednesday*. Elfman has worked with many directors, including Sam Raimi and Gus Van Sant. Other famous and notable works include the opening credits theme for *The Simpsons*.

Elfman’s style is influenced by many genres, including jazz, classical music, electronic music, minimalism, and experimental music. Given his versatile range, Elfman’s music is infinitely adaptable and his work spans genres, including thrillers, musicals, dramas, indie films, family films, documentaries, horror, and comic book action films.

Among his many achievements, Elfman has been nominated for four Oscars (*Men in Black*, *Good Will Hunting*, *Milk*, and *Big Fish*) and has won two Emmys and a Grammy.

### **Alan Silvestri (b. 1950)**

#### **The Avengers (2012)**

#### **Captain America: The First Avenger (2011)**

Film composer Alan Silvestri was born in NYC and raised in Teaneck, NJ. After graduating high school in 1968, Silvestri attended Berklee College of Music in Boston, aspiring to be a jazz guitar player. After two years, he moved to Los Angeles. Silvestri claimed he was so broke when he moved to L.A. he couldn’t even go to the movies. In 1972 he was asked to score a low-budget action film. Despite lacking experience, he accepted the job and made his way into the film industry. From 1978-1983 he composed for the television series *ChiPs*. The action-driven music of the show caught the attention of director Robert Zemeckis. The pair first collaborated on Zemeckis’ 1984 hit *Romancing the Stone*. The success of that film led to over 20 subsequent collaborations, including the *Back to the Future* film series (1985-1990), *Who Framed Roger Rabbit* (1988), *Forrest Gump* (1994), *Cast Away* (2000), and *The Polar Express* (2004).

Silvestri has composed the scores for over 100 films. Among these are four Marvel Cinematic University films, including *Captain America: The First Avenger* in 2011 and *The Avengers* in 2012. Silvestri has received two Academy Award nominations, three Grammy Awards, two Emmy awards, and an honorary doctorate from the Berklee College of Music.

**Ludwig Göransson (b. 1984)**  
**The Mandalorian (2019)**

Swedish composer Ludwig Göransson (named after Ludwig van Beethoven) has emerged as one of the most in-demand Hollywood composers in recent years. After graduating from the Stockholm Royal College of Music, he moved to Los Angeles to study screen scoring at the University of Southern California. Though he began working soon after graduation, his big break came in 2009 as the composer for the television show *Community*. Some of his most popular works from the past decade include scores for the “Rocky” franchise films *Creed* (2015) and *Creed II* (2018), *Black Panther* (2018), for which he won an Oscar for Best Original Score, and *Wakanda Forever* (2022). In addition to composing, Göransson is a record producer. He frequently collaborates with Childish Gambino and has worked with Adele, Alicia Keys, Rihanna, Justin Timberlake, Kendrick Lamar, and Travis Scott.

**Michael Giacchino (b. 1967)**  
**The Incredibles (2004)**

American composer Michael Giacchino was born in Riverside Township, NJ. He attended the School of Visual Arts in NYC, graduating in 1990. While still in school, Giacchino completed an unpaid internship at Universal Pictures. After graduation, Universal hired him. He later moved to Disney, ultimately relocating to Los Angeles. He eventually ended up composing for Disney Interactive. His big break came with his composition for the DreamWorks video game adaptation of 1997 *The Lost World: Jurassic Park*. His work on video games has continued with significant series such as *Medal of Honor* and *Call of Duty*. In the early 2000s, Giacchino began a decades-long artistic relationship with director J. J. Abrams. Their collaboration has yielded shows and films, including *Alias*, *Lost*, *Mission: Impossible III*, and *Star Trek*.

Giacchino has composed extensively for Pixar, with such hits as *The Incredibles*, *Up* (for which Giacchino won an Oscar in 2009), and *Coco*. Disney credits include *Ratatouille*, *Zootopia*, and *Rogue One* (of the *Star Wars* franchise). Giacchino has also scored four films from the Marvel cinematic universe.

Giacchino is noted for the humorous titles on his soundtrack albums. Examples include “Gorilla Warfare” from *Dawn of the Planet of the Apes*, “Raptor Your Heart Out” from *Jurassic World*, “Shrine and Dash” from *Coco*, “World’s Worse Beach Party” from *Lost*, “Galaxy’s Worst Sushi Bar” from *Star Trek*, and “World’s Worst Animal Shelter” from *Zootopia*.

## **“Cruella de Vil” from 101 Dalmations (1961)**

“Cruella de Vil” is the most remembered song from Disney’s 1961 release, *101 Dalmations*. The songs were written by composers George Bruns and Mel Leven. The song is an ode to the unredeemable character Cruella de Vil, who hopes to steal Dalmatian puppies to make a fur coat.

*Cruella De Vil, Cruella De Vil  
If she doesn’t scare you, no evil thing will  
To see her is to take a sudden chill  
Cruella, Cruella  
She’s like a spider waiting for the kill  
Look out for Cruella De Vil*

*At first you think Cruella is a devil  
But after time has worn away the shock  
You come to realize  
You’ve seen her kind of eyes  
Watching you from underneath a rock!*

*This vampire bat, this inhuman beast  
She ought to be locked up and never released  
The world was such a wholesome place until  
Cruella, Cruella De Vil*

## **Rupert Gregson-Williams (b. 1966)**

### **Wonder Woman (2017)**

English composer Rupert Gregson-Williams is known for his work on film, television, and video game scores. His most well-known works include *Hotel Rwanda*, *Wonder Woman*, *Aquaman*, *Over the Hedge*, and many films by Happy Madison Productions starring Adam Sandler. He is the younger brother of film composer Harry Gregson-Williams.



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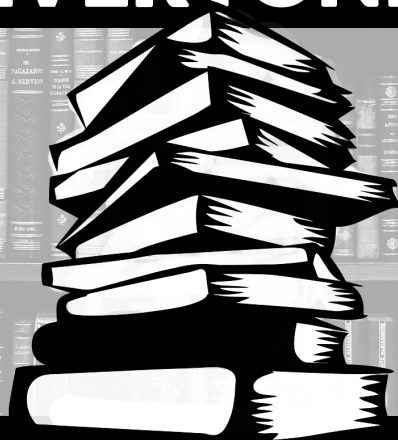


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Music Director Andrew Crust conducts the orchestra and chorus in a powerhouse of 19th-century symphonic choral works. The first half of the program explores the darker side of imagination, from Schubert’s haunting *Erlkönig* to Brahms’ funeral song *Nänie*, which laments the inevitability of death. The program concludes with Beethoven’s iconic 9th Symphony featuring the triumphant *Ode to Joy*, encapsulating all that is worth living for.

Franz Schubert Arr. Franz Liszt	Erlkönig <i>Sam Dhobhany, bass-baritone</i>
Clara Schumann Arr. Pierre-Alain	Die Lorelei <i>Summer Aebker, soprano</i>
Robert Lucas Pearsall	Lay a Garland <i>Lima Symphony Chorus</i> <i>Mark Suderman, conductor</i>
Johannes Brahms	Nänie <i>Lima Symphony Chorus</i>

**Intermission**

Ludwig Van Beethoven	Symphony No. 9 “Choral” <i>Lima Symphony Chorus</i> <i>Summer Aebker, soprano</i> <i>Kira McGirr, mezzo-soprano</i> <i>Benjamin Bunsold, tenor</i> <i>Sam Dhobhany, bass-baritone</i>
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Radio Broadcast  
WGTE FM 91 will broadcast tonight’s concert on  
May 9, 2024 at 8:00PM

## **Erlkönig (1815)**

**Franz Schubert (1797-1828)**

**Premiere: March 7, 1821, Vienna**

Few composers were as prolific as Schubert, especially considering his short life. During his 31 years, Schubert composed more than 1,500 works. Comparisons to fellow Austrian Mozart are inevitable. Both composers had extensive compositional output in various mediums. Both died tragically young and penniless, and both were masters of melody, creating tuneful and approachable works that belie their complexity and innovation. Schubert himself revered Mozart, whose towering legacy was still alive and well in Vienna during Schubert's lifetime. However, unlike Mozart, Schubert's genius was known primarily only by a small circle of friends and admirers who were among the few to hear his compositions during his lifetime. Many of these performances occurred at his famous "Schubertiade" parties, where he would showcase his new songs. Schubert's personality was as endearing as his music. His plump frame and diminutive physical stature at under 5 feet earned him the nickname "Schwammerl" - little mushroom. It was through a combination of his pleasant demeanor and generous acquaintances that he could devote his time to composition.

