

LIMA SYMPHONY ORCHESTRA PRESENTS
STRENGTH IN HARMONY



2021-2022
SEASON



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SEASON SCHEDULE

GRAND SERIES CONCERTS

October 16, 2021.....	Circumstance and Fate
November 6, 2021	From Mexico to Madrid
December 11, 2021.....	Bells, Brass & Bows
February 12, 2022.....	American Voices
April 9, 2022.....	Grand Opera Choruses

SPECIAL EVENTS

November 9, 2021	Young People's Concerts
December 31, 2021.....	Classical Mystery Tour
January 22, 2022.....	Bach by Candlelight/Lima
January 23, 2022.....	Bach by Candlelight/Celina
March 6, 2022.....	Family Concert: Outer Space Symphony
April 2, 2022.....	Friends of the Symphony Young Artist Competition

For tickets, call the Symphony office at (419) 222-5701 or visit us at www.limasymphony.com. You may also stop by our offices at 1028 W. Market Street to purchase tickets between 9 a.m.-3:00 p.m., Monday through Friday.

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

2021-2022 SEASON

STRENGTH IN HARMONY

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Lima Symphony Orchestra Office
1028 W. Market Street • Lima, Ohio 45805
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Hours 9 a.m. to 3 p.m. weekdays.
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FROM OUR PRESIDENT

BY TY LOTZ



To Our Dedicated Patrons,

I am excited about our upcoming Lima Symphony Orchestra season featuring local and regional musicians and choral talent as well as one of the most talented young conductors in the nation, Andrew Crust. Hello, my name is Ty Lotz, and I have the honor of serving as the LSO Board president this year.

For the past 18 months our LSO staff, musicians, choir and maestro have been very creative in bringing our patrons the quality of performances they've come to expect. Virtual streaming, pre-recorded concerts viewed at Van-Del Drive-In, education programs, very generous financial support from our business sponsors and the patience exhibited by our audience has allowed us to not only survive but to thrive.

This season we return to the live audience venue at the Crouse Performance Hall. With the safety of both the public and that of our artists in mind, our staff will continue to monitor currently accepted safety protocols and implement those guidelines. Again, we thank you for your patience and flexibility.

We strive to be relevant in our community as well as entertaining. Please give us your feedback on how we're doing. Now, sit back in your seat, relax and prepare for a rewarding performance. Next concert, don't forget to bring a friend or two.

Sincerely,

Ty Lotz
President, Board of Directors

Arts Advocacy COLLABORATIVE of WEST CENTRAL OHIO

The Arts Collaborative was organized to increase advocacy for the arts and arts-related industries in Allen, Auglaize, Hardin and Putnam Counties. The need to highlight the economic impact, employment, creativity and innovation in local arts efforts is in response to the rapidly evolving local economic demands for a dynamic and creative workforce.

HIGHLIGHTING THE ARTS LEADERS IN OUR REGION

Congratulations to our past winners!

2018 Winners

Creator:
Patricia Meeks

Philanthropist:
Superior Credit Union

Advocate:
Elizabeth Brown-Ellis



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UPDATES ON THE 2021-2022
AWARDS CEREMONY**

aacwco.org

2017 Winners

Creator:
Margaret Anich

Philanthropist:
Larry Webb

Advocate:
Erin Grim



2016 Winners

Creator:
Dave & Bob Lepo
(Not Pictured)

Philanthropist:
Tom Ahl & Family

Advocate:
Chad Stearns

2015 Winners

Creator:
Kristin Lee

Philanthropist:
Harry Shutt (Not Pictured)

Advocate:
James Goare



2014 Winners

Creator:
Tekla Murphy

Philanthropist:
Beverly Hawk

Advocate:
Michael Freuh

2013 Winners

Creator:
Joe Bonifas

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Advocate:
Sally Windle



2012 Winners

Creator:
George Dunster

Philanthropist:
Martha MacDonell

Advocate:
Bill Sullivan



aacwco.org

FROM OUR EXECUTIVE DIRECTOR

BY ELIZABETH BROWN-ELLIS



Dear Friends,

Welcome back! We missed you!

There are moments in some of the greatest works of music in which the music stops, a moment of silence envelops the hall, and after the briefest pause, a dramatic and triumphant resolution returns to break the silence.

As we, at last, gather together tonight, we are poised for this moment. This season, your LSO will reignite your spirit and reawaken your senses with the energy of in-person, live performances. Music has the power to heal, to give us hope, and to transform our thinking, and it is music that brings us together in community once again.

These past months presented almost unimaginable challenges but also the opportunity to innovate. Your generosity and encouragement allowed us to continue to nourish our community with music at a time when that need was profound. Our digital concerts brought patrons inside the music with in-depth guest artist interviews and inside the orchestra with creative camera angles until we could again meet inside the concert hall. Our online education programs flourished and inspired students around the globe, and Project Noteworthy created a meaningful platform for healing for our city school students as they processed feelings of isolation, uncertainty, resiliency, and ultimately, hope.

Enriched by the technology we mastered last season, we eagerly embrace the chance to reconnect with you in our performance hall, in our region's schools, libraries, and gathering spaces, and at home with our further digital offerings this season. We will continue to unleash the power of our music from the concert hall and take it straight to the hearts of people who need it most in our hospitals, crisis centers, and prison.

No doubt, we enter this season a stronger, more vibrant, and more accessible orchestra than ever before thanks to our dedicated staff, committed Board of Directors, and masterful Music Director, Andrew Crust. But you, our subscribers and supporters, are the heart of our success, and we are overjoyed to make music with you once again!

Thank you for your support!

Elizabeth Brown-Elrod

Friends of the Symphony
Annual Geranium Sale

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**Flower Pickup Date will be
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FROM OUR MUSIC DIRECTOR

BY ANDREW CRUST



Dear patrons and valued members of our Lima community,

On behalf of the board, staff and musicians of the Lima Symphony Orchestra and Chorus, I welcome you to the LSO's 2021-2022 season, a season which fills me with such hope for the future and the promise of full concert halls, full stages and full hearts.

When humans invented music thousands of years ago, it was meant to be shared. Singing songs, banging stones together, carving flutes out of bones, stretching hide over wooden drums—music was for celebrations, weddings, funerals, for telling stories, and for sharing with as many ears as possible. Last season we weren't able to share our music with you live and in-person. We are incredibly proud of our resilience, and our ability to keep the music alive in a digital capacity, and some of these new skills we intend to keep using. We so appreciate your support through this incredibly challenging time. But it simply wasn't the same without you in the concert hall, our dear audience, soaking up that magnificent orchestral sound.

The music is back! In my second season as LSO Music Director, the first in front of a live audience, we will offer you perhaps the most diverse and varied programming to date. It is a season celebrating women composers and composers of color, vibrant programs such as "From Mexico to Madrid" featuring all Latin music, Grand Opera Choruses which will have you singing all the way home, Beethoven's monumental *Fifth Symphony*, an all-American program featuring Barber, Price and Still, and of course we continue our tradition of performing by candlelight, this year featuring music by various members of the Bach family.

As always, we will celebrate the holidays together with our Bells, Brass and Bows performance featuring the LSO Chorus in holiday classics, and New Year's Eve with Classical Mystery Tour featuring the music of the Beatles.

An incredible lineup of world-class soloists will come to Lima this year, from Yaoyue Huang and Scott Sherman on Poulenc's *Double Piano*

Concerto, Colin Davin on classical guitar, Katherine Jolly singing Barber's *Knoxville: Summer of 1915* and my arrangements of art songs by Florence Price, soloists from within the LSO, and of course we will present numerous educational programs for the whole family throughout the community.

I haven't been this excited about a season in a long, long time! We have missed you, our patrons, and I simply can't wait to celebrate the return of in-person music making with you, and to share the beautiful gift of music with you all in this groundbreaking season.

See you in the concert hall,



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WELCOME TO THE VMCCC

BY ABE AMBROZA

CEO, Veterans Memorial Civic and Convention Center



Welcome to the Veterans Memorial Civic and Convention Center of Lima, Ohio and Allen County. We serve this community as the region's choice convention and performing arts facility for public, private, and patriotic events. Commemorating the services of all members and veterans of the Armed Forces of the United States, the VMCCC permanently recognizes all service members from Allen County who made the ultimate sacrifice for our country.

The VMCCC continues as a community pillar and cultural hub because of our community. A new generation of action-oriented citizens supported this past year's philanthropic efforts. From the 60 Days of Giving Campaign to the live-streamed Telethon, our work to keep our doors open received generous support. We look forward to hosting hundreds more concerts, meetings, parties, and receptions with the 200,000 people a year our events bring to downtown helping spur on the Greater Lima Region's economy.

This community has my deepest gratitude. Thank you.

Additionally, I offer a great thanks to my staff who were able to stay with us. They worked endlessly to keep the building running for private events, provide support to our community during continuous changes, and prepared for the return of the performing arts to the VMCCC. Tonight is possible because of their dedication during an uncertain year.

We completed projects within the stunning Crouse Performance Hall since you last enjoyed a performance with us. The largest undertaking was the new lighting infrastructure which provides increased reliability and greater theatrical lighting abilities. We replaced the roofs on both Crouse Performance Hall and the Exhibit Hall. Finally, with the help of the community, we replaced our damaged original stage from 1984. Get ready to experience dazzling performances on the new stage for seasons to come in Crouse Performance Hall.

That people fill these seats for a live concert once again is a magical sight. You have our deepest gratitude for joining us. Visit our website at

limaciviccenter.com for future events or to contact us to host your own event in one of our many spaces.

We hope you enjoy today's performance in the newly upgraded Crouse Performance Hall brought to you by the Lima Symphony Orchestra. We cherish our 30+ year partnership with the Lima Symphony Orchestra. Their dedication and innovation kept the music alive last season. This new and once again live season, Strength in Harmony, will delight long after the final note.

I would also like to thank our volunteer ushers, volunteer board members, and all those in the community who support our mission. It's good to be back in Crouse Performance Hall with you all.

The image is a promotional graphic for Joyous Occasions. At the top, the company's logo is displayed in a white, glowing script font, with 'FORT JENNINGS, LLC' in a smaller, sans-serif font below it. Below the logo are two black and white photographs of event spaces. The left photo shows a large hall with a high ceiling, decorated with hanging floral arrangements and white linens. The right photo shows a smaller room with a dark backdrop and a large, ornate floral centerpiece. At the bottom of the graphic, a dark banner contains white text listing services: 'Specializing in Weddings • Backdrops • Ceilings • Centerpieces • Specialty Linens • Place Setting • Chairs & Much More'. To the right of this text is a small logo for 'BBB' (Better Business Bureau). Below the banner, the contact information 'Event Design & Decor - 419-236-6144 Joyousoccasionsfj@gmail.com' is written in white. A vertical text 'CH/70277468' is visible on the far right edge.



OCT16
2021
7:30PM

Circumstance and Fate

Yaoyue Huang and Scott Sherman, pianists

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From unimaginable obstacles to man's heroic triumph over fate, the Lima Symphony Orchestra comes to life in a program that celebrates our much-anticipated return to the concert hall. Vivian Fung's *Prayer*, inspired by chants of Hildegard von Bingen, is both primal and powerful, tapping into the profound and unexpected shared experience that is the Pandemic. Poulenc's *Concerto for 2 Pianos* draws on sounds that span from Mozartian classicism to the exotic and transfixing tones of the Balinese gamelan. Finally, Beethoven's monumental *Fifth Symphony* speaks to strength in the face of adversity and the ultimate victory of the human spirit.

Vivian Fung

Prayer

Francis Poulenc

Concerto for Two Pianos

Yaoyue Huang and Scott Sherman, pianists

Allegro ma non troppo

Larghetto

Allegro molto

Intermission

Ludwig van Beethoven

Symphony No. 5

Allegro con brio

Andante con moto

Scherzo: Allegro

Allegro

Radio Broadcast

WGTE FM 91 will broadcast tonight's concert on
January 20, 2022 at 8:00 p.m.

Prayer (2020)

Vivian Fung (b. 1975)

Premiere: Canada, June 22, 2020

Vivian Fung is a JUNO Award-winning composer with a unique talent for combining idiosyncratic textures and styles into large-scale works, reflecting her multicultural background. NPR calls her “one of today’s most eclectic composers.” Her recent work, *Prayer*, was written during the COVID lockdowns of 2020 for remote performance.

With a deep interest in exploring different cultures, Fung has traveled to Cambodia, Southwest China, North Vietnam, Spain, and Bali to connect with her roots and collect research for her compositions. Passionate about fostering the talent of the next generation, Fung has mentored young composers in programs at the American Composers Forum, San Francisco Contemporary Chamber Players, San Jose Youth Chamber Orchestra, and Cabrillo Festival of Contemporary Music.

Born in Edmonton, Canada, Fung received her doctorate from The Juilliard School. She currently lives in California with her husband, Charles Bondreau, and their son, Julian, and their Shiba Inu Mulan. She is on the faculty of Santa Clara University.

Prayer is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, two tenor trombones, tuba, timpani, percussion, and strings.

Of her work, *Prayer*, Fung writes:

Prayer is, in essence, an aberration, for under no other circumstance in the past (or probably in the future) have I worn my heart on my sleeve as transparently as I have with this piece. In times of crisis and peril, we have but the reliance of faith – from the profound faith in humanity, faith in love, and faith that we will persevere and get through this with dignity, to the mundane faith that I would complete the piece within the extraordinary conditions that faced me, with a young child at home 24/7, a bronchial infection, and a very tight timeline (ultimately, a matter of days) to complete the piece in a manner feasible for COVID remote performance requirements. In the end, I chose a chant from my

composer heroine Hildegard von Bingen as inspiration for my prayer. It goes:

O Shepherd of our souls, O primal voice, whose call created all of us; Now hear our plea to thee, to thee, and deign to free us from our miseries and feebleness.

I wish to thank my family – my husband, parents, and son – as well as my neighbors, the Lees, who have all made composing this piece possible.

Concerto for Two Pianos and Orchestra in D minor (1932)

Francis Jean Marcel Poulenc (1899-1963)

Premiere: Venice, Austria, September 5, 1932

Francis Poulenc was a French composer and pianist who was part of a group of composers known as Les Six, whose other members included the likes of Erik Satie, Darius Milhaud, and Arthur Honegger. Inspired by the works of Debussy and Ravel, Poulenc was largely self-taught and developed his own style, which is often considered humorous and lightweight, although he wrote many serious works later in life, particularly religious works and operas.

Poulenc's style is both exotic and approachable – mainly diatonic but sometimes incorporating the pentatonic scales of the East that had so inspired Debussy when he first heard them at the Exposition Universelle of 1889 in Paris (and which Poulenc heard for himself at the 1931 Paris Colonial Exposition). One of Poulenc's recognized strengths is his ability to create beautiful melodies. American music educator and author George Keck describes Poulenc's melodies as "...simple, pleasing, easily remembered, and most often emotionally expressive." The same could be said for Poulenc's harmonic language, which was beautiful, simple, and personal to his own style.