Schubert was a master of the Lied (song). He wrote more than 600 *Lieder* during his short life and explored the artistic capability of the genre more than any previous composer. Schubert's *Lieder* capture both the descriptive and psychological aspects of the lyrics through subtle and sophisticated changes in harmony and melody. *Erlkönig* is among Schubert's most well-known *Lieder*. The text comes from an eponymous poem by Johann Wolfgang von Goethe, a popular contemporary German poet. It describes the haunting scene of a father riding frantically through the night with his anxious young son, who fantasizes that the Erlkönig, or mythical fairy king, is attempting to steal him away. The father cannot see or hear the Erlkönig, who tries to lure the boy away with promises of fineries and amusement. When the boy resists, the Erlkönig declares he will take the boy by force. When the father arrives home, the child is dead. The work is through-composed, meaning the music follows the story rather than reverting to a more folk-like strophic form made up of alternating verse and chorus. The singer of this Lied assumes the role of four characters: a narrator whose vocal lines fall in a middle range, the father whose lines are in the lower range, his young son in the highest vocal range, and the Erlkönig whose lines have a seductive and ethereal quality. A fifth character of the galloping horse is depicted by the driving triplet figurations in the piano accompaniment. Schubert's accompaniments are frequently as descriptive and complex as the vocal lines in his *Lieder*, not only complementing but augmenting the thematic material of the song.

*Erlkönig* is originally scored for voice and piano. The version you will hear this evening was arranged by Franz Liszt for voice and 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, timpani, harp, and strings.

Wer reitet so spät durch Nacht und Wind?	Who rides so late through the night and wind?
Es ist der Vater mit seinem Kind:	It is the father with his child.
Er hat den Knaben wohl in dem Arm,	He has the boy in his arms;
Er fasst ihn sicher, er hält ihn warm.	He holds him safely, he keeps him warm.

„Mein Sohn, was birgst du so bang dein Gesicht?“	‘My son, why do you hide your face in fear?’
„Siehst, Vater, du den Erlkönig nicht?“	‘Father, can you not see the Erlking?’
Den Erlenkönig mit Kron’ und Schweif?“	‘The Erlking with his crown and tail?’
„Mein Sohn, es ist ein Nebelstreif.“	‘My son, it is a streak of mist.’

„Du liebes Kind, komm, geh mit mir!	‘Sweet child, come with me.
Gar schöne Spiele spiel’ ich mit dir;	I’ll play wonderful games with you.
Manch’ bunte Blumen sind an dem Strand;	Many a pretty flower grows on the shore;
Meine Mutter hat manch gülden Gewand.“	My mother has many a golden robe.’

„Mein Vater, mein Vater, und hörest du nicht,	‘Father, father, do you not hear
Was Erlenkönig mir leise verspricht?“	What the Erlking softly promises me?’
„Sei ruhig, bleibe ruhig, mein Kind:	‘Calm, be calm, my child:
In dürrn Blättern säuselt der Wind.“	The wind is rustling in the withered leaves.’

„Willst, feiner Knabe, du mit mir gehn?	‘Won’t you come with me, my fine lad?
Meine Töchter sollen dich warten schön;	My daughters shall wait upon you;
Meine Töchter führen den nächtlichen Rein	My daughters lead the nightly dance,
Und wiegen und tanzen und singen dich ein.“	And will rock you, and dance, and sing you to sleep.’

„Mein Vater, mein Vater, und siehst du nicht dort	‘Father, father, can you not see
Erlkönigs Töchter am düstern Ort?“	Erlking’s daughters there in the darkness?’
„Mein Sohn, mein Sohn, ich seh es genau:	‘My son, my son, I can see clearly:
Es scheinen die alten Weiden so grau.“	It is the old grey willows gleaming.’

„Ich liebe dich, mich reizt deine schöne Gestalt;	‘I love you, your fair form allures me,
Und bist du nicht willig, so brauch ich Gewalt.“	And if you don’t come willingly, I’ll use force.’
„Mein Vater, mein Vater, jetzt fasst er mich an!	‘Father, father, now he’s seizing me!
Erlkönig hat mir ein Leids getan!“	The Erlking has hurt me!’

Dem Vater grauset, er reitet geschwind,	The father shudders, he rides swiftly,
Er hält in Armen das ächzende Kind,	He holds the moaning child in his arms;
Erreicht den Hof mit Mühe und Not:	With one last effort he reaches home;
In seinen Armen das Kind war tot.	The child lay dead in his arms.

## **Die Lorelei (1843)**

**Clara Schumann (1819-1896)**

**Published: 1990/2 by Wiesbaden: Breitkopf und Härtel**

Clara Schumann, née Wieck, was possibly the most successful and well-known female performer and composer of the 19th century. She was an outstanding pianist, trained by her father, Friedrich Wieck. She made her concert debut at the age of nine and subsequently toured European cities as a child prodigy. She met her future husband, Robert Schumann, when he came to study with her father when she was only eleven. The pair married ten years later despite her father's strong objection.

Throughout the marriage, Schumann continued to perform and teach. However, the management and stresses of domestic responsibility and care of children (the Schumanns ultimately had eight children) significantly diminished her ability to compose. Compared to her contemporaries, Schumann composed relatively few works – around 60 throughout her life, and few of those were published. Schumann lamented this reality. In 1839, she wrote in her diary, “I once believed that I possessed creative talent, but I have given up this idea; a woman must not desire to compose – there has never yet been one able to do it. Should I expect to be the one?”

Despite her challenges, Schumann's surviving works reveal striking depth and musicality. Schumann composed *Die Lorelei* in 1843, the same year as the birth of her second child. The text comes from German poet Heinrich Heine. It describes a fisherman, entranced by the song of a Lorelei (a siren of German mythology), crashing his boat on the rocks and perishing. The song begins abruptly with a rising vocal line propelled forward by an unrelenting triplet ostinato figure in the accompaniment – reminiscent of the galloping horse accompaniment in Schubert's *Erlkönig*. The expressive harmonies fluctuate between minor and major with angst, beauty, and a sense of impending disaster.

*Die Lorelei* was originally written for voice and piano. The arrangement you will hear tonight by Pierre-Alain is scored for oboe, 2 clarinets, bassoon, horn, and strings.