Concerto for Two Pianos and Orchestra was composed in 1932 and premiered with Poulenc himself at the keyboard along with his close friend Jacques Février. The work draws inspiration from a variety of styles, including Balinese gamelan and Mozartian classicism, and shows the lighter side of Poulenc's character. Jazzy elements

reminiscent of Ravel's *Piano Concerto in G Major* (which premiered the same year) permeate the first and especially third movements, interwoven with dramatic Romantic gestures, playful melodic ditties, and intentional dissonances that draw on the sounds of Stravinsky. The second movement pays homage to the Andante from Mozart's *Piano Concerto in D Minor K. 466*, which Poulenc admitted stemmed from his fondness for the melodic line and high esteem for the composer himself. The overall impact of this style mixing is a work both blithe and effervescent, energetic and ephemeral.

Concerto for Two Pianos is scored for two pianos, flute, piccolo, two oboes, English horn, two clarinets, two bassoons, two horns, two trumpets, two trombones, tuba, timpani, percussion, and strings.

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Symphony No. 5 in C minor (1804-1808)

Ludwig van Beethoven (1770-1827)

Premiere: Vienna, Austria 1808

Few composers have been immortalized as Beethoven has. His name is typically rattled off in a succession of composers whose genius changed classical music. His compositional style formed the bridge between the earlier "Classical" style of Haydn and Mozart and the later "Romantic" style of 19th-century composers like Schumann, Wagner, and Brahms. Augmenting his legacy is his personal struggle and eventual triumph over despair and depression caused by his gradual and ultimately total hearing loss.

Symphony No. 5 in C minor was composed between 1804 and 1808 and is possibly the most recognizable piece of music in the classical music canon. The opening four-note motif (duh-duh-duh-duuuuuuuuuuh) has become ubiquitous in modern culture for signaling both fate and doom, frequently appearing in songs, film, and television. The work premiered on a now-famous concert that included the premieres of Beethoven's Fifth and Sixth Symphonies, three movements from his *Mass in C*, a Fantasia for solo piano, a concert aria, and the *Choral Fantasia*. The marathon concert lasted four hours in a bitterly cold unheated concert hall with an under-rehearsed orchestra

that performed the work poorly. Despite its rocky beginnings, the importance of the work was recognized quickly by contemporary critics such as E.T.A. Hoffman, who lavished extravagant praise on the symphony.

At the time Beethoven began sketches for his fifth symphony, he was in his mid-thirties, and his deafness was reaching a critical level. He was having family disputes with his brother Carl, partly because Beethoven loathed Carl's new wife Johanna (after Carl died in 1815, Beethoven spent many years fighting legal battles with Johanna over her guardianship of Carl's son). Political turmoil in Austria, the Napoleonic Wars, and the occupation of Vienna by Napoleon's troops in 1805 added a fraught political urgency to the period. Throughout this time, as he did throughout his life, Beethoven suffered intermittently from depression and suicidal thoughts.

The symphony's reputation and impact are measured in its creative use of the short motif that permeates the work – and its innovative changes to the standard four-movement symphonic form established by masters like Joseph Haydn decades earlier. Writers and historians have often claimed that the four-note motif at the opening represents fate knocking at the door, forming a timely parallel to Beethoven's personal life as he came to accept the circumstance of his deafness. Though this story appears to be more fiction than reality, the mythologization of the symphony speaks to its place in the public imagination.

Symphony No. 5 is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, contrabassoon, two horns, two trumpets, three trombones, timpani, and strings.

© 2021 Renee Keller

Scott Sherman



Scott Sherman is an American pianist and composer who studies under the tutelage of Soyeon Kate Lee at the Cincinnati College-Conservatory of Music. Sherman is a co-artistic director of Music X Habitat X Art, an experimental art and classical performance group. Their two current projects - the installation performance Audible Light and The Ascent of Movement Series Virtual MUSIC—ART—WORKS - create a unifying communal experience marrying the visual and auditory. Sherman works in sculpture, video art, and installation practices. Most recently his work with MxHxA was exhibited

as a public installation in May 2020 at Huacheng Square on screens that surround the public square and at the 5th Annual Special Exhibition of Justart Space, Guangzhou, China. His recent project, *The Pianists Eyes*, is a performance art film focusing on the visage of the performer, exploring both the relationship to the audience and the performer.

Sherman's compositions were premiered in October for the 14th Competition d'Orleans in France. His compositions premiered in Portugal and in the United States in August 2020. He took part in the COVID Étude project this past January, in conjunction with the College-Conservatory of Music. He performed *The Carnival of The Animals* with the New World Chamber Players premiering in China with CCTV in June for the social outreach project One World—One Family. His recordings have been used for One-Minute Art publications in China. He was guest artist at the Porto Pianofest in Portugal. He has lectured and performed as a part of outreach at Shantou University, Meilin Arts High School, 90.9 Classical Radio WGUC and Cincinnati Art Museum.

Sherman has performed in the US, Spain, China, Israel and Japan

- including Haojiang Music Hall, Shantou University, Meilin Arts School, Nihon University for the College of the Arts Tokyo, Ongakuno-Tomo Hall Japan, Cincinnati Art Museum, Farnsworth Art Museum, Studzinski Recital Hall, Springer Hall, and Atlántico Botanical Gardens, among others. Sherman has worked with artist-teachers Richard Goode, Robert McDonald, Julian Martin, Emanuel Krasovsky, Ran Dank, Tatiana Zelickman, Frederic Chiu, Alon Goldstein, and The Ariel Quartet, among others. Sherman has participated in international festivals in Israel, Spain, Canada and the United States. Sherman's previous teachers include Minsoo Sohn, Deborah Moriarty, and Catherine Rollin.

Sherman has been awarded prizes from the Ann & Charles Eisemann International Competition, Lima Symphony Orchestra Young Artist Competition, US International Virtuoso Competition, 20th International Duo Piano Competition in Tokyo, US International Duo Piano Competition, The OIDPC, and the Alexander & Buono International Piano Competition.



Yaoyue Huang



Yaoyue Huang is a pianist whose initiative celebrates new music and lesser performed modern works, explores experimental and creative projects that challenge convention, and aims to break away from the common performance practice. Huang also works with composer peers in premiering their works. She was recently awarded the Prix Alberto Ginastera from the 14th International Piano Competition of Orléans, where she premiered a newly composed work that she commissioned for the André Chevillion—Yvone Bonnaud composition prize. Huang studies at the College-Conservatory of Music in the studio of pianist Soyeon Kate Lee.

Huang was also first prize winner of the Lima Symphony Orchestra National Young Artist Competition, CCM Piano Concerto Competition, Tuesday Musical Scholarship Competition, Birmingham Young Artist Concerto Competition, and MUS College of Music Concerto Competition. She also won top prizes in the Japan International Duo Piano Competition, International Alexander & Buono Piano Competition, and Ohio International Duo Piano Competition.

Huang is a co-artistic director with Scott Sherman of “Music X Habitat X Art” - an experimental art and performance group based in Shanghai, Guangzhou and the United States. In response to the COVID-19 pandemic, the group has created The Ascent of Movement Series, an online art space for their concept, merging experimental photography and video art in recordings of their performances. She was also the co-

artistic director of the 2019 Clara Schumann project in Shenzhen; her articles about Clara and Robert Schumann were published on different platforms including the 2019 season of Xiamen Philharmonic Orchestra.

Huang was invited as a guest artist in the Porto Pianofest in Portugal/ United States, Wave Elements Global Music Festival in Portland Oregon, and Music For All Seasons Cincinnati. She has recently participated in the Gilmore Artists Festival, Bowdoin International Music Festival, The Tel-Hai International Piano Masterclasses in Israel, the Gijón International Piano Festival in Spain, and the Francis@4 Series in Cincinnati. Huang has performed at the Cincinnati Art Museum, The Farnsworth Art Museum, Shenzhen Poly Theatre, Shenzhen Grand Theatre, Hong Kong Cultural Center, Xinghai Concert Hall, Haojiang Theatre, Shantou University Southern China, Ongaku-No-Tomo Hall in Tokyo, Nihon University at the Ekoda Campus Tokyo, White Rock Theatre in the UK, and Salle de l'Institut in France. Huang has performed with the Lima Symphony Orchestra, College-Conservatory of Music Philharmonia Orchestra, and the Michigan State University Symphony Orchestra.



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THE RATE OF RECOVERY

In the past, we have brought you “The Math Behind Tonight’s Music”, which gives you, the audience, an idea of how we as an organization operate and what it takes financially to present a concert. Last year we brought you “The Cost of COVID”, outlining the devastating impact that the initial lockdowns and quarantine measures had on the arts sector not only in Ohio but nationally. Now, as we begin our second season under the shadow of COVID-19 and unpredictable health and safety protocols, we must again take stock of where we are and where we must go. Here is what we do know:

On a National Scale: ¹

- Prior to COVID the arts sector directly employed 5 million workers and contributed **\$877.8 billion**, or **4.5 percent**, to the nation’s GDP
- On a national level, the estimated total financial loss reported by arts organizations since the start of the pandemic is nearly **\$1.8 billion**
- Orchestras are expecting halls to be on average at **42 percent** of capacity when audiences return in person
- Not all orchestras were been able to perform last year, though: nearly one-third (**28 percent**) are not offering any performances—live or streamed. And for smaller-budget orchestras that rises to **56 percent**

On the State Level:

- Prior to COVID, creative industries in Ohio employed nearly **300,000 Ohioans**, accounted for more than **\$41 billion** of the state’s economy, and generated nearly **\$4.5 billion** in federal, state, and local taxes
- As of 2021, in Ohio, the estimated total financial loss reported by arts organizations since the start of the pandemic is nearly **\$32.5 million**, with an estimated **\$15.5 billion** estimated loss to local businesses from audience spending

The Lima Symphony

- Canceled programming: Since the start of the pandemic the LSO has canceled numerous concerts and programs due to health and safety concerns and government mandates. To date, we have canceled:
 - 6 concerts outright
 - 30 in-person education programs
 - 18 in-person Healing Through Music and Drumming Up Hope programs
- Lost Wages: During the course of the pandemic the LSO had to lay off

one staff member, and our musicians and guest artists lost income due to canceled performances. The total amount of lost wages last season comes to \$228,340

- Effect on income: The LSO saw a **61 percent** decrease in earned revenue from 2019-2020 and a **91 percent** decrease in earned revenue January-June 2019 to January-June 2021

But, once again, the news isn't all bad. Last year the Lima Symphony adapted and rose to the occasion, developing a digital library where we had none before. To date, we have released four Grand Series concerts complete with guest artist interviews, a Family Concert, a Young People's Concert, 12 Symphony Storytimes, 6 Morning with the Maestro programs, and Project Noteworthy, a special initiative for our city school students as they processed feelings of isolation and uncertainty due to the pandemic. We streamed concerts at the Van-Del Drive-In, allowing audiences to connect while still maintaining safe distancing. This summer, we returned to live performance with a free Patriotic Pops concert at Ohio Northern University to the largest audience we have ever seen for that event. And as we approach the opening of our 2021-2022, we plan for a full season and a return to live performance.

Our success this year and ability to the return to live performance is due to our loyal patrons, our dedicated underwriters, our enthusiastic board, and our committed staff and musicians, who will all continue to work tirelessly to find a way to continue making music. For your continued confidence and trust, we thank each of you.

¹Data collected from Ohio Citizens for the Arts, American for the Arts, and League of American Orchestras



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EDUCATION AND ENGAGEMENT



2021 YOUNG PEOPLE'S CONCERT

M is for Music - November 9, 2021, 9:30 A.M. and 11 A.M.

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.

This year, music director Andrew Crust teams up with award-winning Canadian writer, actor, and filmmaker Shauna Johanneson in "M is For Music." This engaging and heart-tugging introduction to symphonic music follows the story of Sarah T.

Murdoch, a girl who is sure that M is for...Meh. There are ZERO Jellyfish at the Civic Center and not a single dinosaur. Could music be its own adventure? In this delightful introduction to the symphony, Sarah explores the big questions: What is music for? Where does it come from? And is fancy-schmancy orchestra music really for everyone?



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EDUCATION AND ENGAGEMENT



IN-SCHOOL PROGRAMS

Our In-School programs are a perfect opportunity to provide up-close, interactive musical experiences for hundreds of children of all ages in Allen County. Students have the chance to ask questions and hear about our 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. Thank you to Dominion and Lima Pathology for inspiring our musicians of tomorrow through these programs!



**LIMA
PATHOLOGY**



HEALING THROUGH MUSIC

“Healing Through Music,” a program developed in 2018, is intended to fight the opioid crisis being experienced in our community actively and to reach out in earnest to those struggling with other aspects of addiction and mental illness. The LSO firmly believes that 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. As part of this program, Lima Symphony musicians have performed for people in a variety of locations, including crisis stabilization units, hospitals, prisons, housing for homeless veterans, and youth and family service centers, reaching those directly impacted by drug addiction and mental illness. This program is made possible by generous donations from Altria, Mercy Health/St. Rita’s, and Rudolph Foods.



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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 “Where the Wild Things Are” and “The Runaway Bunny” with classic masterworks performed live by Lima Symphony musicians. This program allows 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 your child’s imagination and to foster a lifelong love and appreciation for music and literature.



AC Dienstberger



MORNINGS WITH THE MAESTRO

The LSO 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. These programs introduce audiences to the basic elements of music in fun and engaging ways.

2021-2022 Morning with the Maestro Dates:

All programs take place at the Lima Public Library at 10AM

Saturday, October 16

Saturday, January 22

Saturday, February 12

Saturday, April 9

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. Engaging in the drumming experience allows individuals to connect more easily with others, express themselves openly, and release negative emotions. Participating in a community drumming experience reduces feelings of isolation and gives an opportunity to create something that's both personal and collaborative. Now in its third year, Drumming Up Hope has worked with groups at such venues as SAFY (Specialized Alternatives for Families and Youth) and 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 LSO is sincerely grateful for such outstanding support as we continue to engage our community in unique and meaningful ways.

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PROJECT NOTEWORTHY

Project Noteworthy is an educational project that launched in early 2021 that gave students in four Lima City elementary and middle schools the opportunity to work with professional songwriter and children's book author Mary Amato and the Lima Symphony Orchestra to create original songs that would help them process the anxiety and isolation they experienced amidst the upheaval caused by COVID-19.

Ultimately, this amazing project involved close to 70 students who produced amazing and inspirational works of art. This project was made possible by a grant from the National Endowment for the Arts and our generous underwriters.

To learn more about Project Noteworthy and view the final performances, visit: <https://www.limasymphony.com/project-noteworthy>

Participating Classes:

Independence Elementary 4th grade

Ms. Nicole Rohrbaugh

North Middle School 5th grade

Mr. Joe MacBenn

Heritage Elementary 4th grade

Mrs. Crystal Miller

Freedom Elementary School 4th grade

Mrs. Kara Place



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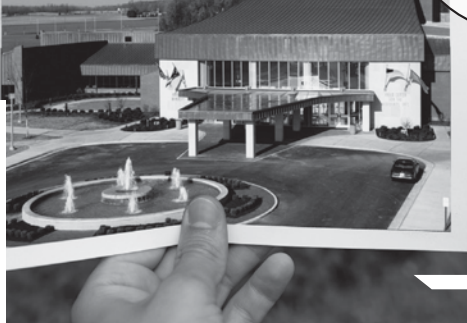
Crescendo is a group whose mission is to connect young professionals in our community who have a shared love and desire to support the arts. Membership includes a variety of unique and fun opportunities including exclusive rehearsal previews, social events, listening sessions and much more! For more information and to be added to our facebook group, please contact renee@limasymphony.com.