Ich weiß nicht, was soll es bedeuten,	I do not know what it means
Daß ich so traurig bin;	That I should feel so sad;
Ein Märchen aus alten Zeiten,	There is a tale from olden times
Das kommt mir nicht aus dem Sinn.	I cannot get out of my mind.
Die Luft ist kühl und es dunkelt,	The air is cool, and twilight falls,
Und ruhig fließt der Rhein;	And the Rhine flows quietly by;
Der Gipfel des Berges funkelt	The summit of the mountains glitters
Im Abendsonnenschein.	In the evening sun.
Die schönste Jungfrau sitzet	The fairest maiden is sitting
Dort oben wunderbar,	In wondrous beauty up there,
Ihr goldnes Geschmeide blitzet,	Her golden jewels are sparkling,
Sie kämmt ihr goldenes Haar.	She combs her golden hair.
Sie kämmt es mit goldenem Kamme	She combs it with a golden comb
Und singt ein Lied dabei,	And sings a song the while;
Das hat eine wundersame,	It has an awe-inspiring,
Gewalt'ge Melodei.	Powerful melody.
Den Schiffer im kleinen Schiffe	It seizes the boatman in his skiff
Ergreift es mit wildem Weh;	With wildly aching pain;
Er schaut nicht die Felsenriffe,	He does not see the rocky reefs,
Er schaut nur hinauf in die Höh'.	He only looks up to the heights.
Ich glaube, die Wellen verschlingen	I think at last the waves swallow
Am Ende Schiffer und Kahn;	The boatman and his boat;
Und das hat mit ihrem Singen	And that, with her singing,
Die Lorelei getan.	The Loreley has done..

## Nänie (1881)

**Johannes Brahms (1833-1897)**

**Premiere: December 6, 1881, Zürich, Switzerland by the Tonhalle-Gesellschaft Chorus and Orchestra under the direction of Johannes Brahms**

*Nänie*, meaning “funeral song” in German, is precisely that. Johannes Brahms wrote this work in memory of his deceased friend, painter Anselm Feuerbach. *Nänie* sets to music the eponymous poem by 18th century German poet and philosopher Friedrich Schiller. The poem’s text refers to three Greek tragedies: Orpheus, who tries to rescue Eurydice from the underworld; Aphrodite’s mourning of her lover Adonis; and the inability of Thetis to save her son Achilles from death.

Brahms was an outsider among 19th century composers. While composers such as Liszt, Wagner, and Berlioz wrote programmatic music and music dramas reflecting a story in direct musical terms, Brahms’ approach was often compared to composers from the century before – creating “abstract” music purely for the beauty of it and refining 18th century Classical forms, albeit in a 19th century Romantic language.

*Nänie*'s music is not a literal reflection of the accompanying text. Instead, it is a general lamentation of death's inevitability, expressed through fluid melodic lines full of longing and simultaneously lush harmonies that place it solidly in a 19th century tonal language. Despite being a funeral song, inherent in the music and text of *Nänie* is the beauty and freedom of surrender.

Brahms chose this text partly because Feuerbach, to whom the piece is dedicated, frequently used Greek mythology and motifs in his work. Though relatively few of Schiller's poems have been set to music, a notable exception is the famous *An die Freude* (Ode to Joy) set to music by Beethoven at the end of his *Symphony No. 9*. It is notable that Brahms, who carried the mantle of Beethoven's accomplishments heavily throughout his life – so much so that it took him more than 20 years to complete his first symphony because of his concern that it wouldn't live up to Beethoven's symphonic legacy – chose this text for his work.

*Nänie* is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 French horns, 3 trombones, timpani, harp, strings, and SATB chorus.

<p>Auch das Schöne muß sterben!          Das Menschen und Götter bezwinget,          Nicht die eherne Brust rührt es des stygischen          Zeus.</p>	<p>The beautiful, too, must die!          That which subjugates men and gods,          Does not stir the brazen heart of the stygian Zeus.</p>
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<p>Einmal nur erweichte die Liebe den          Schattenbeherrscher,          Und an der Schwelle noch, streng, rief er zurück          sein Geschenk.</p>	<p>Only once did love melt the Lord of Shadows,          And just at the threshold, he strictly yanked back          his gift.</p>
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<p>Nicht stillt Aphrodite dem schönen Knaben die          Wunde,          Die in den zierlichen Leib grausam der Eber geritzt.</p>	<p>Aphrodite does not heal the beautiful boy's wound,          Which the boar ripped cruelly in that delicate body.          Neither does the immortal mother save the divine          hero</p>
--	---

<p>Nicht errettet den göttlichen Held die unsterbliche          Mutter,          Wann er, am skäischen Tor fallend, sein Schicksal          erfüllt.</p>	<p>Neither does the immortal mother save the divine          hero          When, falling at the Scaean Gate, he fulfills his fate.</p>
--	--

<p>Aber sie steigt aus dem Meer mit allen Töchtern          des Nereus,          Und die Klage hebt an um den verherrlichten Sohn.</p>	<p>She ascends from the sea with all the daughters of          Nereus,          And lifts up a lament for her glorious son.</p>
--	---

<p>Siehe! Da weinen die Götter, es weinen die          Göttinnen alle,          Daß das Schöne vergeht, daß das Vollkommene          stirbt.</p>	<p>Behold! The gods weep; all the goddesses weep,          That the beautiful perish, that perfection dies.</p>
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<p>Auch ein Klaglied zu sein im Mund der Geliebten,          ist herrlich;          Denn das Gemeine geht klanglos zum Orkus hinab.</p>	<p>But to be a dirge on the lips of loved ones can be a          marvelous thing;          For that which is common goes down to Orcus in          silence.</p>
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## **Symphony No. 9 in D minor, op. 125 “Choral” (1822-1824)**

**Ludwig van Beethoven (1770-1827)**

**Premiere: May 7, 1824, Kärntnerthor Theater, Vienna under the direction of Beethoven**

Since its premiere, Beethoven's *Ninth Symphony* has become one of the most frequently performed symphonies in the world and is considered by many musicologists to be his masterwork. “Ode to Joy” exists as a popular culture staple and anyone who has ever taken formal piano lessons likely learned the simple and eloquent melody as part of their studies. The tune has appeared in countless films, television shows, and commercials. It is the official anthem of the European Union and has been performed to celebrate historic events such as the fall of the Berlin Wall. By the time Beethoven set out to compose his ninth symphony, he was already revered as a giant in the Classical music world for his expressive and timeless style and groundbreaking innovations. Compared to the structurally conventional symphonies of Haydn and Mozart, Beethoven's symphonies were already challenging standards by his middle period, expanding the size and forces of the orchestra and incorporating instruments like the trombone.

The *Ninth Symphony* pushed those boundaries even further, firmly breaking ties to Classical-era symphonic traditions and opening the door for Romantic innovations of the 19th century.

The *Symphony No. 9* is massive in terms of both force and length. Clocking in at over an hour, the opening is forceful and dark. The second movement, rather than the traditional slow movement of the symphony, is a frenzied and manic *scherzo*. The final movement, in particular, has been the subject of much scholarship. Structurally, it is a large and complex symphony within a symphony. After a chaotic opening, themes from each previous movement appear, interlaced with operatic-like recitatives from the low strings, signaling a change. This dramatic shift brings us to the famous “Ode to Joy” theme, first presented as a subdued melodic revelation from the low strings, eventually erupting into boundless joy as the symphony progresses. But rather than stop there, Beethoven does something unexpected – he introduces solo vocalists and a full chorus. If that were not enough, he eventually incorporates a full “Turkish” percussion section (bass drum, cymbals, and triangle), a fairly new innovation used only sparingly by Mozart and Haydn. This symphony is the first example of a choral symphony, an idea replicated by subsequent Romantic and 20th century composers like Mendelssohn, Mahler, Ives, and Vaughan Williams.

In the decade leading up to the creation of his final symphony, Beethoven composed little. He spent many of those years embroiled in a custody battle

with his late brother's wife over the guardianship of his nephew, and, self-conscious about his progressive hearing loss, he became more and more isolated from those around him. Given his personal challenges, the message of joy so clearly conveyed in this symphony resonates more profoundly. The text for "Ode to Joy" comes from a 1785 poem (*An die Freude*) by popular German writer Friedrich Schiller. Schiller's hymn captures the zeitgeist leading up to the 1789 French Revolution, idealizing humanism and universal brotherhood. Schiller's writings also inspired other contemporary and later Romantic composers, such as Schubert, who set many of Schiller's poems as *Lieder*, and Brahms, who set Schiller's text in his choral work *Nänie*.