Art of all kinds

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*can lift a community.***

~ Martin O'Malley

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BEAUTY AND THE BEAST

Oct. 2, 2021 | 7:30 p.m.
Oct. 3, 2021 | 2 p.m.
Oct. 14-16, 2021 | 7:30 p.m.
Oct. 16-17, 2021 | 2 p.m.

THE ONU HOLIDAY SPECTACULAR

*at the Freed Center for the
Performing Arts:*

Nov. 18-20, 2021 | 7:30 p.m.
Nov. 20, 2021 | 2 p.m.

*at Veterans Memorial Civic and
Convention Center (Lima):*

Dec. 3-4, 2021 | 7:30 p.m.
Dec. 4-5, 2021 | 2 p.m.

INLET DANCE THEATRE AND THE ONU DANCE COMPANY

Feb. 5, 2022 | 7:30 p.m.
Feb. 6, 2022 | 2 p.m.

A DOLL'S HOUSE

BY HENRIK IBSEN
Feb. 19, 2022 | 7:30 p.m.
Feb. 20, 2022 | 2 p.m.
Feb. 24-26, 2022 | 7:30 p.m.
Feb. 26-27, 2022 | 2 p.m.

42ND STREET

April 9, 2022 | 7:30 p.m.
April 10, 2022 | 2 p.m.
April 21-23, 2022 | 7:30 p.m.
April 23-24, 2022 | 2 p.m.

BAND-O-RAMA

Oct. 31, 2021 | 4 p.m.

SPRING BAND FESTIVAL

May 1, 2022 | 4 p.m.



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May

with guest trumpeter
Wayne Bergeron

18
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Sousa Concert

23
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2021
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From Mexico to Madrid

Colin Davin, Classical Guitar

UNDERWRITERS



Travel to the gardens of Aranjuez and the ballrooms of Veracruz through a program infused with emotional longing and rhythmic vigor! Granados' *Intermezzo from Goyescas* sets the stage for an evening of Latin-inspired music, followed by a showcase of Spanish guitar technique in Rodrigo's *Concerto de Aranjuez*, works by Bizet and Massenet, and Márquez's vivacious *Danzón No. 2*.

Enrique Granados

Intermezzo from Goyescas

Joaquín Rodrigo

Concierto de Aranjuez
Colin Davin, Guitar
Allegro con spirito
Adagio
Allegro gentile

Intermission

Georges Bizet

Selections from Carmen Suites
Aragonaise
Les Toreadors
Habenera
Chanson du Toreador

Jules Massenet

Le Cid Ballet Suite
Castillane
Andalouse
Aragonaise
Aubade
Catalane
Madrilene
Navarraise

Arturo Marquez

Danzón No. 2

Radio Broadcast

WGTE FM 91 will broadcast tonight's concert on
March 3, 2022 at 8:00 p.m.

Intermezzo from *Goyescas* (1915)

Enrique Granados (1867-1916)

Premiere: Metropolitan Opera, New York City, January 28, 1916

Spanish composer Enrique Granados is remembered as a pianist and composer, primarily of piano music although he also composed six operas of which *Goyescas* was the last. The music for *Goyescas* comes from themes from a piano suite by the same name initially composed by Granados in 1911 and inspired by the paintings of the esteemed Romantic artist Francisco Goya. Granados wrote, "I am enamored with the psychology of Goya, with his palette, with him, with his muse the Duchess of Alba, with his quarrels and his models, his loves and flatteries. The whitish pink of the cheeks, contrasting with the blend of black velvet; those subterranean creatures, hands of mother-of-pearl and jasmine resting on jet trinkets, have possessed me."

Goyescas was initially set to premiere in Paris in 1914, but that premiere was canceled due to the outbreak of World War I. Instead, the work premiered at the Metropolitan Opera in New York in 1916 where it was the first work both by a Spanish composer and in the Spanish language to be performed on that stage. New York Times reviewer Richard Aldrich wrote that the music possessed "an intensity of national color." Despite a lifelong fear of sea travel, Granados was in attendance for the premiere of the work.

After the premiere, Granados was invited by president Woodrow Wilson to perform a recital at the White House causing him to delay his scheduled return to Spain and instead catch a later ship, the SS *Sussex*, returning to England. Unfortunately, that delay indirectly caused his death when the SS *Sussex* was torpedoed by a German U-Boat and sank in the English Channel on the return voyage. Ironically, the portion of the ship that Granados' stateroom was on survived and was towed back to port. Granados and his wife happened to be on the other side of the ship at the time of impact. Granados and his wife did not die instantly, but were thrown into the water according to witness accounts. Granados was initially pulled into a lifeboat, but, seeing his wife struggle in the water, he jumped back in to save her, where they both perished.

Despite its warm reception, the opera itself has not been frequently performed over the years – although the *Intermezzo* has found a life of its own as a concert work. The original piano suite remains popular in the piano repertoire.

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Concierto de Aranjuez (1939)

Joaquin Rodrigo (1901-1999)

Premiere: Palau de la Música Catalana, Barcelona, November 9, 1940

Joaquin Rodrigo was a Spanish composer, virtuoso pianist, and professor of music history. Blind since the age of three after contracting diphtheria, Rodrigo composed his works using Braille, after which they were transcribed for publication. In 1983 Rodrigo received Spain's highest award for composition, the Premio Nacional de Música, and in 1991 he was raised into the Spanish nobility by King Juan Carlos I and given the title of Marqués de los Jardines de Aranjuez. Though Rodrigo composed extensively for many concert instruments, his *Concierto de Aranjuez* remains his best-known work. The concerto holds a special place in orchestral literature for its appealing melodies, its celebration of Spanish musical traditions, and raising the status and reception of Spanish guitar playing from a folk pastime to the concert hall.

The concerto was inspired by the gardens at the Palacio Real de Aranjuez, first built in the 16th century and later rebuilt in the 18th century. The work was composed in 1939 for guitarist Regino Sainz de la Maza. In the highly charged political context of 1930s Spain, this work went over well, featuring Spain's folk traditions and pastoral beauty without reference to contemporary events. Rodrigo describes the concerto as capturing “the fragrance of magnolias, the singing of birds, and the gushing of fountains” in the gardens of Aranjuez.

The concerto is written in a standard three-movement concerto form: *Allegro con spirito*, *Adagio*, and *Allegro gentile*. Lively *Sesquialtera* rhythms propel the first and last movements. These distinctly Spanish hemiola rhythms oscillate between a simple triple and compound duple meter, or between groups of two and groups of three (123456 vs. 123456), and are common in Spanish folk traditions such as Flamenco.

The second movement, the most recognizable of the three, features a mournful melody, first played on the English horn and then passed between the guitar and other instruments of the orchestra, unhurried and delicately embellished.

The work has permeated popular culture, partly due to its featured use on the album *Sketches of Spain*, released in 1960 by the famous jazz musician Miles Davis. Columbia Records, the company that released the album, did not get prior permission from Rodrigo for the use of his themes. Rodrigo was initially quite upset with the reinterpretation of his music. Eventually, however, (after the copyright disputes were resolved), he begrudgingly admitted that the pop genre disseminated his work to a much larger audience than he could have reached through the classical concert hall alone.

Concierto de Aranjuez is scored for solo two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, two horns, two trumpets, strings, and solo guitar.

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Selections from *Carmen Suites* (1873-1874)

George Bizet (1838-1875)

Premiere: Opéra-Comique, Paris, March 3, 1875

When French composer Georges Bizet completed a draft for his opera *Carmen*, he was quite pleased, telling a friend, “I have written a work that is all clarity and vivacity, full of colour and melody.” His opera, which would become one of the most popular operas in the repertoire, does indeed capture the imagination with its passionate and melismatic melodies, beautiful harmonies, and masterful orchestration. The opera is set in southern Spain and tells the story of Don José, a naive soldier, and Carmen, his gypsy seductress. After losing her fickle love to another man, Don José murders Carmen in a fit of passionate jealousy. The opera itself broke many conventions and scandalized the audience due to its immorality, violence, proletarian characters (depictions of whom would not become more common in opera until the Verismo style of composers like Mascagni and Puccini), and the tragic murder of the main character.

For all its flair and color, the opera is actually an exotic romanticization of Spain. Bizet never actually traveled to Spain during his lifetime. Cut off from the rest of Europe to the north by the Pyrenees mountains, Spain has had a long history of Arabic and Jewish influences. Many ethnic groups have settled there over the centuries, including the Roma people, also known as “Gypsies” or “Gitanos.” For those living north of its borders, this intermixing of religions, cultures, and races led to an air of mystery. Though Bizet had not traveled widely outside of France, he did seek out Spanish melodies, folksongs, and rhythms to bring a measure of authenticity to his composition.

The music is as popular as the opera itself and was arranged into frequently performed concert suites posthumously by his friend Ernest Guiraud. *Carmen Suite No. 1* was published in 1882, and *Carmen Suite No. 2* was published in 1887. Unfortunately, Bizet died of a heart attack at the age of 36, only three months after the opera’s premiere, unaware that it would go on to become one of the most famous and frequently performed operas of all time.

Carmen Suites are scored for two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, four horns, three trumpets, three trombones, timpani, percussion, harp, and strings.

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Ballet Suite from *Le Cid* (1884-1885)

Jules Massenet (1842-1912)

Premiere: Paris Opéra, November 30, 1885

Le Cid Ballet Suite

- | | |
|---------------|---------------|
| 1. Castillane | 5. Catalane |
| 2. Andalousie | 6. Madrilene |
| 3. Aragonaise | 7. Navarraise |
| 4. Aubade | |

Le Cid (meaning “The Lord”) depicts the story of 11th century Castilian nobleman Rodrigo Diaz de Vivar (c. 1040-1099), known in Spanish as “El Cid” (or “Le Cid” in French). According to legend, El

Cid heroically rid Castile of the marauding Moors. The Moors first invaded the Iberian Peninsula in 711, and for the next several centuries, sporadic conflict arose between the Moor and Christian kingdoms of Spain. The fall of Granada in 1492 marked the end of Muslim rule in Spain, and the remaining Muslim minority was expelled from the country in 1609.

At the time of *Le Cid*'s premiere, Parisian audiences were enamored with the exotic. Bizet's *Carmen* premiered only ten years earlier and caused a sensation. Though popular at the time of its premiere and for many years afterward, *Le Cid* is not commonly staged as an opera today, although the ballet suite has become a popular concert piece. During the 19th century, French operas typically included ballet sequences, which often had little to do with primary plot material. Massenet wrote these ballet pieces for the prima ballerina Rosita Mauri, a Spanish dancer and subject of artistic depictions by artists including Degas, Manet, and Renoir. The Suite consists of seven movements, each depicting a characteristic dance from a different region of Spain (with the exception of Aubade, a love song which means "morning piece"). The work remains popular because of its colorful evocation of Spanish lands, lively and captivating melodies, synthesis of styles, and rich orchestration.

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Danzón No.2 (1994)

Arturo Marquez (b. 1950)

Premiere: Mexico City, Mexico, 1994

From Spain and Africa to Cuba and then Mexico, the history of danzón begins hundreds of years before Mexican composer Arturo Marquez became enamored of the style after hearing it in the ballrooms of Veracruz in the 1990s. The creation of danzón represents a synthesis of musical styles and cultures – those of Spanish and British colonizers and West African slaves. Danzón originated in Cuba in the late 1800s, where it was born of a combination of the European *contradanse* and African-infused syncopated rhythms that form the basis of the distinctly Cuban rhythm called *clavé*. After development in Cuba, danzón gained popularity in the eastern Mexican state of Veracruz and later in Mexico City.

Frequently listed as one of the most popular and often performed Mexican contemporary orchestral works alongside Carlos Chavez's *Sinfonia India* (1936) and Silvestre Revueltas' *Sensemaya* (1937), *Danzón No. 2* cemented Marquez's legacy as the most important Mexican composer of his generation. When *Danzón No. 2* premiered in Mexico, it was immediately successful and is sometimes referred to as Mexico's second national anthem. The work later gained worldwide popularity after performances by the Simón Bolívar Youth Orchestra under Gustavo Dudamel (currently the conductor of the Los Angeles Philharmonic and Opéra National de Paris) in 2007 on their European and American tour.

The work uses shifting syncopated *clavé* rhythms and accents and features many of the instruments as soloists. The interplay between soloists often mimics the interplay of dancers on the ballroom floor. The melodies are sensual and sultry and nostalgically call to mind an earlier era in Mexico's dance salons and ballrooms.

Of *Danzón No. 2* and its inspiration, Marquez writes:

The idea of writing the Danzón No. 2 originated in 1993 during a trip to Malinalco with the painter Andrés Fonseca and the dancer Irene Martínez, both of whom are experts in salon dances with a special passion for the danzón, which they were able to transmit to me from the beginning, and also during later trips to Veracruz and visits to the Colonia Salon in Mexico City.

From these experiences onward, I started to learn the danzón's rhythms, its form, its melodic outline, and to listen to the old recordings by Acerina and his Danzonera Orchestra. I was fascinated and I started to understand that the apparent lightness of the danzón is only like a visiting card for a type of music full of sensuality and qualitative seriousness, a genre which old Mexican people continue to dance with a touch of nostalgia and a jubilant escape towards their own emotional world; we can fortunately still see this in the embrace between music and dance that occurs in the State of Veracruz and in the dance parlors of Mexico City.

The Danzón No. 2 is a tribute to the environment that nourishes the genre. It endeavors to get as close as possible to the dance, to its nostalgic

melodies, to its wild rhythms, and although it violates its intimacy, its form and its harmonic language. It is a very personal way of paying my respects and expressing my emotions towards truly popular music. Danzón No. 2 was written on a commission by the Department of Musical Activities at Mexico's National Autonomous University and is dedicated to my daughter Lily.

Danzón No. 2 is scored for two flutes (2nd doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, piano, and strings.

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Colin Davin



Hailed as “the real thing, a player with a virtuoso’s technique, a deeply expressive musicianship, and a probing imagination” (American Record Guide) who “has the distinct ability to wring the depths of expressiveness from all that he plays” (Classical Guitar Magazine), and for his “precision, musical intelligence and passion” (Cleveland Classical), guitarist Colin Davin has emerged as one of today’s most dynamic young artists. Recent and upcoming highlights include concertos with the Wisconsin Chamber Orchestra, Aiken Symphony Orchestra, New Mexico Philharmonic, Lake Placid Sinfonietta, Lakeside Symphony Orchestra, Champaign-Urbana

Symphony Orchestra, and Richmond Symphony; collaborations with Sharon Isbin at the 92nd Street Y, Chautauqua Institution, and Baltimore Classical Guitar Society; and performances with violinist Tessa Lark and cellist Edward Arron.

In 2015, Davin appeared as a featured musical guest on the final season of The Late Show with David Letterman alongside the late Jessye Norman. He has performed across the world, including at Carnegie Hall, Alice Tully Hall, the Metropolitan Museum of Art (on historic instruments from the museum’s collection), New York Philharmonic Ensembles, the ELLNORA

Festival at the University of Illinois, the Alhambra Palace in Granada, Spain, the Paris Conservatoire, the Fridge Fringe in Dubai, and venues throughout the United States and Canada. His collaborators include GRAMMY Award winning soprano Estelí Gomez and Dallas Symphony Orchestra principal harpist Emily Levin. He has been a regular guest artist at the Aspen Music Festival, and has four times been a guest teacher at the Afghanistan National Institute of Music in Kabul, Afghanistan.

Davin's solo recording, "The Infinite Fabric of Dreams" has been praised as "some of the finest interpretations I've heard...achingly beautiful...a thoughtful, perceptive interpretation, filled with details often missed" (American Record Guide) and "a first-rate disc...Davin knows the pieces deeply and delivers virtuosic and exciting performances...state of the art" (Soundboard Magazine).

An active player in the American contemporary music scene, he has performed with Talea Ensemble, Contemporaneous, Nu Deco Ensemble, Present Music, Axiom, Aspen Contemporary Ensemble, ensemblenewSRQ, and Mimesis Ensemble. Davin has premiered dozens of new works and currently operates the Century Guitar Project, an initiative that promotes new repertoire for the guitar through commissioning, performance, and recording.

Davin is co-head of the guitar department at the Cleveland Institute of Music and previously served on the faculty of Baldwin Wallace University. In demand for his insights in masterclasses and lectures, he has been invited to teach in a guest capacity at institutions including The Juilliard School, Oberlin Conservatory, University of Cincinnati College-Conservatory of Music, Arizona State University, and the Aspen Music Festival and School. He holds numerous prizes in international competitions and was a two-time finalist in the Guitar Foundation of America International Concert Artist Competition. He holds a Master of Music from The Juilliard School, where he studied with Sharon Isbin and a Bachelor of Music from the University of Southern California with William Kanengiser and completed preparatory studies at the Cleveland Institute of Music with Jason Vieaux.

Davin performs on a 2007 Andrea Tacchi "Coclea Thucea" guitar and endorses Augustine Strings.

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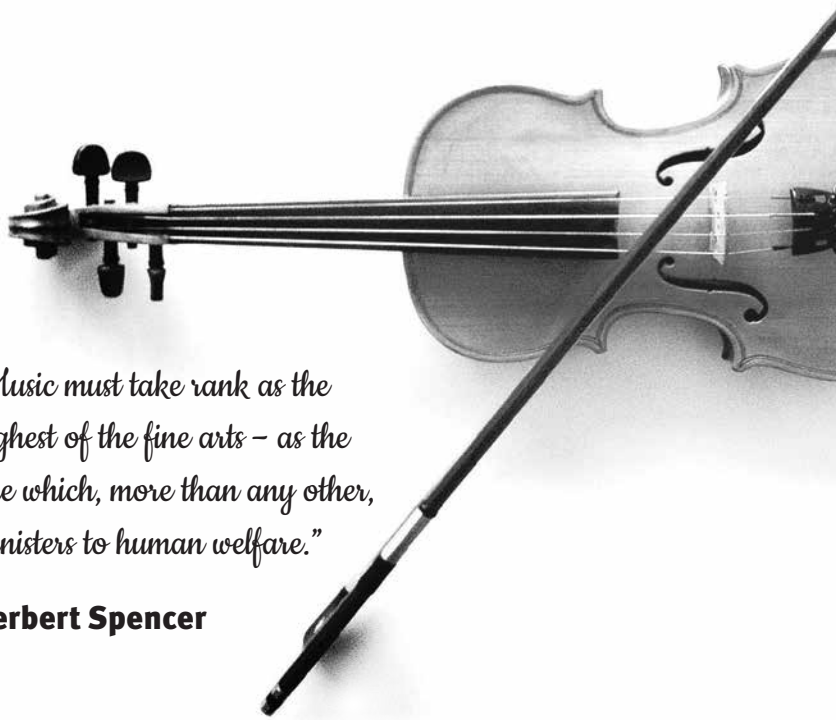


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ANDREW CRUST

Music Director and Conductor



ANDREW CRUST has developed a versatile international career as a conductor of orchestral, opera, ballet and pops programs. Crust recently completed his first season as Music Director of the Lima Symphony Orchestra, where he programs and conducts the Grand Classics, Pops and Educational series and has led collaborations with soloists such as Amit Peled, Awadagin Pratt and Katherine Jolly. Currently serving as the Associate Conductor of the Vancouver Symphony in Canada, Crust conducts a large number of subscription, pops, educational and contemporary concerts with the VSO each season.

In the current and upcoming seasons Crust will debut with the Arkansas, Rockford and Vermont Symphonies as Music Director finalist, and with the San Diego Symphony and Calgary Philharmonic and Sewanee Summer Music Festival as a guest conductor, and will lead performances of *Le nozze di Figaro* across Spain in 2023. Other recent engagements include performances with the Winnipeg Symphony, Memphis Symphony, Hartford Symphony, Bozeman Symphony and l'Orchestre de la Francophonie in Québec.

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, receiving a scholarship and an invitation to guest conduct the Orchestra di Sanremo in Italy. He was a semi-finalist 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, with full access to all rehearsals and performances of the Salzburg Festival, created by the American Austrian Foundation.

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, and will conduct performances of *Le nozze di Figaro* throughout Spain in 2023. As a Pops conductor, Crust has collaborated with such artists as Rufus

Wainwright, Steven Page, Michael Bolton, Cirque de la Symphonie, and the United States Jazz Ambassadors. Crust has also established himself as a conductor of films with orchestra.

Crust served as Assistant Conductor of the Memphis Symphony Orchestra from 2017-2019 where he conducted around forty concerts each season. Crust also served as Conductor of the Memphis Youth Symphony Program. As the Assistant Conductor of the Portland Symphony Orchestra in Maine from 2016-2018, he conducted a variety of concert series, helped coordinate the orchestra's extensive educational programs, and helped lead a program for concertgoers under 40 called "Symphony and Spirits".

Crust was the Assistant Conductor of the National Youth Orchestra of the USA (NYO-USA) in the summers of 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. He has also served as Cover Conductor of the Kansas City Symphony, San Diego Symphony and Nashville Symphony, Assistant/Cover Conductor of the Boulder Philharmonic and Assistant Conductor of Opera McGill.

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.

As an arranger/orchestrator, Crust is currently working with Schirmer to make orchestrations of a set of Florence Price's art songs, has orchestrated works by Alma Mahler and Prokofiev, as well as many pops and educational selections.

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 utilizing social media and unique venues. Crust is a firm believer in meaningful music education, having produced and written a number of original educational programs with orchestras.

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President of the Friends of the Symphony



The “Friends of the Symphony” is dedicated to supporting our Lima Symphony. We donate our time to organizing such events as the Young Artists Competition held at OSU Lima Campus, the ever popular geranium sale in May, and the mum sale in September at Apollo Career Center. 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, on the second Mondays, to plan our events and throughout the year for luncheons. These luncheons are filled with

laughter, fun and great conversation as well as a chance to meet and hear from the Guest soloists for the upcoming concert and Maestro Andrew Crust

We are kicking the season off with an afternoon tea hosted by Dr. Matthew & Mrs. Kari Kuhn held at their home September 12th. I would also like to offer a personal invitation to the FOS luncheons held this season in October and November, a festive holiday luncheon in December, a Valentine sweat treat in February, and wrap up the luncheons in April. They are always a highlight in our season. They are held at the Shawnee Country Club. In 2020 we were able to donate \$20,000.00 to our wonderful symphony. 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 can continue to keep the music going!!! The Friends would love to welcome you as a new member or contributor to our events. If you are interested in joining us, please contact our membership chairs Pat Schneider at 419-339-0568 or Jan Miller at 419 204 7246, or Joe Warnement at 419-796-6960.

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Calendar of Events 2021-2022

Special Events:

Young Artist CompetitionApril 2, 2022
Geranium Sale May 11, 2022 | 9 AM – 7 PM
Mum SaleSeptember 7, 2022 | 9 AM – 7 PM

General Meetings:

Autumn Tea..... Sunday, September 12, 2021 | 1:30 PM – 3:30 PM
Fall LuncheonFriday, October 15, 2021 | 12 PM
With special guests, pianists Yaoyoe Huang and Scott Sherman and Maestro Andrew Crust
Notable Luncheon..... Friday, November 5, 2021 | 12:30 PM
With special guest, Colin Davin and Maestro Andrew Crust
Fa La La LuncheonFriday, December 10, 2021 | 12 PM
With special guest, Conductor Christopher James Ray
Mid-Winter Brunch Friday, February 11, 2022 | 12 PM
With special guest, Katherine Jolly and Maestro Andrew Crust
Spring Luncheon Friday, April 8, 2022 | 12 PM
With special guest, Maestro Andrew Crust

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Anderson	Christmas Festival Overture
Arr. John Rutter	Star Carol <i>Lima Symphony Chorus</i>
Pyotr Ilyich Tchaikovsky	Waltz of the Flowers from <i>The Nutcracker</i>
Tradition, Arr. Richard Hayman	Carol of the Bells
John Finnegan	Christmas Singalong <i>Lima Symphony Chorus</i>

Intermission

Margaret Bonds	The Ballad of the Brown King: A Christmas Cantata <i>Lima Symphony Chorus</i>
Maurice Ravel	Jardin Féérique from <i>Ma Mere L'Oye</i> Featuring "One Solitary Life" with narrator
Arr. John Rutter	What Sweeter Music <i>Lima Symphony Chorus</i>
George Frideric Handel	Hallelujah Chorus from <i>The Messiah</i> <i>Lima Symphony Chorus</i>
Georges Bizet	Farandole from <i>L'Arlésienne</i>

Radio Broadcast
WGTE FM 91 will broadcast tonight's concert on
December 30, 2021 at 8:00 p.m.

A Christmas Festival (1950)
Leroy Anderson (1908-1975)
Premiere: Boston, June 12, 1950

A Christmas Festival is a holiday favorite that brings together Christmas songs as a concert overture. Not quite a medley, Anderson said of the work, “I selected [the Christmas tunes] that were the most popular and best known, and then I took them and tried to give instrumental treatment to them; in other words, it’s not a medley, that isn’t what we wanted to do here, certainly what I didn’t want to do. I rather took the themes and built you might say a concert overture, around the Christmas songs.”

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. *A Christmas Festival* was written at the request of the Boston Pops. Anderson was an arranger and orchestrator for the Pops, and the group premiered this work in 1950 under the baton of Arthur Fiedler.

Joy to the World
Deck the Halls
God Rest Ye Merry Gentlemen
Good King Wenceslas
Hark! the Herald Angels Sing
Silent Night
Jingle Bells
O Come, All Ye Faithful

A Christmas Festival is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, percussion, timpani, harp, strings, and chorus.

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Star Carol (1971)
John Rutter (b. 1945)

John Rutter is an English composer, arranger, and conductor of choral music, including Christmas carols, anthems, and religious works.

Rutter's works are mainly in the style of French and English choral traditions and have been well received and widely performed in recent decades. *Star Carol* was written in 1971 for Sir David Willcocks and The Bach Choir and has become a Christmas tradition for many choirs.

Star Carol is scored for two flutes (2nd doubling piccolo), two oboes, two clarinets, two bassoons, two horns, percussion, timpani, harp, and strings.

LIBRETTO

*Sing this night, for a boy is born in Bethlehem,
Christ our Lord in a lowly manger lies;
Bring your gifts, come and worship at his cradle,
Hurry to Bethlehem and see the son of Mary!
See his star shining bright
In the sky this Christmas night!
Follow me joyfully;
Hurry to Bethlehem and see the son of Mary!
Angels bright, come from heaven's highest glory,
Bear the news with its message of good cheer:
"Sing, rejoice, for a King is come to save us,
Hurry to Bethlehem to see the son of Mary!"
See his star etc.....
See, he lies in his mother's tender keeping;
Jesus Christ in her loving arms asleep.
Shepherds poor, come to worship and adore him,
Offer their humble gifts before the son of Mary.
See his star etc.....
Let us all pay our homage at the manger,
Sing his praise on this joyful Christmas Night;
Christ is come, bringing promise of salvation;
Hurry to Bethlehem and see the son of Mary!
See his star etc.....*

Words and music by John Rutter

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Waltz of the Flowers from *The Nutcracker* (1892)

Pyotr Ilyich Tchaikovsky (1840-1893)

Premiere: St. Petersburg, December, 1892

Since its premiere in 1892, *The Nutcracker* ballet music has become synonymous with Christmas. Based on the E. T. A. Hoffman tale “The Nutcracker and the Mouse King,” the story tells of a little girl who receives a nutcracker as a Christmas gift and her subsequent dream-like journey through fantastical lands. The short vignettes of different magical lands, coupled with featured roles for children throughout the ballet, offer delight for young and old. Tchaikovsky’s now-ubiquitous score is melodic, rich, and uncomplicated. The combination of fantasy, wholesomeness, and enduring musical quality have made *The Nutcracker* an accessible and favorite ballet for both seasoned patrons and first-time attendees.

The Waltz of the Flowers appears in Act II of the ballet. Although the waltz is a dance of Viennese tradition, Tchaikovsky was a master of dance music and his ballet output represents some of his most successful and enduring melodies.

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Carol of the Bells (1916)

Arr. Richard Hayman (b. 1920)

Carol of the Bells has become a popular Christmas tradition. The melody is based on a Ukrainian folk song written in 1916 by Ukrainian composer Mykola Leontovich 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.

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Christmas Sing-a-long John Finnegan (1926-2007)

1. Jingle Bells
2. Joy to the World
3. It Came Upon the Midnight Clear
4. Hark! The Herald Angels Sing
5. Silent Night
6. Away in a Manger
7. Deck the Halls
8. O Come, All Ye Faithful

The Ballad of the Brown King (1954 and 1960) Margaret Bonds (1913-1972) Premiere: Televised NBC broadcast, 1960

Margaret Bonds was a composer, concert pianist, and educator who used her platform to advocate for black pride and racial uplift with a strong commitment to challenging negative assumptions about black identity through her community activism and composition. As an African-American, she took great pride in her cultural heritage and considered it her privilege to be a cultural ambassador for black identity, combining her Western European classical training with African-American music styles. Her Christmas Cantata, *The Ballad of the Brown King*, set to text by Langston Hughes (1901-1967), epitomizes this ethos, carrying a bold message of black pride that echoes the kind of cultural awakening that arose during the Harlem Renaissance and later propelled the Civic Rights Movement of the 1950s and 1960s.

Bonds was born in Chicago in 1913 to parents who were already well-established figures in the black community. Her father was a physician, writer, and active civil rights advocate. Her mother was a church musician and her first teacher. Her parents divorced when she was four, but her mother's house continued to serve as a gathering place for prominent black artists, including noted composer Florence Price, who lived with the family for a time and taught Bonds composition. Bonds attended Northwestern University, where she earned undergraduate and graduate degrees in piano and composition, although she found the environment unwelcoming and hostile to black students. Though

she could study at the university, as an African-American, she did not have access to student housing or basic amenities, such as the university swimming pool. It was during this time that Bonds first came across the works of Langston Hughes. Years later, she recalled discovering his poem *The Negro Speaks of Rivers* at the Northwestern library and being moved by his language depicting black identity with words of power and affirmation. She attributed that experience to helping her develop a sense of security that would see her through her time at Northwestern. Bonds later met Hughes in 1936, and the two maintained a close friendship throughout her life.