The symphony was received warmly by the audience at its premiere. Beethoven insisted on conducting the work, making his first public stage appearance in 12 years. As the story goes, the concertmaster, Michael Umlauf, had watched Beethoven unsuccessfully attempt to conduct a dress rehearsal for his opera *Fidelio* two years earlier, which was a disaster due to his inability to hear. For the performance of *Symphony No. 9*, Umlauf quietly instructed the musicians and singers to follow his lead. Despite the orchestra being under rehearsed, the performance went well. Beethoven was still hunched over the music when the piece ended, oblivious to the audience's enthusiastic reaction. The contralto soloist had to tap his shoulder to turn him so he could see their approval.

*Symphony No. 9 "Choral"* is scored for 2 flutes/piccolo, 2 oboes, 2 clarinets, 2 bassoons/contrabassoon, 4 horns, 2 trumpets, 3 trombones, timpani, percussion, strings; soprano, alto, tenor, and bass soloists and SATB Chorus.

O Freunde, nicht diese Töne!	O friends, not these sounds!
Sondern laßt uns angenehmere anstimmen,	Rather let us turn to sounds more pleasant
und freudenvollere.	and more joyful.

Freude, schöner Götterfunken,	Joy, brilliant spark of the gods,
Tochter aus Elysium,	daughter of Elysium,
wir betreten feuertrunken,	heavenly being, we enter your sanctuary
Himmliche, dein Heiligtum.	intoxicated with fire.

Deine Zauber binden wieder,	Your spells reunite
was die Mode streng geteilt;	that which was strictly divided by
alle Menschen werden Brüder,	convention;
wo dein sanfter Flügel weilt.	all men become brothers
	where your gentle wing rests.

Wem der große Wurf gelungen,	He who has had the good fortune
eines Freundes Freund zu sein,	to find a true friend,
wer ein holdes Weib errungen,	he who has won a loving wife,
mische seinen Jubel ein!	let him join in our rejoicing!

Ja, wer auch nur eine Seele  
sein nennt auf dem Erdenrund!  
Und wer's nie gekonnt, der stehle  
weinend sich aus diesem Bund!

Yes, if there is but one other soul  
he can call his on the whole earth!  
And he who could never accomplish this,  
let him steal away weeping from this  
company!

Freude trinken alle Wesen  
an den Brüsten der Natur;  
alle Guten, alle Bösen  
folgen ihrer Rosenspur.

All creatures drink joy  
at Nature's breasts;  
good and evil alike  
follow in her trail of roses.

Küsse gab sie uns und Reben,  
einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
und der Cherub steht vor Gott!

She gave us kisses, and wine,  
and a friend faithful even in death;  
even the worm was given desire,  
and the Cherub stands before God!

Froh, wie seine Sonnen fliegen  
durch des Himmels prächt'gen Plan,  
laufet, Brüder, eure Bahn,  
freudig, wie ein Held zum Siegen!

Joyfully, as his suns speed  
through the glorious expanse of heaven,  
brothers, run your course,  
joyously, like a hero towards victory!

Seid umschlungen, Millionen!  
Diesen Kuß der ganzen Welt!  
Brüder, über'm Sternenzelt

Receive this embrace, you millions!  
This kiss is for the whole world!  
Brothers, above the starry vault

## Summer Aebker



Summer Aebker is a highly accomplished soprano and voice educator. With a diverse range of musical experiences and a passion for sharing her talent, she has established herself as an active figure in the world of music.

Aebker holds a Doctor of Music (D.M.) degree in voice performance from the prestigious Indiana University Jacobs School of Music. During her time there, she studied under the guidance of renowned instructors Costanza Cuccaro-Penhorwood and Carol Vaness, while also serving as an associate instructor. Her dedication and talent earned her recognition as a highly requested associate instructor and the opportunity to work closely with esteemed artists.

As a guest artist, Aebker has showcased her diverse abilities with the Indiana University New Music Ensemble, collaborating with Pulitzer Prize nominee Kate Soper. She has also performed in new music works composed by Cory K. Rubin and Ábel Esbenschade for soprano and chamber ensemble at the Midwest Composers Symposium at the University of Michigan.

Notably, Aebker has been a guest soloist with the Columbus Ohio Discovery Ensemble (CODE) and has performed in various productions with the Indiana University Opera Theater. She impressed critics with her portrayal of Mrs. Patrick DeRocher in Jake Heggie's *Dead Man Walking* and Sardula in Carlo Menotti's *The Last Savage*. Further credits include performances in the Los Angeles area with OperaWorks and as a guest soloist for various regional productions of oratorio works.

Her musical education extends beyond Indiana University, as she holds a Master of Music (M.M.) degree in voice performance from Bowling Green State University. Under the tutelage of Myra Merritt, she honed her skills and took on notable roles such as Iöle in *Hercules* and Phyllis in *Iolanthe*. As a guest artist for the Bowling Green Philharmonia and the Wolfe Center Gala Opening, she captivated audiences with her soaring high notes and amicable stage presence.

Aebker began her musical journey at the Cincinnati-College Conservatory of Music, where she earned her Bachelor of Music (B.M.) degree in voice performance. Her early experiences shaped her into the accomplished artist she is today. A Lima, Ohio native, she was concurrently a student of Don Hurless, Kirsten Osburn-Manley, Robert Clemens, Norma Firszt, Marilyn Roth-Basinger, and Pat Meeks.

In addition to her numerous performances, Aebker has achieved considerable recognition in various competitions. She emerged as a first-place winner in the NATS Great Lakes Regional competition and secured second place in the Dr. Marjorie Conrad Art Song Competition. Her talent also led her to be a finalist in the Nicholas Loren Vocal Competition and the Bowling Green State University Concerto Competition and she claimed the third-place prize in the Indianapolis Matinee Musicale Collegiate Scholarship Competition.

Aside from her performances and competition achievements, Dr. Aebker has devoted herself to teaching and inspiring the next generation of musicians. She served as a lecturer of music at Ohio Northern University in Ada, Ohio, where she participated in faculty recitals and shared her knowledge with eager students. Aebker also served as associate professor at Bowling Green State University where her students successfully achieved roles and competition winnings. Many of her former students have gone on to excel in the music profession, reflecting her exceptional teaching abilities and dedication.

Passionate about choral music and interested in music liturgy, Aebker has worked closely with the church community and collaborated with high school choirs. She has also served as an adjudicator for the Ohio Music Education Association (OMEA) and judged various collegiate competitions, contributing to the growth and development of young aspiring musicians.

Currently based in the Chicago area, Aebker continues to teach and inspire students in her private lesson studio. She remains an active performer, collaborating with fellow musicians and delighting audiences with her remarkable soprano voice.

## Benjamin Bunsold



Benjamin Bunsold has sung a wide variety of operatic and concert engagements. Performances include Roméo (*Roméo et Juliette*) for Center Stage Opera in California, Emperor Altoum (*Turandot*) with the Fairbanks Symphony in Alaska, Rinnucio (*Gianni Schicchi*) for Winter Opera St. Louis, Don Ottavio (*Don Giovanni*) for Ohio State Opera Theater, and Romualdo (*Clarimonde*) with Cleveland Opera Theater. Other notable roles include Fenton (*Falstaff*) with Opera Idaho and Forth Worth Opera, Alfredo (*La Traviata*) with Asheville Lyric Opera, Ferrando (*Così fan tutte*) with Shreveport Opera, Alfred (*Die Fledermaus*) with St Petersburg Opera, Nemorino (*L'elisir d'amore*) with Opera in the Heights (TX), Frederick (*Pirates of Penzance*) for Opera New Jersey, and Count Almaviva (*Il Barbiere di Sevilla*) with Center Stage Opera. He has also performed leading roles with Opera Memphis, Charlottesville Opera, Opera Columbus (OH), Arbor Opera Theater, Opera Delaware, Opera North Carolina, and for the Drei Groschen Oper in Munich, Germany. He has been a Young Artist with Fort Worth Opera, Glimmerglass Opera, Utah Festival Opera, and Opera Tampa.