The Ballad of the Brown King is both a Christmas Cantata, taking on classical church forms mastered by composers such as Bach, and an exciting contemporary reflection on black heritage. The work retells the nativity story, focusing on King Balthazar, one of the three wise men, or the so-called “brown king.” In legends and artistic representations, King Balthazar has traditionally been depicted as dark-skinned. Bonds first wrote a shorter version of the work in 1954 with only piano accompaniment. In 1960, inspired by the Civil Rights Movement, Bonds requested the text for two new movements from Hughes and expanded the instrumentation to full orchestra. The work is dedicated to Martin Luther King, Jr. In 1960 Bonds wrote, “I’ll love it when more singers who are NOT Negroes recognize the universal message in our songs and sing them far and wide. It’s happening more and more...” Bonds’ compositional style throughout *The Ballad of the Brown King* is lush and Neo-Romantic infused with a variety of musical sounds that grew up in the African diaspora created by slavery, including gospel, calypso, blues, jazz, and spirituals. Reference to the spiritual “Nobody Knows the Trouble I’ve Seen” can be heard throughout the piece.

Bonds is most often remembered for her arrangements of African-American spirituals, but her legacy far exceeds that: She wrote works that addressed racial issues during her lifetime. Despite her many accomplishments and the high regard with which her music is held, the majority of her works remain unpublished and unrecorded.

The Ballad of the Brown King is scored for two flutes (2nd doubling piccolo), two oboes, two clarinets, two horns, two trumpets, two

trombones, percussion, timpani, harp, celesta, strings, and chorus.

LIBRETTO

1. Of the Three Wise Men

*Of the three wise men who came to the King
One was a brown man so they sing
Alleluia, Alleluia
Of the three wise men who followed the star
One was a brown king from afar
Alleluia, Alleluia*

2. They Brought Fine Gifts

*They brought fine gifts of silver and gold
In jeweled boxes of beauty untold
Unto his humble manger they came
And bowed their heads in Jesus' name*

3. Sing Alleluia

Sing Alleluia to our King

4. Mary Had a Little Baby

*Mary had a little baby
Jesus that was His name
All the world became much brighter
when little Jesus, the Christ child came
That was in a lowly manger,
Outside the night was cold
But within that lowly manger
Behold how warm His love is; oh, behold!
Mary had a little baby,
In the night a bright star shone
I, so lost, so lost and lonely
Nevermore shall be alone*

5. Now When Jesus Was Born

*Now when Jesus was born in Bethlehem
In the days of Herod the King
Behold there came wise men from the East
saying*

*"Where is He that is born?"
For we have seen his star in the East*

6. Could He Have Been an Ethiope?

*Could he have been an Ethiope
From an Ethiopian land?
I do not know just who he was
But he was a kingly man
Could he have been an Egyptian king
From the land where the sun shines bright?
I do not know just who he was
But he followed the star that night
Could he have been a tall, dark king?
Maybe Arabian?
I do not know just who he was
But he was a wise, wise man
Of all the kings who came to call
One was dark like me
And I'm so glad that he was there
Our little Christ to see*

7. Oh, Sing of the King Who Was Tall and Brown

*Oh sing of the king who was tall and brown
Crossing the desert from a distant town
Crossing the desert on a caravan
His gifts to bring from a distant land
His gifts to bring from a palm tree land
Across the sand by caravan
With a single star to guide his way to
Bethlehem,
To Bethlehem where the Christ child lay
Oh sing of the king who was tall and brown
And the other kings that this king found
Who came to put their presents down
In a lowly manger in Bethlehem town
Where the King of kings a babe was found
The King of kings a babe was found
Three kings who came to the King of kings
And one was tall and brown*

8. That Was a Christmas Long Ago
*That was a Christmas long ago
When the three wise men bowed so low
The three wise men who followed the star
One was a brown man from afar
The three wise men who came to the king
One was a brown man so they sing*

9. Alleluia
*Alleluia, Christ the King
Alleluia, praise his name
Alleluia, they did sing
Alleluia, Christ the King*

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Jardin Féérique from Ma Mère L'Oye (1908-1911)

Maurice Ravel (1875-1937)

Premiere: Paris, January, 1912

Ma Mère L'Oye is a suite by French composer Maurice Ravel. Intended for children and written initially as a piano duet for the two children of a close friend in 1908, Ravel arranged the work as both a ballet and orchestra suite in 1911. The five sections are based on the fairy tales of French author Charles Perrault (1628-1703) and others, which is reflected in the programmatic titles and musical reference to specific stories.

“Le Jardin Féérique” (The Fairy Garden) is the last of five movements and references the waking of Sleeping Beauty from her deep sleep and marriage to Prince Charming.

Ma Mère L'Oye is scored for two flutes (2nd doubling piccolo), two oboes (2nd doubling English horn), two clarinets, two bassoons (2nd doubling bassoon), two horns, timpani, percussion, harp, celesta, and strings.

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What Sweeter Music (1987)
John Rutter (b. 1945)

With text by 17th century English poet Robert Herrick, “What Sweeter Music” celebrates English choral traditions with a lush and sweet setting by John Rutter. Of the text, Rutter says, “Robert Herrick’s lovely text was not only just right in that context, highlighting the idea of the gifts that we can bring but also seemed to sum up exactly what carols are for and what Christmas is all about.” The poem was written in 1620 and set to music by Rutter in 1987.

LIBRETTO

*What sweeter music can we bring
Than a carol, for to sing
The birth of this our heavenly King?
Awake the voice! Awake the string!
Dark and dull night, fly hence away,
And give the honour to this day
That sees December turn to May.
Why does the chilling winter’s morn
Smile, like a field beset with corn?
Or smell like a meadow newly shorn
Thus on the sudden? Come and see
The cause, why things thus fragrant be:
'Tis he is born, whose quickening birth
Gives life and lustre, public mirth,
To heaven and the underearth.
We see him come, and know him ours,
Who, with his sunshine and his showers,
Turns all the patient ground to flowers.
The darling of the world is come,
And fit it is, we find a room
To welcome him. The nobler part
Of all the house here, is the heart,
Which we will give him; and bequeath
This holly, and this ivy wreath,
To do him honour; who’s our King,
And Lord of all this revelling.*

Words Robert Herrick
(1591–1674), abridged and altered

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Hallelujah Chorus from *The Messiah* (1741)
George Frederick Handel (1685–1759)
Premiere: Dublin, Ireland, 13 April, 1742

The Hallelujah Chorus from Handel's *Messiah* has been a cherished Christmas tradition for more than 275 years, inspiring seasonally appropriate jubilation year after year. But why does the audience traditionally stand up during a performance of this piece? 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 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.

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Farandole from *L'Arlésienne* (1872)
George Bizet (1838–1875)
Premiere: Théâtre du Vaudeville in Paris, October, 1872

“Farandole” comes from French composer Georges Bizet's incidental music from the play *L'Arlésienne* (*The Girl from Arles*) by Alphonse Daudet. The play was first performed in 1872 at the Théâtre du Vaudeville in Paris and was only mildly successful, but the music was well-received. Bizet arranged four of the works into a concert suite almost immediately in 1872. Four years after the composer's untimely death of a heart attack in 1875, Bizet's friend Ernest Guiraud arranged a second suite that includes the “Farandole,” which has since become popular as a stand-alone concert piece, especially during the Christmas season.

The music from the play contains several folk themes or folk-like themes. A farandole is a type of folk dance from southern France commonly performed at celebrations such as weddings and inspires the rhythmic feel of the work. The Christmas flavor of “Farandole” comes from its other musical themes, which are based on a medieval Epiphany carol from Provence called “March of the Three Kings” and published in a folk-music collection published by Provençal tabor player, Vidal of Aix, in 1864.

“Farandole” is scored for two flutes (2nd doubling piccolo), two oboes and English horn, two clarinets, alto saxophone, two bassoons, four horns, four trumpets, three trombones, timpani, percussion, harp, and strings.

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Christopher James Ray



Christopher James Ray is a conductor with a diverse background in both traditional and contemporary operatic works. He is currently Resident Conductor at Opera San José and an assistant with the San Francisco Symphony. In 2017, Ray joined the music staff of the renowned Bayreuth Festival where he worked on productions of *Der Fliegende Holländer*, *Lohengrin*, *Götterdämmerung*, *Tristan und Isolde*, *Die Meistersinger von Nürnberg*, and *Parsifal*.

In the 2020-21 season, Ray planned performances of Opera San José’s *Le Nozze di Figaro*, *Carmen*, *Salome*, and *West Side Story* as well as debuts with the Lima Symphony Orchestra and Music Academy of the West. In place of the previously planned season, Ray worked with Opera San José to create variety of filmed performances included Schumann’s *Dichterliebe*, Jake Heggie’s *Three Decembers*, Tom Cipullo’s *The Husbands*, and others to be announced soon.

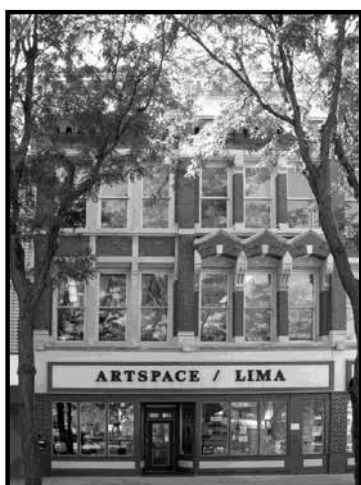
Other recent performances at Opera San José have included *Il trovatore*, *Hansel and Gretel*, *Die Fledermaus*, Heggie/Scheer’s *Moby Dick*, and *Pagliacci*.

Ray made his professional conducting debut leading a double bill of *Gianni Schicchi* and *Pagliacci* with the Mississippi Opera in 2014. Later that year he conducted performances of *Così fan tutte*, *Suor Angelica*, and *Gianni Schicchi* with Opera in the Ozarks. Additional conducting credits include Copland's *The Tender Land*, Mozart's *Così fan tutte*, Handel's *Alcina*, Nico Muhly's *Dark Sisters*, Heggie's *Three Decembers*, Glass' *In the Penal Colony*, and Britten's *The Beggar's Opera*.

As assistant conductor, Ray has worked with the Salzburg State Theater (*Brokeback Mountain*), North Carolina Opera (*La bohème*, *Così fan tutte*, *Le nozze di Figaro*), Sarasota Opera (*Le nozze di Figaro*, *Don Carlos*), Opera on the James (*Carmen*), Opera on the Avalon (*Die Zauberflöte*), Syracuse Opera (*Die Fledermaus*) as well as the Memphis Symphony and Portland (ME) Symphony.

A protege of American composer Carlisle Floyd, Ray is a sought-after interpreter of Floyd's works. In addition to serving as the assistant to the composer, Ray recorded an album of Floyd's songs with the celebrated mezzo-soprano Susanne Mentzer. It is available through GPR Records on the Naxos label.

Ray is native of Sumrall, Mississippi and is a graduate of Florida State University where he studied with Douglas Fisher and Carlisle Floyd.



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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.

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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**

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Claudio Ingaramo, Vice President, U.S. Refining



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At Cenovus Lima Refinery, we help elevate the people and places where we operate to reach their true potential. The refinery is celebrating 135 years in Lima. Cenovus Energy now operates the refinery, and while we have a new name, we are the same trusted community partner. We are pleased to support the Lima Symphony Orchestra, from the splendid professional symphony's tradition of excellence to groundbreaking education and engagement work. 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.

FRIENDS OF THE SYMPHONY

Joe Warnement, President



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



Just as the Unverferth family, Bruton's Ridge Assisted Living, Encompass Care, Heritage Health Care, Lima Manor, Roselawn Manor, Shawnee Manor and Wapakoneta Manor take care of the health and transitional care needs of our community, the Lima Symphony Orchestra enriches the Lima area's social and cultural spirit. Lima Symphony Orchestra's dedication, teamwork and commitment to excellence continue to be the strength of this community. HCF Family of Companies are honored to be a sponsor of this superb group.

NOTES FROM UNDERWRITERS

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 is a proud supporter of LSO's In-School Programs because we believe they open the door to a lifetime of music appreciation and participation. For many local children, LSO is their first exposure to classical music, and we want them to experience the beauty, the challenge and the inspiration of live musical performance. Music can be a vital tool in helping children of all ages live happier and healthier lives. Every season, infants and toddlers listen to the LSO at local libraries, and high schoolers take pride in performing with the youth orchestra. With the fresh perspective and contemporary guidance of conductor Andrew Crust, promising opportunities for new educational partnerships await us. The education and inspiration of future musicians is up to the communities in which they live. It is our sincere hope that the classical musicians of tomorrow will return to Lima and contribute to our treasured symphony.

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.

MERCY HEALTH

Ronda Lehman, President



Mercy Health/St. Rita's is pleased to be supporting this very important season with the Lima Symphony Orchestra. We are looking forward to once again having in-person events with our new Music Director Andrew Crust! This past year has taught us many lessons, including the importance of our community and our own individual health. Music has always been a tremendous source of healing and comfort for people, and this year more than ever, we appreciate the LSO and the entertainment, hope and healing they bring to Lima and the surrounding communities.

NUTRIEN



Nutrien is proud to be a member of the Lima community and to sponsor the Lima Symphony Orchestra. It is a continuing goal of Nutrien to be a responsible member of our communities. By supporting projects and initiatives that reflect the goals and values of our company, we strive to improve the quality of life in the areas where we work and live – Building strong relationships with and improving our community.

OMNI SOURCE

John Ficorilli, Marketing Manager



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

NOTES FROM UNDERWRITERS

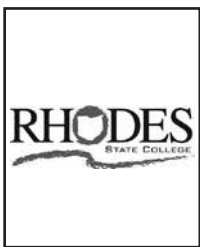
REINEKE FAMILY DEALERSHIPS

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.

RHODES STATE COLLEGE



Rhodes State College is dedicated to building partnerships that enhance the College's mission to change lives, build futures and improve communities through lifelong learning. Innovation and interdisciplinary education are essential to the College's vision. This is why we are proud to partner with the Lima Symphony Orchestra to bring creative expressions of musical excellence to life in our city for the benefit of all.

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STATE BANK

Andrew S. Farley, Senior Vice President and Marketing 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 for your "KNOCK YOUR SOCKS OFF" performances.



NOTES FROM UNDERWRITERS

WALTER DEVELOPMENT ENTERPRISES

William Walter, President



Through the efforts and support of many dedicated people over the years, Lima has managed to maintain its own outstanding Lima Symphony Orchestra. Today that Symphony struggles to endure the rigors of a global pandemic. But fortified with a bright new Conductor, an involved and willing board, and very capable management, what they need most of all at this time is our strong support to get them to that bright future that exists for them. We at Walter Development have chosen this time to step up our longstanding support for Lima's own cultural gem – The Symphony! Won't you join us?

WANNEMACHER TOTAL LOGISTICS

Greg Wannemacher, President Emeritus, and Andy Wannemacher, President



It is with great pride that Wannemacher Total Logistics underwrites "From Mexico to Madrid" this season. We applaud the Lima Symphony Orchestra for enriching our community since 1953 with outstanding artistry and musicianship. The arts play a vital role in the development of our community, and we couldn't be more pleased to support this effort.

WEBB INSURANCE, INC.

Larry Webb, President



Webb Insurance is proud to support the Symphony and bring music to Downtown Lima. Music has always been a passion of mine and the Children's Concerts are always a great way to promote the Symphony to a new generation. This year's concert, "Outer Space" fits me well. I am a pilot that loves to fly when I get the time, and I was lucky enough to meet Neil Armstrong. I can't imagine, being the first person to walk on the moon...what a thrill!