An active concert soloist, Bunsold has performed Handel's *Messiah* with the Tucson Symphony Orchestra, the Kalamazoo Orchestra, and the Indianapolis Chamber Orchestra. He has been tenor soloist in *Carmina Burana* with the Southern Arizona Symphony Orchestra, Mozart's Requiem at Virginia Tech University, and the Paducah Symphony, and has performed numerous recitals such as Schubert's *Die schöne Müllerin* and Britten's *Serenade Op. 31 for Tenor, Horn, and Strings*. Concerts include tenor soloist in the "Great American Voices" Concert Tour sponsored by the National Endowment of the Arts, tenor soloist in Saint-Saëns' *Christmas Oratorio* with ProMusica Chamber Orchestra, *Beethoven Mass in C* with the Knox County Symphony, Mozart's Requiem for the Fairbanks Symphony in Alaska, Handel's *Messiah* at Bluffton University, and guest artist at Heidelberg University's Christmas Concert. He holds a Bachelor of Music from Ohio Wesleyan University, a Master of Music from the University of Illinois, and has completed additional graduate work at the Ohio State University. He lives in central Ohio with his family.

## Kira McGirr



Noted for “her clear, focused sound,” mezzo-soprano Kira McGirr is a dynamic and versatile vocalist, equally at home as a soloist and collaborator, whose diverse repertoire spans from Baroque to contemporary. McGirr has been featured as alto soloist in Mozart’s *Coronation Mass and Requiem*; Handel’s *Messiah*; Britten’s *Ceremony of Carols, Hymn to St. Cecilia*, and *Rejoice in the Lamb*; Brahms’ *Liebeslieder Waltzes*; and Bernstein’s *Chichester Psalms*, among

many other choral works. She will make her debut with Canton Symphony Orchestra and Lima Symphony Orchestra during their 2023-2024 seasons. She made her 2018 debut with BlueWater Chamber Orchestra as soloist in their performance of John Corigliano’s *Fern Hill* and returned in 2022 as soloist for their performance of Beethoven’s *Mass in C Major, Op. 86*. She is a frequent collaborator with She Scores, a concert series through Local4Music featuring the work of living female and female-identifying composers.

McGirr will join Apollo’s Singers with Apollo’s Fire Baroque Orchestra in Fall 2023 and is a frequent soloist and member of Cleveland Chamber Choir. As a recording artist, she is featured on Cleveland Chamber Choir’s album, *I Sing to Use the Waiting*.

McGirr is the Executive Director of Cleveland Chamber Choir and The Singers’ Club of Cleveland. She holds a Master of Music in Vocal Performance from Indiana University Jacobs School of Music and a Bachelor of Music in Vocal Performance from Oberlin College and Conservatory of Music.

[www.kiramcgirrmezzo.com](http://www.kiramcgirrmezzo.com)

## Sam Dhobhany



Born and raised in Brooklyn, NY, Sam Dhobhany (bass-baritone) is a senior vocal performance major at the University of Cincinnati: College Conservatory of Music. In the summer of 2023, Dhobhany was an Apprentice Singer with the Santa Fe Opera in which he sang the role of Un Médicin in Debussy’s *Pelléas et Mélisande*. The following September, he sang the role of Frank in Dayton Opera’s concert production of J. Strauss’ *Die Fledermaus*. Finally, in November 2023, Dhobhany sang the role of Le Spectre in Thomas’ *Hamlet* in collaboration with the Cincinnati Symphony Orchestra and Opera Comique.



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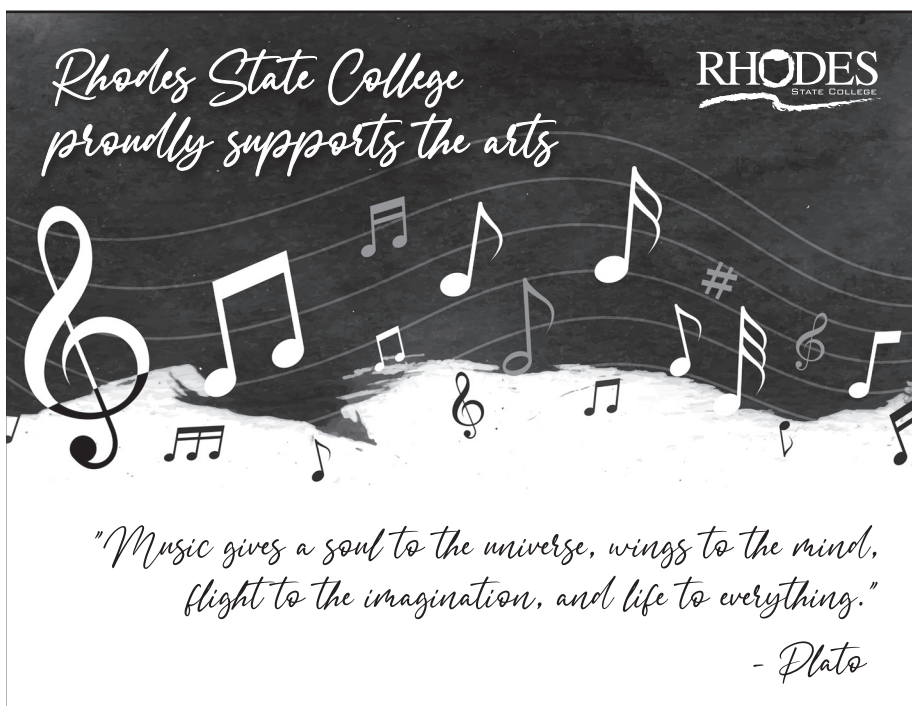
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*- Plato*

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**VETERANS MEMORIAL CIVIC &  
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**7:30PM**

**MUSIC DIRECTOR  
ANDREW CRUST**

**FEATURING  
TOWER DUO  
ERIN TORRES, FLUTE  
MICHAEL RENE TORRES, SAXOPHONE**



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The Lima Symphony’s season finale features one of our own as principal flutist Erin Torres and duo partner saxophonist Michael Torres bring a world premiere by award-winning composer Evan Williams to our stage. Bookending our duo are two of Classical Music’s most endearing works, Fauré’s delicately wistful “Pavane” and Dvořák’s tragic *Symphony No. 7*.

Gabriel Fauré	Pavane
Missy Mazzoli	Sinfonia for Orbiting Spheres
Evan Williams	Mountains Upon Mountains, Like Waves Upon Waves <i>Concerto for flute, saxophone, and orchestra</i> <i>World première performance</i> <i>Tower Duo</i>

**Intermission**

Antonín Dvořák	Symphony No. 7, B. 14 I. Allegro maestoso II. Poco adagio III. Scherzo IV. Finale
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Radio Broadcast  
WGTE FM 91 will broadcast tonight’s concert on  
June 6, 2024 at 8:00PM



## **Pavane (1887)**

**Gabriel Fauré (1845-1924)**

**Premiere: April 18, 1888, Paris under the direction of Gabriel Fauré**

Gabriel Fauré was a composer ahead of time. Born in France in the middle of the 19th century, he displayed talent at a young age and was sent to Paris to study music, where he trained as a church organist and choirmaster. He worked consistently throughout his life, first as an organist and eventually as the head of the Paris Conservatory. Fauré's busy schedule and varied responsibilities made it challenging to compose. Even so, Fauré was considered one of France's leading composers during his lifetime and left behind a sophisticated oeuvre that forms a bridge between the late Romantic music of composers like Brahms and the French Impressionism that rose up around him in the last decades of his life.

Fauré's musical language is in a category of its own. His early influences included titans of Classical and Romantic styles like Chopin, Mozart, and Schumann. His melodic lines are long, languid, and continue without interruption over harmonies that anticipate the musical language of later Impressionist composers Ravel and Debussy.

*Pavane* is titled after a slow processional Spanish court dance popular throughout Europe during the Renaissance. The music has an easy charm and transparency, giving it an ethereal quality. The flute melody is haunting. Neither happy nor sad, the flowing pizzicato string unpinning generates the stately feeling of a dance. *Pavane* has been popular since its premiere. Léonide Massine choreographed a ballet version of the work, which entered the repertoire of Sergei Diaghilev's Ballets Russes in 1917.

*Pavane* was originally scored for piano. Fauré later orchestrated the version you will hear tonight for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, and string orchestra.

## **Sinfonia for Orbiting Spheres (2014)**

**Missy Mazzoli (b. 1980)**

**Premiere: April 14, 2014, LA Philharmonic under the direction of John Adams**

Missy Mazzoli has been praised for her "apocalyptic imagination" by music critic Alex Ross of *The New Yorker* and is one of classical music's brightest rising stars. Her music has been performed all over the world by high-profile groups like the Kronos Quartet, eighth blackbird, pianist Emanuel Ax, Third Coast Percussion, Opera Philadelphia, Scottish Opera, LA Opera, Cincinnati



Opera, New York City Opera, Norwegian National Opera, and the symphonies of New York, Boston, Chicago, Philadelphia, Detroit, LA, Minnesota, Cincinnati, London, Sydney, Toronto, and many others. In 2018, she became one of the first two women (along with composer Jeanine Tesori) to be commissioned by the Metropolitan Opera. That same year, Mazzoli was nominated for a Grammy in the “Best Classical Composition” category for her work *Vespers for Violin*. Mazzoli is the recipient of the 2023 Marc Blitzstein Memorial Award for Musical Theater and Opera, Musical America’s 2022 “Composer of the Year,” the 2017 Music Critic Association of America Inaugural Award for Best Opera, the 2018 Goddard Lieberman Fellowship from the American Academy of Arts and Letters, a 2015 Foundation for Contemporary Arts Award, four ASCAP Young Composer Awards, a Fulbright Grant to The Netherlands, as well as numerous grants, awards, and fellowships.

*Sinfonia for Orbiting Spheres* is on the program tonight in anticipation of the total solar eclipse crossing North America on April 8, 2024. A total solar eclipse occurs when the moon casts a shadow on Earth as it passes between the Earth and the Sun, totally obscuring the Sun. While eclipses happen about every 1.5 years around the world, the last total solar eclipse visible in Ohio was in 1806, and the next won’t be until 2099. Lima is directly in the path of totality for viewing the eclipse. Totality will last approximately three minutes and 50.7 seconds.

Composer note:

*Sinfonia (for Orbiting Spheres)* is music in the shape of a solar system, a collection of rococo loops that twist around each other within a larger orbit. The word “sinfonia” refers to baroque works for chamber orchestra but also to the old Italian term for a hurdy-gurdy, a medieval stringed instrument with constant, wheezing drones that are cranked out under melodies played on an attached keyboard. It’s a piece that churns and roils, that inches close to the listener only to leap away at breakneck speed, in the process transforming the ensemble turns into a makeshift hurdy-gurdy, flung recklessly into space. *Sinfonia (for Orbiting Spheres)* was commissioned by the Los Angeles Philharmonic and later expanded for a concert with the Boulder Philharmonic.

*Sinfonia for Orbiting Spheres* is scored for 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones, tuba, timpani, percussion, piano, strings, and harmonicas in A, C, and F.

## Mountains Upon Mountains, Like Waves Upon Waves

Evan Williams (b. 1988)

**Premiere: Tonight is a world premiere performance**

Composer and conductor, Evan Williams, draws from inspirations as diverse as Medieval chant to contemporary pop, and his music explores the thin lines between beauty and disquieting, joy and sorrow, and simple and complex, while often tackling important social and political issues. Williams' catalogue contains a broad range of work, from vocal and operatic offerings to instrumental works, along with electronic music.

Williams has been commissioned by notable performers and ensembles including the Cincinnati and Toledo Symphony Orchestras, Urban Playground Chamber Orchestra, Quince Ensemble, the Chamber Orchestra of Philadelphia, and more. Among his many accolades, Williams has received awards and recognition from the American Prize, the National Federation of Music Clubs, ASCAP, Fellowships from the Virginia Center for the Creative Arts, and in 2018, was chosen as the Detroit Symphony's inaugural African-American Classical Roots Composer-in-Residence. He currently serves as the Steven R. Gerber Composer-in-Residence for the Chamber Orchestra of Philadelphia. Originally from the Chicagoland area, Williams currently resides in Boston, MA, and serves as Assistant Professor of Composition at the Berklee College of Music, where he teaches composition, conducting, music technology, harmony, and counterpoint.

*Mountains Upon Mountains, Like Waves Upon Waves* is the result of a consortium project with members including the Lima Symphony Orchestra led by Andrew Crust, Westerville Symphony Orchestra led by Peter Stafford Wilson, Worthington Chamber Orchestra led by Antoine T. Clark, and Tower Duo. Tonight's performance is a world premiere, and the piece will have regional premieres in the coming seasons. Repertoire for flute/saxophone duo with orchestra is extremely limited, and the composition of this work is the realization of a longstanding dream for Tower Duo.

Composer note:

*"Mountains Upon Mountains, Like Waves Upon Waves" is inspired by my fascination with mountains, specifically mountain ranges. Growing up in the plains of the Midwest, seeing these majestic formations was a rarity, until I began spending more time, and eventually moved to the Northeast.*

*Upon arriving in the Northeast, I would sometimes sit and stare at these mountain ranges, and noticed how they looked like ripples of green water — mountains upon mountains, like the waves upon waves of the ocean or my native Lake Michigan.*

*However, these waves were immovable, like the waves in the woodblock prints of Japanese artist Katsushika Hokusai, particularly the famous The Great Wave off Kanagawa.*

*This concerto for flute and saxophone seeks to evoke the sense of awe, power, and fear of the Hokusai print, along with the sense of peace that I now find in mountains.*

*Mountains Upon Mountains, Like Waves Upon Waves* is scored for solo flute and saxophone and 2 flutes, 2 oboes, 2 clarinets/bass clarinets, 2 bassoons, 2 horns, 2 trumpets, 2 trombones/bass trombone, tuba, piano, timpani, percussion, and strings.

### **Symphony No. 7 in D Minor, Op. 70 (1884-1885)**

**Antonín Dvořák (1841-1904)**

**Premiere: April 22, 1885, St. James' Hall, London under the direction of Antonín Dvořák**

Antonín Dvořák's *Symphony No. 7 in D Minor* is regarded by many critics and scholars as his greatest work. It is dark, dramatic, and aggressive. It opens with a sense of tension and gloom. *Symphony No. 7* also has moments of lyricism and rays of sun poking through its gray exterior.