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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.



SOPRANO

Amanda Beining
Sheila Chilcote-Collins
Allison Doerter
Suzanne Hollenbacher
Stefanie Holtz
Kay Huber
Dorothy Johnson

Paula LaRue
Judith Logan
Laura Lugibihl
Christy Meyer
Susan Miller
Lynn Norton
Nicole Roberts

Tina Schneider
LuAnn Stuckey
Elaine Suderman
Cathy Woodward

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Linda Allen
Natalie Buckholdt
Nancy Carter
Ann Dellinger
Summer Douglas
Lisa (Lehman) Driver
Karen Finn

Linda Gephart
Carol Gibson
Angie Herzog
Linda Holman
Connie Hornung
Cathy Leahy
Mary Beth Miller

Sandy Miller
Cathy Nihiser
Marcy Reeves
Sharon Schnell
Louise Wineland

TENOR

Matt Alessandrini
Seth Baker
Gary Ebbing
John Hutchinson

Kevin Kidd
Dale Long
Kevin Reeks
Anthony Taylor

Brian Timpe
Tom Wyen

BASS

Paul Assenheimer
Phil Compton
Doug Daley
Ron Fahncke
Michael Fuhrman
Bob Gibson

David Gratz
Mike Herzog
Kent Kaufman
Perry Luhn
Mike Meckstroth
Ryan Mooney

Doug Norton
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Music is very spiritual, it has the power to bring people together. -Edgar Winter



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DEC31
2021
7:30PM

Classical Mystery Tour: A Symphony Evening of the Beatles with the Lima Symphony

Jim Owen, Tony Kishman, Tom Teeley, and
Chris Camilleri, Featured Musicians

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Take a trip down Penny Lane with all your favorite Beatles hits! Called "The world's best Beatles' show with symphony orchestra," this concert faithfully honors the musical legacy of The Beatles with authentic reproductions of their most famous songs as you've never heard them before: live with your favorite hometown symphony! From the brass bands of Sgt. Pepper's Lonely Hearts Club Band to the lush string accompaniment of Yesterday, this show will have you singing all your favorite Beatles hits well into the new year!

Featuring Musicians

Jim Owen
Tony Kishman
Tom Teeley
Chris
Camilleri



Jim Owen



Jim Owen was born and raised in Huntington Beach, California. He gained rich musical experience from his father, who played music from the classics for him on the piano and from his extensive library of recordings by the great classical artists. Owen began studying piano at 6 and won honors in various piano performance competitions through his teenage years. He was 8 years old when he first heard The Beatles and promptly decided to take up the study of the guitar. His first professional performance as a Beatle was at 16. Then, at age 18

he began touring internationally with various productions of Beatlemania, visiting Japan, Korea, China, Canada, Mexico, and much of South America. In 1996, Owen began working on his idea for a new show with orchestra. It has long been his dream to share with the public live performances of some of the greatest music ever written and recorded. Classical Mystery Tour is the result.

Tony Kishman



Singer-songwriter Tony Kishman was born in Tucson, Arizona where he began his musical career in the early 1970s. Although he had been playing guitar for a number of years, it was not until age 19 that Kishman started performing seriously. Kishman's early influences included Wishbone Ash, Bad Company, and Peter Frampton. Between 1973 and 1978, he played guitar in the group Cheap Trix, a cover band performing Top 40 as well as originals. Starting in 1979, Kishman played bass and guitar for six years as Paul McCartney in both the

national and international tours of Beatlemania. He then went on to perform in Legends in Concert and produced shows that ran in Las Vegas and Lake Tahoe. He joined the classic supergroup Wishbone Ash for a tour of Europe and the recording of the group's 18th album.

Tom Teeley



Tom Teeley has starred as George Harrison in both the Broadway production of *Beatlemania* as well as the film version. His vocal impersonations of numerous other rock icons have also been featured in many television ads as well as other Broadway productions. He has released solo works on the A&M record label, written songs for artists such as Alice Cooper, and toured the world as singer-guitarist for Joe Jackson, Marshall Crenshaw, and many others. Teeley still enjoys recreating the classic Beatles recordings in a live performance

setting, most recently working in tandem with Geoff Emerick, the chief engineer for the Beatles at Abbey Road studios, as musical consultant and performer, in the British production “Sessions at Abbey Road.”

Chris Camilleri



Born and raised on Long Island, New York, Chris Camilleri had a convenient drum teacher: his dad. He started listening to Beatles records at a young age and for many years played drums and sang along to the recordings. Gradually Camilleri gravitated to progressive rock bands but retained a fondness for The Beatles and eventually formed the internationally-renowned Beatles cover band Liverpool, which still reunites to perform at the Fests For Beatles Fans (formerly Beatlefest).

Camilleri has played drums for a variety of touring artists, including Peter Noone (of Herman’s Hermits fame), Badfinger, Micky Dolenz, Joe Walsh, and other Beatles-era bands. He became a good friend and musical associate to Harry Nilsson (who was a contemporary and close friend to all the individual Beatles). In addition to The Beatles, his musical influences include Jethro Tull, Genesis, ELP, and David Bowie. When not playing music, Camilleri has an active commercial and voice-over career. While he doesn’t have a favorite Beatles song in the Classical Mystery Tour show, Camilleri admits he favors the material that features the full orchestra. “It’s like playing in my living room at age 13 again – there’s the wonderful ‘pop’ music, but with this huge orchestral background, which is just as important to the tune as the band. It’s completely enlightening.”



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The Lima Noon Optimists and the Lima Symphony Orchestra share a passion for the development of young musicians and have co-sponsored the Lima Area Youth Orchestra for more than 40 years. These students represent a bright future for our orchestra and our community. The Youth Orchestra will begin its season in the winter of 2021 when it is safe to do so. The group typically performs a Children's Concert for area elementary children and a full orchestral concert in the spring.

Visit <https://www.limaareayouthorchestra.org/about.html> to learn more!



Dr. Sarah Waters,
LAYO Director

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2022
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Immaculate Conception Church, Celina

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The musical legacy of Bach cannot be overstated. Join the Lima Symphony as we honor the works of the master himself, Johann Sebastian Bach, and those of his sons, Johann Christian and Carl Philipp Emanuel in an evening of Bach by Candlelight. Revel in the complexity and beauty of music of the Baroque as it was meant to be heard, in our region's beautiful historic churches.

J.S. Bach/arr. Richard
Tognetti

The Art of the Fugue I-IV BWV 1080
Contrapunctus I
Contrapunctus II
Contrapunctus III
Contrapunctus IV

J.S. Bach

Bach Cello Suite No. 1 in G Major, BWV 1007 –
Prelude
Carmen Granger, viola

J.C. Bach

Symphony Op. 6 No. 6 W. C12 in G Minor
Allegro
Andante più tosto adagio
Allegro molt

Intermission

C.P.E. Bach

Symphony H. 661 (W182/5) in B Minor
Allegretto
Larghetto
Presto

J.S. Bach

Violin Partita No. 3 in E major, BWV1006.1 - I.
Preludio
Matthew Latawiec, violin

Heitor Villa-Lobos/arr. John
Krance

Bachianas Brasileiras No. 5

J.S. Bach

Orchestral Suite No. 3, Mvt. 2 "Air on the G
String"

Radio Broadcast

**WGTE FM 91 will broadcast tonight's concert on
March 24, 2022 at 8:00 p.m.**

The Art of Fugue I-IV

J.S. Bach (1685-1750)/arr. Richard Tongetti (b. 1965)

The impact and legacy of German composer and musician Johann Sebastian Bach on classical music cannot be overstated. During Bach's lifetime, many aspects of the classical music genre were still evolving. Such elements as standardized tuning systems were not yet in heavy usage, and the language of four-part harmonies was still under development. Bach essentially standardized the rules for counterpoint, canon, and fugue through his impeccable attention to detail and innovation within the lines of a set of compositional rules and guidelines that would define classical music for a hundred years after his death.

Bach was extremely prolific during his lifetime, writing hundreds of works, both sacred and secular. He worked primarily for courts, Protestant and Lutheran churches, and was himself a devout Lutheran. His extraordinary output was spurred by a strong work ethic and a genuine belief that his work was in the service of and for the glory of God. Bach died in 1750 at the age of 65 after complications from eye surgery.

The *Art of Fugue* is shrouded in mystery for scholars. Bach wrote the work during the last decade of his life and it was unfinished at the time of his death. The complex and lengthy work represents the culmination of Bach's experimentation with thematic development and fugue. The work consists of 14 fugues and four canons (an imitative form related to a fugue). Each movement of the work uses some variation of a single principal subject. Some scholars surmise that the composition was intended purely as an intellectual exercise, hence the questions surrounding the work, including the unspecified scoring. The version being performed tonight is arranged for two oboes, two horns, and strings.

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Prelude from Cello Suite No. 1 (1717-1723) **J.S. Bach (1685-1750)**

The cello suites by Johann Sebastian Bach are some of the most frequently performed works by any composer. A suite during the Baroque period refers to a collection of stylized dances in contrasting styles and meters. A prelude begins each suite. Though monophonic (written for a solo instrument), Bach masterfully weaves both melody and harmony throughout the lines, giving the pieces complexity and depth while maintaining the illusion of simplicity. After Bach's death, many of his works sat in relative obscurity until their rediscovery and promotion by Felix Mendelssohn in the mid-19th century. In the 1930s, acclaimed cellist Pablo Casals recorded the works, and since that time, the cellos suites have been extensively studied and performed on all instruments.

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Symphony Op. 6 No. 6 W. C12 in G Minor (1770) **Johann Christian Bach (1735-1782)**

Johann Christian Bach, also known as the “London Bach” after he moved there in 1762, was the youngest son of the famed Johann Sebastian Bach. Though following in big footsteps, Johann Christian was a notable composer in his own right as a master and innovator of 18th century symphonic and concerto forms and a significant influence on contemporary composers such as Mozart and Haydn.

Symphony No. 6 Op. 6 W. C12 is one of Bach's darkest and most dramatic works. A departure from the constrained intellectual complexity of the Baroque music of his father, this symphony is particularly identified with the *Sturm und Drang* movement in vogue during the 1760s and 1770s in Germany characterized by powerful and dark emotions. *Symphony No. 6 Op. 6* is in three movements, not the four movements that would become standard by the time of Beethoven. Additionally, in a throwback to the Baroque, this symphony calls for basso continuo: an accompanying part on harpsichord that provides a bassline for the other parts and adds harmony and texture. In the Baroque era, basso continuo players often also led the ensemble. Basso

continuo parts are realized by a keyboardist following tablature and are not fully written out – giving the performer freedom to accentuate and ornament the accompaniment in an improvisatory style while providing the rhythmic glue that holds otherwise sparse textures together. The tradition of basso continuo died out by the end of the 18th century and was not used by composers like Haydn, Mozart, or Beethoven, partly due to the increasing size of orchestral ensembles necessitating the need for a conductor.

Symphony No. 6 Op. 6 W. C12 is scored for two oboes, two horns, strings, and basso continuo.

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Symphony H. 661 (W182/5) in B Minor (1773) **Carl Philipp Emanuel Bach (1714-1788)**

Carl Philipp Emanuel Bach, often called the “Berlin Bach” (and later the “Hamburg Bach”) to distinguish him from his brother Johann Christian Bach (the “London Bach”), was a leading figure of the early classical period and one of the foremost clavier players in Europe during his lifetime. Cementing his legacy, he authored *Essay on Keyboard Instruments*, codifying rules and techniques for the understanding and style of 18th century music. This influential treatise was in frequent use for decades after his death. Haydn called it the “school of schools,” and Mozart wrote that “[Carl Philipp Emanuel] is the father, we are the children.”

After almost 30 years in the service of Crown Prince Frederick of Prussia in Berlin, Bach moved to Hamburg to fill the position of Kapellmeister previously occupied by his godfather, Georg Frederick Telemann. Shortly after this move Bach was commissioned to write a set of six string symphonies by Baron Gottfried Van Swieten, Austrian Ambassador to Berlin. Van Swieten encouraged Bach to compose the works “without regard to the difficulties of execution.” This urging gave Bach free reign to let loose on his use of harmonic color, turbulent emotions, minor keys typical of the *Sturm und Drang* style popular at the time, and the *Empfindsamer Stil* (roughly translating to “sensitive style”) popular in 18th century Germany featuring sudden contrasts

of mood. *Symphony H. 661*, one of the resulting symphonies of this commission, embodies these related styles through its affecting and sometimes melancholy melodies, agitated shifts of mood, and unsettled harmonies.

Symphony H. 661 is scored for string orchestra with basso continuo.

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**Prelude from Violin Partita No. 3 in E Major BWV 1006.1 (1720)
J.S. Bach (1685-1750)**

The *Partita No. 3 in E Major* for solo violin was the last work composed from Bach's set of Six Sonatas and Partitas. The Prelude opens the Partita. Like the Cello Suites, Bach's Partitas and Sonatas are written for solo instrument and the surface simplicity belies the complexity of the harmonies and voicing. These works are frequently performed and transcribed for all instruments. The work resembles the style of *sonata da camera* (chamber sonatas), which are a series of stylized dance movements in a slow, fast, slow, pattern.

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**Bachianas Brasileiras No. 5 (1938)
Villa-Lobos (1887-1959)/arr. John Krance (1934-1989)
Premiere: Rio de Janeiro, 25 March, 1939**

Bachianas Brasileiras (roughly translating to "Bach-inspired Brazilian works") are a series of nine suites by Brazilian composer Heitor Villa-Lobos. Written between 1930 and 1945, they are among his best-known works. The pieces fuse Brazilian folk and popular music with the style of Johann Sebastian Bach through Baroque harmonic and contrapuntal treatment. Villa-Lobos was inspired by what he heard in the folk traditions of his native country and made a point of playing and collecting it much in the same way that Eastern European composers such as Bartok and Kodaly cataloged the folk traditions of their countries. Villa-Lobos was intent on creating a unique Brazilian classical music by fusing these traditions with those of the European masters he studied in his formal training with the aim of exhibiting Brazil's unique sounds to the wider world.

Bachianas Brasileiras No. 5 was originally scored for soprano and an orchestra of cellos; however, tonight's performance will feature an arrangement for string orchestra. Though the vocal part will not be performed on this arrangement, the translation of the text (a poem by Ruth Corrêa) helps to set the ethereal mood of this haunting work:

In the evening, a dreamy, pretty cloud, slow and transparent, covers outer space with pink. In the infinite the moon rises sweetly, beautifying the evening, like a friendly girl who prepares herself and dreamily makes the evening beautiful. A soul anxious to be pretty shouts to the sky, the land, all of Nature. The birds silence themselves to her complaints, and the sea reflects all of Her [the moon's] wealth. The gentle light of the moon now awakens the cruel saudade [nostalgic or melancholic longing] that laughs and cries. In the evening, a dreamy, pretty cloud, slow and transparent, covers outer space with pink.

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Orchestral Suite No. 3, Mvt. 2 "Air on the G String" (ca. 1731) Johann Sebastian Bach (1685-1750)

It is challenging to pick the most famous work of a composer as prolific as J.S. Bach, but the "Air on the G String" from his *Orchestral Suite* No. 3 would undoubtedly be a top contender. The Air is the second movement of this work and the only movement for string and continuo alone. This captivating melody marches along to the instantly recognizable walking bass line, which unhurriedly propels the work forward despite its slow pace. The work has been recorded dozens of times and is frequently referenced in popular culture and used in wedding ceremonies.

Air on the G String is scored for string orchestra with basso continuo.

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Matthew Latawiec



Matthew Latawiec has performed throughout the United States, Canada, Poland (St. John's Archcathedral in Warsaw, Łańcut International Summer Festival), Spain, South Korea, and the Vatican City (for Saint John Paul II). Latawiec will soon complete his violin doctoral degree at the College-Conservatory of Music at the University of Cincinnati in Cincinnati, Ohio. He received his bachelor's and master's degrees from the University of Illinois at Urbana-Champaign. Throughout his violin studies, Latawiec has studied with violinists

such as Piotr Milewski, Kurt Sassmanshaus, Stefan Milenkovich, Giora Schmidt, Sherban Lupu, Robert Szreder, and Georg Michel.

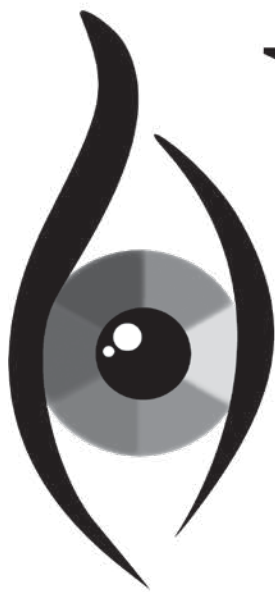
Carmen Granger



Carmen Granger is an orchestral musician and educator throughout the Midwest and has been seen performing with many symphonies and opera companies in Ohio, Kentucky, Arkansas, Virginia, South Carolina and North Carolina. She is currently Principal Violist of the Lima Symphony Orchestra and has sat as principal viola of Western Piedmont Symphony, Carolina Philharmonic, Fayetteville Symphony, and assistant principal of Greensboro Symphony and Durham Symphony. As an advocate for new music, Granger is currently the violist in New Downbeat - an all-female, new

music ensemble in Cincinnati, Ohio.

In recent years, Granger has played at the Durham Performing Arts Center as a guest with the MGP Live tour of The Legend of Zelda Symphony of the Goddesses (2017) as well as Distant Worlds: The Music from Final Fantasy (2018). She has also been an orchestral fellow at Sewanee Summer Music Festival (2018) and the National Music Festival (2019/2021). Granger obtained her Bachelor's degree in Viola Performance from The University of North Carolina at Greensboro and her Master's degree in Viola Performance from The Cincinnati College-Conservatory of Music. She is currently an employee at Antonio Violins and Ukuleles in Cincinnati, and in her free time, enjoys playing disc golf, baking, and playing with her two cats; Yuffie and Clementine.



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The Friends of the Symphony welcomes our audience back and the return of the competition to The Ohio State University at Lima Saturday, April 2, 2022. Our competition will feature talented young vocalists and string players. Daytime auditions are open to the public and our Finalists' Concert will begin at 7:30 pm and is free. These musicians, ages 17-26, 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 two former finalists: Yaoyue Huang and Scott Sherman.

Considered the one of the Midwest's most prestigious music competitions The Friends of the Symphony Young Artist 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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The passion and pathos of George Walker's Lyric for Strings sets the stage for an evening of contemplation and celebration of Black History Month. Renowned soprano soloist Katherine Jolly brings Barber's Knoxville: Summer of 1915 for voice and orchestra to life and offers an idyllic and nostalgic picture of an evening in the American South through the eyes of a young child. Songs from the acclaimed Florence Price delight in their elegant settings of traditional American sounds. Rounding out the program is William Grant Still's masterpiece 'Afro American Symphony' which explores the fusion of the blues with classical music.

George Walker

Lyric for Strings

Samuel Barber

Knoxville: Summer of 1915
Katherine Jolly, Soprano

Intermission

Florence Price/arr. Andrew
Crust

Bewilderment
Resignation
Feet o' Jesus
Katherine Jolly, Soprano

William Grant Still

Symphony No. 1 "Afro American"
Moderato assai (Longing)
Adagio (Sorrow)
Animato (Humor)
Lento, con risoluzione (Aspiration)

Radio Broadcast

WGTE FM 91 will broadcast tonight's concert on
April 14, 2022 at 8:00 p.m.

Lyric for Strings (1946)

George Walker (1922-2018)

Premiere: National Gallery of Art, Washington, D.C., 1947

Composer and pianist George Walker stands out as a pioneering American composer for several reasons. He was the first black person to graduate from the Curtis Institute of Music in Philadelphia, the first black person to earn a doctoral degree from the Eastman School of Music in Rochester, NY, and the first black person to win the Pulitzer Prize for Music in 1996. As an African American performing and composing in the classical music sphere in the 20th century, Walker was both the exception and exceptional. He graduated from an elite high school in Washington D.C. at the age of 14 and attended Oberlin college beginning at age 15, where he was the youngest student. Incidentally, his younger sister also attended Oberlin and would eventually become the first black woman to achieve the rank of full professor at that institution.

Walker was born in 1922 to a Jamaican immigrant father and an African-American mother and was the grandson of former slaves. His music is strongly influenced by many American music styles, including hymns, spirituals, jazz, folk songs, and other popular music forms. Walker composed *Lyric for Strings* when he was only 24 and dedicated it to Malvina King, his maternal grandmother with whom he was very close. Malvina lived to an old age; although not having a birth certificate, she wasn't quite sure how old she was. Malvina was married twice; her first husband was sold at auction and her second husband preceded her in death. Malvina herself eventually escaped from slavery. When asked about her experience as a slave, Malvina reportedly said, "They did everything except eat us." This work was initially conceived of as part of string quartet and given the title "Lament," but this elegy eventually became a stand-alone work and remains Walker's best-known and most-performed work.

When Walker died in 2018, he was one of the most awarded and distinguished American composers in history. In addition to his Pulitzer Prize for Music, Walker was also the recipient of two Rockefeller fellowships, a Guggenheim Fellowship, six honorary doctoral degrees, and a member of the American Academy and Institute of Arts and Letters.

Lyric for Strings is scored for a string orchestra of violins, violas, cellos, and double basses.

Knoxville: Summer of 1915 (1947)

Samuel Barber (1910-1981)

Premiere: Boston, April 9, 1948

On a languid summer evening in 1915, a boy paints an idyllic picture of small-town America. This text, settings of a prose poem by James Agee written in 1938, is not so much a story as a feeling, embodying a sense of nostalgia and serenity often superimposed on childhood memories. Barber wrote this piece at the request of noted soprano Eleanor Stebel who performed the vocal part at the premiere of the work with the Boston Symphony Orchestra in 1948 under the baton of Serge Koussevitsky. Barber described this one-movement work, which is relatively fluid in its stylistic approaches and meters, as a “lyrical rhapsody.”

From the opening plaintive woodwind sounds, the tone is bittersweet. The strings enter, bringing a lushness as the rhythm settles, “rocking gently” as the people in the poem do on their porches. A menagerie of mundanity follows with the same gentleness: people in pairs, a horse drawing a buggy, loud and quiet autos, all painted musically by Barber, drawing the listener into the dreamy world of the narrator.

The piece’s sleepy tone suddenly changes with a quickened pace and dissonances that bring to mind tones of “*A streetcar raising its iron moan; stopping, belling and starting...*” The narration takes on a sudden sense of urgency, as the boisterous sounds interrupt the otherwise tranquil scene. As the streetcar fades away, the serenity of the opening returns, and the child’s attention drifts back to “*parents on porches.*”

Though the work is narrated from a child’s point of view, a sense of ominous foreshadowing imbues both the text and music at times. Infiltrating the child’s gentle reflection is an awareness of mortality, and his reminiscences turn into a prayer: “*By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt,*

my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away." The text and music together mimic a child's train of thought – and as quickly as concerns arise, they are forgotten, replaced with more immediate distractions.

As the child drifts to sleep and is taken to bed, the gentle rocking lull of the opening music returns, reassuring the listener that the child is safe and secure in his place. *"After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am."*

The text for *Knoxville Summer of 1915* is a nostalgic memoir: James Agee was five years old and living in Knoxville, TN, in 1915. The following year his father died and the family left Knoxville. When Barber and Agee met, Barber was dealing with his own father's ailing health, and the two found common ground in the similarities of their idyllic childhood reminiscences. Barber later recalled that "I had always admired Mr. Agee's writing and this prose-poem particularly struck me because the summer evening he describes in his native southern town reminded me so much of similar evenings when I was a child at home. I found out, after setting this that Mr. Agee and I are the same age, and the year he described was 1915 when we were both five. You see, it expresses a child's feeling of loneliness, wonder and lack of identity in that marginal world between twilight and sleep."

Even today the beauty of Agee's text set with Barber's visceral setting brings us back to a world of innocence; before the wars, before air conditioning, before technology. A time of family, community, a sense of deep belonging. More than 100 years on, the text of Agee's poem and Barber's evocative setting still resonate with listeners and tap into a universal desire to find a sense of place, peace, and belonging.

Knoxville Summer of 1915 is scored for scored for flute (doubling piccolo), oboe (doubling English horn), clarinet, bassoon, two horns, trumpet, triangle, harp, strings, and solo soprano.

LIBRETTO

It has become that time of evening when people sit on their porches, rocking gently and talking gently and watching the street and the standing up into their sphere of possession of the trees, of birds' hung havens, hangars. People go by; things go by. A horse, drawing a buggy, breaking his hollow iron music on the asphalt; a loud auto; a quiet auto; people in pairs, not in a hurry, scuffling, switching their weight of aestival body, talking casually, the taste hovering over them of vanilla, strawberry, pasteboard and starched milk, the image upon them of lovers and horsemen, squared with clowns in hueless amber

A streetcar raising its iron moan; stopping, belling and starting; stertorous; rousing and raising again its iron increasing moan and swimming its gold windows and straw seats on past and past and past, the bleak spark crackling and cursing above it like a small malignant spirit set to dog its tracks; the iron whine rises on rising speed; still risen, faints; halts; the faint stinging bell; rises again, still fainter, fainting, lifting, lifts, faints foregone: forgotten. Now is the night one blue dew

Now is the night one blue dew, my father has drained, he has coiled the hose

*Low on the length of lawns, a frailing of fire who breathes....
Parents on porches: rock and rock. From damp strings morning glories hang their ancient faces*

The dry and exalted noise of the locusts from all the air at once enchants my eardrums

On the rough wet grass of the back yard my father and mother have spread quilts. We all lie there, my mother, my father, my uncle, my aunt, and I too am lying there....They are not talking much, and the talk is quiet, of nothing in particular, of nothing at all. The stars are wide and alive, they seem each like a smile of great sweetness, and they seem very near. All my people are larger bodies than mine,...with voices gentle and meaningless like the voices of sleeping birds. One is an artist, he is living at home. One is a musician, she is living at home. One is my mother who is good to me. One is my father who is good to me. By some chance, here they are, all on this earth; and who shall ever tell the sorrow of being on

this earth, lying, on quilts, on the grass, in a summer evening, among the sounds of the night. May God bless my people, my uncle, my aunt, my mother, my good father, oh, remember them kindly in their time of trouble; and in the hour of their taking away

After a little I am taken in and put to bed. Sleep, soft smiling, draws me unto her: and those receive me, who quietly treat me, as one familiar and well-beloved in that home: but will not, oh, will not, not now, not ever; but will not ever tell me who I am.

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Art Songs: *Bewilderment, Resignation, Feet o' Jesus*
Florence Price (1887-1953)/arr. Andrew Crust

Florence Price was born in 1887 in Little Rock, Arkansas, two years after the abolition of slavery and the passing of the 13th Amendment. The child of middle-class educated parents, she displayed musical talent at an early age and graduated from high school at the age of 14. She attended the New England Conservatory in Boston, one of the only major conservatories in the United States that would accept black students at the time, where she earned a bachelor of music degree in 1906 as a double major in organ and piano. Upon graduating, Price taught at various colleges and universities before returning to Little Rock.

When Price was growing up, Arkansas had been a relatively comfortable, although segregated, place for black residents to live. By the time Price returned to the city in 1912, and for the remainder of her time there, racial tensions were on the rise. Factors ranging from the economic difficulties faced by black sharecroppers, deeply ingrained white supremacy, and rising economic opportunities for African Americans generated by WWI led to an increasing number of racial incidents throughout Arkansas, including threats of violence, “sundown towns,” riots, and lynchings. In 1927, Price and her husband left Arkansas and moved to Chicago with their two daughters to escape these incidents.

Upon moving to Chicago, Price found expanded opportunity for study and opportunity for her pieces to be heard through the Chicago Music Association initiatives for “Negro” performers. Within a short time of moving to Chicago, Price’s marriage, which had become abusive, ended in divorce. At the same time, her career was flourishing and her works were beginning to get published. In 1932, Price entered and won the prestigious Rodman Wanamaker Music Competition, a major competition for African American composers. Her *Symphony No. 1 in E minor* took first prize and as a result, she became the first black female composer to have a work performed by a major American symphony orchestra. The Chicago Symphony Orchestra premiered her *Symphony No. 1 in E minor* in 1933. Despite receiving favorable reviews, the deeply entrenched racial and sexist attitudes of the era prevented her career as a composer from advancing as it might have otherwise. Price continued to compose throughout her life and gained recognition on a national scale – a feat unrivaled by any other black female composer of the era. Her compositional output included symphonies, concertos, piano music, popular songs, choral music, and art songs.

In recent years, Florence Price’s music has generated renewed interest. As the classical music world continues to reckon with a legacy that has often overlooked those outside of the mainstream, including women and minorities, Price’s compositions have been given a second look. Adding to interest and scholarship in her work, in 2009 a number of her scores that were presumed to have been lost were discovered in an abandoned home in St. Anne, Illinois, that was once Price’s summer home. Letters of Price reveal that she recognized what she was up against in her career. In a 1943 letter to Serge Koussevitzky, conductor of the Boston Symphony Orchestra, she wrote, “I have two handicaps...I am a woman and I have some Negro blood in my veins.” As American society continues to reassess its legacy, we find space to hear a larger chorus of voices such as that of Florence Price, whose story and music define the American experience in a way that few other composers have been able to do.

The songs being performed on tonight’s program were arranged for orchestra by Lima Symphony Orchestra Music Director Andrew Crust.

Bewilderment - Text by Langston Hughes

I ask you this: which way to go?

I ask you this: which sin to bear?

I ask you this: which crown to put upon my hair?

I do not know, I do not know.

Lord God, I do not know.

Resignation - Text by Florence Price

My life is a pathway of sorrow;

I've struggled and toiled in the sun

With hope that the dawn of tomorrow

Would break on a work that is done.

My Master has pointed the way,

He taught me in prayer to say:

"Lord, give us this day and our daily break."

I hunger, yet I shall be fed.

My feet, they are wounded and dragging;

My body is tortured with pain;

My heart, it is shattered and flagging,

What matter, if, Heaven I gain.

Of happiness once I have tasted;

'Twas only an instant it paused

Tho' brief was the hour that I wasted

For ever the woe that it caused

I'm tired and want to go home.

My mother and sister are there;

They're waiting for me to come

Where mansions are bright and fair.

Feet o' Jesus - Text by Langston Hughes

At the feet o' Jesus,

Sorrow like a sea.

Lordy, let yo' mercy

Come driftin' down on me.