*Symphony No. 7* generally lacks any explicit Slavic-inspired melodies, unlike some of Dvořák's previous works. Even without outwardly Slavic traits, this work could be understood as a reflection of Dvořák's Slavic pride. Dvořák was born in the small town of Nelahozeves, near Prague, in what was then Austria-Hungary, or Austro-Hungarian Empire. Dvořák's early upbringing nurtured his love for his Bohemian heritage (including Czech, Slavic, and Moravian folk songs). During the 1880s, there were rising ethnic tensions throughout the Empire. Czech people were often treated as second-class citizens by German Austrians. By the 1880s, Dvořák and Bedřich Smetana were the two defining voices of Czech identity in the classical music world. Dvořák noted on the first page of the manuscript to *Symphony No. 7*, "This main theme occurred to me upon the arrival at the station of the ceremonial train from Pest in 1884," referring to an incident during which Hungarians and Czechs participated in pro-Czech nationalist political demonstrations. Dvořák's desire to demonstrate that Czech music could stand shoulder-to-shoulder with the great Australian and German masters was a driving force in this ambitious and serious work. "My new symphony," Dvořák wrote to a friend during the creative period of 1884, "must be such as to make a stir in the world."

The London Philharmonic Society commissioned *Symphony No. 7* in 1884, the same organization that had commissioned Beethoven's *Ninth Symphony*. The *Symphony* was a great triumph in London, far removed from Viennese politics. Two years later, the *Symphony* was finally performed in Vienna to a chilly reception.

*The Symphony No. 7* is in four movements:

1. *Allegro maestoso*
2. *Poco adagio*
3. *Scherzo (Vivace)*
4. *Finale (Allegro)*

*Symphony No. 7*, B. 14 is scored for 2 flutes/piccolo, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, 3 trombones, timpani, and strings.

## Tower Duo



Based in Columbus, Ohio, the contemporary music flute and saxophone duet, Tower Duo (flutist, Erin Helgeson Torres and saxophonist, Michael Rene Torres) has been performing together since 2007 and focuses on the music of living composers. Tower Duo's performances are innovative and narrative driven and often explore improvisation, multi-media, and collaboration with other arts. The Duo has performed all across the United States and Canada at

schools, conferences, arts venues, and festivals, including artist residencies at several universities. Highlights include the Omaha Chamber Music Society's Eko Nova series, the Cleveland Uncommon Sound Project's Re: Sound New Music Festival, the Brevard Music Center Festival and Institute, Blue Lake Fine Arts Camp, the Society of Composers, Inc. conferences, and North American Saxophone Alliance conferences, as well as guests artist appearances during the contemporary music festivals of Northwestern University, Ohio State University, Ball State University, and Capital University. Tower Duo recorded its debut album, *Crosswind*, which features the Duo's favorite collaborations with composers from the first decade of its artistic work. *Crosswind* was released by Ravello Records under the PARMA Recordings label in January of 2019.

Highly regarded as an educator, clinician, soloist, new music specialist, and chamber and orchestral musician, flutist Dr. Erin Helgeson Torres has performed and taught throughout the United States and abroad in the United Kingdom, France, Austria, North Macedonia, Kosovo, Albania, China, and Canada. She is Assistant Professor of Music at Ohio Northern University where she teaches the flute studio and various musicology courses. E. Torres is also Artist Faculty of the Summer Music Festival: Mozart in the Knobs and the

Blue Lake Fine Arts Camp. E. Torres is entering into her third year as Principal Flutist with the Lima Symphony Orchestra where she also performs with the LSO Woodwind Quintet. Active as an orchestral flutist, E. Torres also serves as Principal Flutist of the Worthington Chamber Orchestra and Queen City Opera and Solo Flutist with the Columbus Ohio Discovery Ensemble (CODE), a contemporary music ensemble. She performs regularly in various area orchestras including the Columbus, West Virginia, Louisville, Central Ohio, Springfield, and Westerville Symphony Orchestras. Active as a soloist, E. Torres most recently completed a performance tour through the Balkans as a solo artist on the Derek Han Tribute Concert Series, sponsored by the U.S. Embassy. She performed as concerto soloist with the North Macedonia Philharmonic Orchestra in Skopje, North Macedonia and Pristina, Kosovo, and the Symphonic Orchestra of the National Theater of Opera and Ballet in Tirana, Albania in celebration of the 100th Anniversary of U.S.–Albania diplomatic relations. E. Torres conducted her dissertation research in Dijon, France and holds degrees from the University of Cincinnati, College-Conservatory of Music, The Ohio State University, and Stetson University. She plays exclusively on Burkart Flutes and Piccolos.

Saxophonist, composer, educator, and curator, Michael Rene Torres, currently serves as Assistant Teaching Professor at The Ohio State University in Columbus, Ohio where he teaches saxophone and composition. M. Torres is the founder and Artistic Director of the Columbus Ohio Discovery Ensemble (CODE), a 501(c)3 nonprofit contemporary music ensemble that is dedicated to the promotion, performance, and perception of contemporary concert music in Central Ohio. Additionally, M. Torres is a Co-Director of the Ohio State University Contemporary Music Festival and also serves as the Program Director and an Advisory Board member of the Johnstone Fund for New Music, which advances the performance of new music for the benefit of the Central Ohio community. M. Torres has presented recitals, clinics, and masterclasses at festivals, conferences, and universities throughout the USA, Canada, and Brazil. As an advocate of contemporary music, M. Torres has extensively commissioned and premiered works for the concert saxophone and is an active chamber musician, recitalist, and concerto soloist. A winner of the Ohio Arts Council Individual Excellence Award and the Greater Columbus Arts Council Composition Fellowship, M. Torres' compositions and commissions have been performed across the nation. He holds degrees from The Ohio State University, Northwestern University, and Stetson University. M. Torres is a Conn-Selmer Endorsing Artist and performs exclusively on Selmer Paris saxophones.

**Renee Keller**  
**Program Notes Writer**



Renee Keller is a percussionist with the Lima Symphony Orchestra and Principal Timpanist and Percussionist of the ProMusica Chamber Orchestra in Columbus. Keller has worked in the music industry for over 15 years as a performer, higher education instructor, private music instructor, researcher, and administrator. From 2019-2023, she was the Marketing and Education Coordinator for the

Lima Symphony Orchestra. In addition to her performance activities, Keller currently works in research administration for the Ohio State University.

Renee holds a Bachelor of Music degree from The University of Michigan, Master of Music degree from Temple University, and Doctor of Music degree from Northwestern University.



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# INDEX OF ADVERTISERS

**Thank you to the following businesses for their support**

19 Hawthorn Wedding and Event Venue.....	94
Allen County Children's Services.....	118
ArtSpace Lima .....	31
Auglaize Audiology.....	61
The Ayers Incorporated .....	117
Biggby Coffee .....	42
Cenovus Energy.....	77
Chamberlain Huckriede Funeral Home.....	42
Chiles Laman Funeral Home.....	66
Cory, Meredith, Witter and Smith L.P.A. ....	127
Council for the Arts of Greater Lima.....	145
Creative Ohio.....	102
Dominion.....	24
Edward Jones .....	158
Freed Center for the Performing Arts ONU.....	129
Friends of the Symphony Geranium Sale .....	103
Eye Site of Lima .....	147
Gallagher Contracting.....	147
Good Food Restaurants .....	48
HCF .....	40
Hanneman-Siferd Funeral Home .....	93
Hire the Symphony.....	106
Hollander on Main .....	62
Joyous Occasions/Leaf & Bloom .....	78
Kewpee.....	IBC
Keystone Meats .....	99
Lima Area Concert Band.....	128
Lima Convalescent Home.....	14
Lima Lumber Brick and Block.....	127
Lima Memorial Health System.....	43
Lima News.....	105
Lima Pathology Associates.....	33
Lima Public Library.....	130
Marathon Center for the Performing Arts .....	49
Mercy Health/St. Rita's Medical Center .....	13
Modo Media .....	119

# INDEX OF ADVERTISERS

Niswonger Performing Arts Center .....	60
OB GYN Specialists .....	30
Ohio Arts Council.....	32
Ohio Eagle Distributing .....	31
The Ohio State University at Lima .....	148
Personal Wellness.....	118
Quick as a Wink.....	99
Raabe Ford/Lincoln .....	112
Reineke Family Dealerships .....	100
Rhodes State.....	146
Robert Brown’s Flower Shoppe.....	41
Shirley’s Popcorn.....	14
Sidney Electric.....	148
Sielschott, Walsh, Keifer, Regula & Sherer CPA’s .....	50
Simplified Flooring .....	117
Skyline Chili .....	41
Spectrum Eye Care, Inc. ....	90
State Farm.....	144
Thermal Gard Window and Door .....	112
Trueblood Wealth Management.....	56
TSC.....	50
Tuttle/Touchstone.....	145
Veterans Memorial Civic & Convention Center .....	44
Visit Greater Lima Allen Co Convention & Visitors Bureau .....	103
Von’s Diamonds .....	BACK COVER
Webb Insurance Agency .....	IFC
Westgate Lanes .....	106
WGTE.....	101
Dan Wilker, D.D.S.....	105
WLIO TV .....	59

# GUIDE TO THE PERFORMANCE HALL

To avoid distractions and disruptions for the audience, latecomers will not be seated until the first convenient pause in the program, which would be in between pieces. Please do not enter or leave the auditorium while the orchestra is playing.

**RESTROOMS** are located downstairs in the southeast corners of the main lobby and off the balcony level. Additional restroom facilities are located across from the business office in the hallway adjoining the Performance Hall to the Convention Hall.

**THE ELEVATOR** is located in the northwest corner of the main lobby. Balcony level seating is indicated in the elevator by "B."

**COAT RACKS** are located on the south wall of the main lobby.

**DRINKING FOUNTAINS** are located near the coat racks and across from the main business office in the hallway adjoining the Performance Hall to the Convention hall.

**AN ASSISTIVE HEARING SYSTEM** for the hearing impaired is available. Headsets may be checked out at no cost to you from the Front of House Manager in the main lobby. Please ask any usher for assistance.

**REFRESHMENTS** are available during intermission in the lower lobby and at the top of the stairs.

**SMOKING** is not permitted in the Performance Hall and is restricted to outside

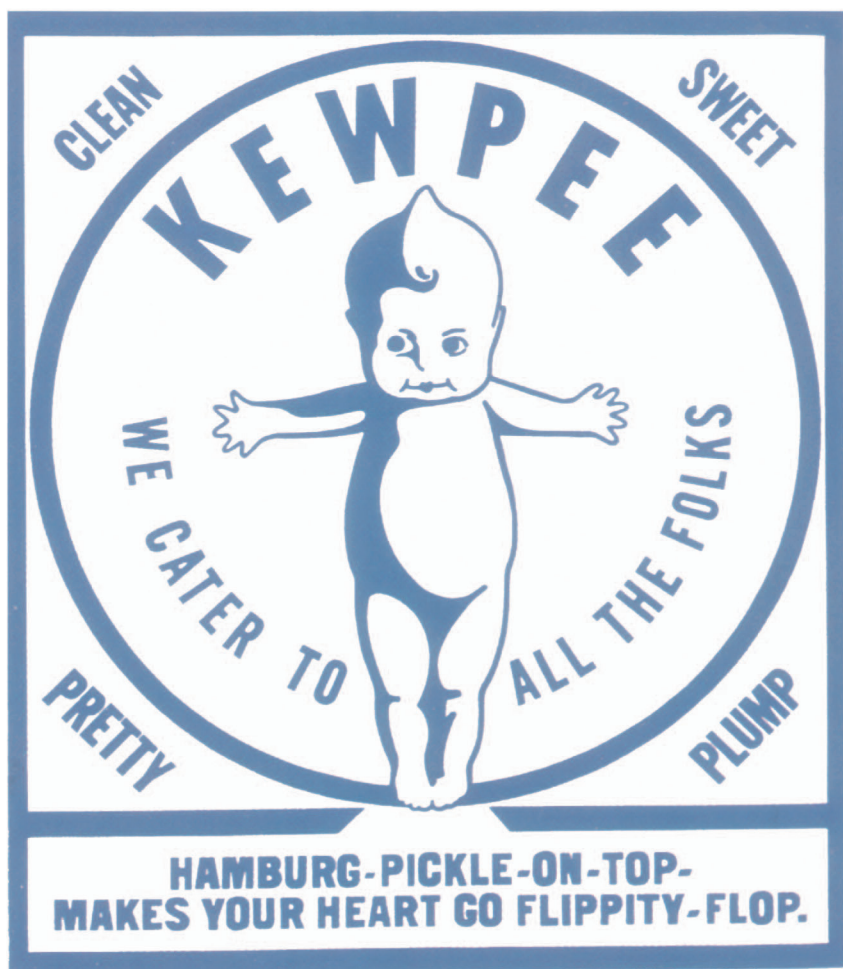
**LOST AND FOUND** items may be claimed on concert nights by contacting the House Manager in the main lobby. Otherwise, please contact the Civic Center's business office during regular business hours at 419-224-5222.

**CAMERAS AND RECORDING DEVICES** are not permitted in the concert hall unless previously arranged with management.

**CELL PHONE USE** Please turn all cellular and wireless devices to off or silent mode and refrain from talking or texting during performances.

Lima Symphony Orchestra Office  
1028 W. Market St. • Lima, OH 45805  
(419) 222-5701 • Hours 9 a.m. to 3 p.m. weekdays.  
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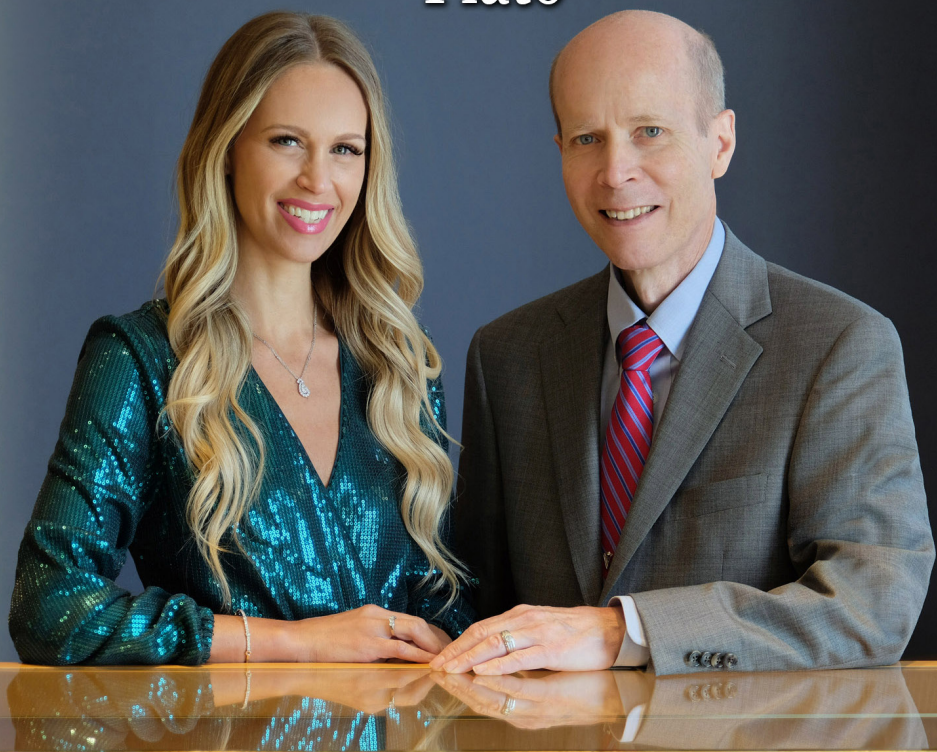


Bellefontaine at Kibby

Allentown at Cable

Elizabeth at Market

“Music gives a soul to the universe,  
wings to the mind, flight to the  
imagination and life to everything.”  
- Plato



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