At the feet o' Jesus

At yo' feet I stand.

O, ma little Jesus,

Please reach out yo' hand.

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Symphony No. 1 “Afro-American” (1930)

William Grant Still (1895-1978)

Premiere: Rochester, NY 1931

William Grant Still was an anomaly of his time. He was the first African American musician and composer to conduct a major symphony orchestra – including an orchestra in the deep south and a white radio orchestra in New York City -- to have an opera produced by a major American opera company, to have an opera televised on nationally syndicated television, and to receive recognition during his lifetime by a broad national audience. Still's *Symphony No. 1 “Afro-American”* was the first symphony written by an African American to be performed by a major symphony orchestra in the United States. In 1930 the work was premiered by the Rochester Philharmonic Orchestra. Still's compositional output was as impressive as his other accomplishments and includes operas, ballets, symphonies, chamber works, choral works, vocal works, and numerous arrangements.

Still was born in 1895 in Woodville, Mississippi. Shortly after his birth, his father died and his mother took him to Little Rock, Arkansas, where he learned and studied music from a young age. Though he had a clear affinity and talent for music, his mother encouraged him to study medicine because of limited options for black composers. Still initially obliged, but eventually left Wilberforce University, where he was enrolled because of the lack of musical possibilities, and continued his education at Oberlin College.

Still's musical training was both classical and vernacular. He was exposed to all variety of African-American musical forms from birth, including spirituals, blues, and jazz. Still's teachers included George Whitefield Chadwick, an influential American composer, and Edgar Varèse, the pioneering modernist and electronic French composer. Still was also a jazz musician and was a leading figure of the Harlem Renaissance, which was the nexus of intellectual, musical, artistic, and philosophical creation by African-Americans in the early 20th century that led to a new African-American identity characterized by pride and

self-determination.

Still's *Symphony No. 1* synthesizes all these influences. By bringing traditional African-American musical forms into the concert hall, he celebrates this heritage to a mostly white listening audience and invites them to consider the sounds for their musical merit. In his journal, Still wrote, "I seek in the 'Afro-American Symphony' to portray not the higher type of colored American, but the sons of the soil, who still retain so many of the traits peculiar to their African forebears; who have not responded completely to the transforming effect of progress." The symphony remains Still's most famous work.

Symphony No. 1 is composed in a standard four-movement symphonic form. Each movement has an epigraph taken from poems by poet Paul Laurence Dunbar. Dunbar was an African-American poet from Dayton whose works became internationally known around the turn of the century. Dunbar's poems include both those written in "Negro dialect" and those written in conventional English. Still uses both styles in his epigraphs.

Symphony No. 1 is scored for three flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, celesta, banjo, and strings.

Movement 1 – Text from Paul Laurence Dunbar's "Twel de Night Is Pas"

Moderato assai – Still titled his movement "Longing" in his notebook

*All de night long twell de moon goes down,
Lovin' I set at huh feet,
Den fu' de long jou'ney back f'om de town,
Ha'd, but de dreams mek it sweet.*

The end of the first movement is accompanied with the following quote:

*All my life long twell de night has pas'
Let de wo'k come ez it will,
So dat I fin' you, my honey, at last,
Somewhaih des ovah de hill.*

Movement 2 – Text from Paul Laurence Dunbar’s “W’en I Gits Home”
Adagio – Still titled this movement “Sorrow” in his notebook

*It’s moughty tiahsome layin’ ‘roun’
Dis sorer-laden erfly groun’,
An’ oftentimes I thinks, thinks I,
‘T would be a sweet t’ing des to die,
An go ‘long home.*

Movement 3 – Text from Paul Laurence Dunbar’s “An Ante-Bellum Sermon”

Animato – Still titled this movement “Humor” in his notebook

*An’ we’ll shout ouag halleluyahs,
On dat mighty reck’nin’ day.*

Movement 4 – Text from Paul Laurence Dunbar’s “Ode to Ethiopia”
Lento, con risoluzione – Still titled this movement “Aspiration” in his notebook

*Be proud, my Race, in mind and soul,
Thy name is writ on Glory’s scroll
In characters of fire.
High ‘mid the clouds of Fame’s bright sky,
Thy banner’s blazoned folds now fly,
And truth shall lift them higher.*

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Katherine Jolly



A bright, young, accomplished singer on the opera and concert stages, soprano Katherine Jolly has appeared in leading roles with Opera Theatre Saint Louis, Florida Grand Opera, New York City Opera, Virginia Opera, Amarillo Opera, Piedmont Opera, Lyric Opera Cleveland, American Lyric Theatre, and others. Her recent CD *Preach Sister Preach* has received airtime on radio stations across the country and rave reviews in publications and on websites such as Gramophone, Review Graveyard, Take

Effect, and others. In the concert arena, she has performed recently as the soprano soloist in Handel's *The Messiah* with the Evansville Philharmonic, the Richmond Symphony, and the Phoenix Symphony. Jolly was featured with the Phoenix Symphony in staged performances of *Brundibar*, *Knoxville: Summer of 1915* with Sinfonia Gulf Coast, *Carmina Burana* with Northwest Florida Symphony, and Mozart's *Mass in C Minor* with the Sacramento Choral Arts Society. In 2012, the soprano returned to the Sacramento Choral Arts Society in the Fauré *Requiem* and Vivaldi's *Gloria*. "Jolly's voice enraptured the audience as she sang the ethereal Domine Deus" (Sacramento Press).

Jolly made her debut with Houston Grand Opera in 2012, performing as part of their East/West Chamber Opera series in a premier of *New Arrivals*. "Katherine Jolly, also making her HGO debut, employed tender and expressive soprano vocals to make her portrayal of Iris poignant and unforgettable" (Operaworld.com). She debuted with Virginia Opera, reprising Yum-Yum, in *The Mikado*, and was featured with the company as one of three sopranos in their Simply Sopranos Gala. The soprano returned to New York City Opera in 2010 for performances as Laoula in *L'Etoile* following her performances in *Cendrillon* in 2007, where *Variety* wrote of her debut, "As the Fairy Godmother, coloratura soprano Katherine Jolly delights with her endlessly flowing trills, runs and roulades."

A winner of the 2006 Metropolitan Opera National Council Grand Finals, the *New York Times* wrote "Katherine Jolly used her agile, bright lyric soprano to superb effect in showpieces from Mozart's *Entführung aus dem Serail* and *Ariadne auf Naxos*." Jolly returned to the Met in the spring of 2010 to workshop *An Enchanted Island* with the company and was featured with City Opera's VOX series for new operas in *Acquanetta* and *Josephine*, broadcast on NPR. In addition to her Metropolitan Opera National Council Award, she has been the recipient of other awards from organizations including the George London Foundation, Opera Theatre Saint Louis, the McAllister Foundation, and the National Association of Teachers of Singing.

Jolly has presented workshops of co-authored research on yoga, singing, and performance anxiety at the Performing Arts Medical

Association, Voice Foundation, National Association of Teachers of Singing, and the National Percussion Conference, among others. The soprano is a certified yoga instructor, with 18 years of training in classical ballet, and additional studies in modern and African dance as well as mindfulness training. She received the Doctorate of Musical Arts and Master of Music degrees from the University of Cincinnati, College-Conservatory of Music. As an Assistant Professor of Music at Saint Louis University, Department of Fine and Performing Arts, Jolly was recently awarded a Mellon Faculty Career Grant and was a 2016-2017 Finalist for the Excellence in Undergraduate Teaching Award in the College of Arts and Sciences. She was the recipient of a New Frontiers Grant for Creative Activity from Indiana University where she served as an Assistant Professor of Voice from 2017-2019. Jolly's primary teachers were Barbara Honn, Thomas Baresel, and Phyllis Hoffman. More information can be found at: katherinejollysoprano.com and bergerartists.com. Jolly is currently an Associate Professor of Voice at Oberlin Conservatory.



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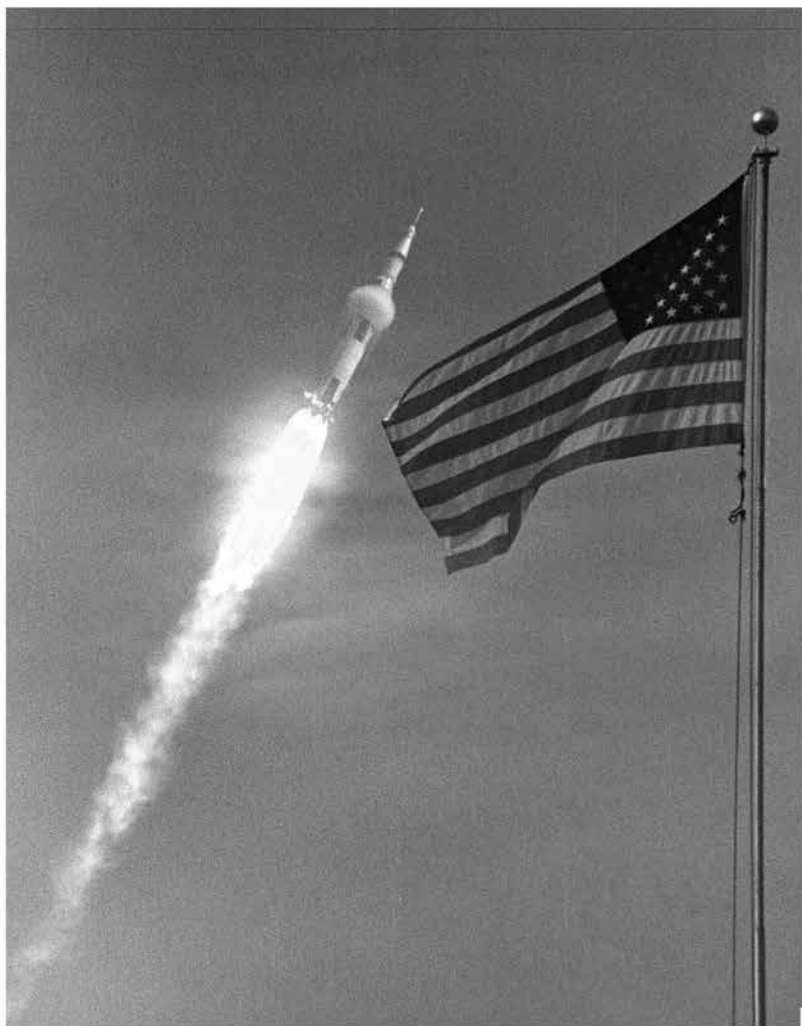
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Opera choruses represent some of the most well-known and riveting choral works around. Join the Lima Symphony Orchestra and Chorus as we explore the diverse offerings of grand opera choruses! From Rimsky-Korsakov's regal *Procession of the Nobles*, to Borodin's seductive *Polovtsian Dances*, the spotlight is on the power and beauty of the chorus. The second half of the program celebrates Verdi, a master of both subtlety and power, with favorites from *Nabucco*, *Il Trovatore*, and *Aida*. Experience the full power of orchestra and chorus together in live performance!

Pytor Ilyich Tchaikovsky

Waltz from *Eugene Onegin*

Nicolai Rimsky-Korsakov

"Procession of the Nobles" from *Mlada*
Lima Symphony Chorus

Alexander Borodin

"Polovtsian Dances" from *Prince Igor*
Lima Symphony Chorus

Intermission

Wolfgang Amadeus Mozart

Overture from *The Magic Flute*

Engelbert Humperdinck

Prelude to *Hänsel und Gretel*

Giuseppe Verdi

"Va pensiero" from *Nabucco*
Lima Symphony Chorus

Giuseppe Verdi

Prelude to Act III from *La Traviata*

Giuseppe Verdi

"Anvil Chorus" from *Il Trovatore*
Lima Symphony Chorus

Giuseppe Verdi

"Triumphal March" from *Aida*
Lima Symphony Chorus

Radio Broadcast

WGTE FM 91 will broadcast tonight's concert on
June 9, 2022 at 8:00 p.m.

Waltz from *Eugene Onegin* (1877-1878)

Pyotr Ilyich Tchaikovsky (1840-1893)

Premiere: Maly Theatre, Moscow, March 29, 1879

Although the Viennese lay claim to the waltz, 19th-century composer Pyotr Ilyich Tchaikovsky was a master in his own right. Though Russian, Tchaikovsky's music is more "European" in nature than many of his more nationalistic contemporaries, and ballet music was among Tchaikovsky's most celebrated output. And while *Eugene Onegin* is not a ballet, its presentation as a series of social vignettes allows for the incorporation of fashionable dances.

Eugene Onegin was Tchaikovsky's most successful opera. Based on the verse novel by Alexander Pushkin, the story tells of Eugene Onegin, a selfish hero who lives to regret his rejection of a young woman's love and his fatal incitement of a duel with his best friend. The famous waltz appears during the second act of the three-act opera. Tchaikovsky composed this opera during a particularly turbulent period in his life, beginning sketches around the same time as his correspondence with Antonina Milyukova in 1877. The two were married; however, Tchaikovsky remained with Milyukova for less than three months before he left the marriage. The two were not well-suited to begin with, and Tchaikovsky's suppressed homosexuality all but doomed the marriage from the start. He spent most of the following year traveling abroad and finished the opera in 1878 in Italy.

The Waltz from *Eugene Onegin* is scored for two flutes (2nd doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, timpani, and strings.

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"Procession of the Nobles" from *Мlada* (1889-1890)

Nicolai Rimsky-Korsakov (1844-1908)

Premiere: Mariinsky Theatre, Saint Petersburg, 1893

Nicolai Rimsky-Korsakov was born to an aristocratic Russian family. Following his family's wishes, he pursued a career in the military, which he eventually combined with his passion for music, composition, and education. As a composer, he was known as part of the "Mighty

Handful” – a term coined by critic Vladimir Stasov referring to a contemporary group of Russian composers. The group included Mily Balakirev, Nicolai Rimsky-Korsakov, Cesar Cui, Modest Mussorgsky, and Alexander Borodin, who were connected stylistically through their nationalism, which led them to turn away from Western European classical music models and seek a more Russian sound through the use of folk sources and exotic themes of the imagined East.

Mlada offers many of these themes on a Wagnerian scale. Set over a thousand years ago in an imaginary kingdom on the shores of the Baltic, the opera offers Russian legends, magic, spirits, the underworld, love, and even an appearance by Cleopatra. Although this opera hasn’t remained in the repertoire partly due to its huge casting and stage requirements, the “Procession of the Nobles” has remained in concert halls and popular culture. “Procession of the Nobles” opens Act II of the opera and, as the name suggests, announces the entrance of the nobility. The music exudes regal sophistication and pomp with militaristic flair. This work has been used as theme music for PBS public affairs programs *Agronsky & Co.* and *Inside Washington*, and UK television program *What the Papers Say*.

“Procession of the Nobles” is scored for three flutes, piccolo, two oboes, English horn, three clarinets, bass clarinet, two bassoons, contra bassoon, six horns, three trumpets, three trombones, tuba, timpani, percussion, harp, strings, and chorus.

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“Polovtsian Dances” from *Prince Igor* (1869-1887)

Alexander Borodin (1833-1887)

Premiere: Mariinsky Theater, Saint Petersburg, November 16, 1890

Alexander Borodin was born the illegitimate son of a Russian prince and his mistress. On paper, he was listed as one of the prince’s serfs, as was customary. However, the prince saw that Borodin benefited from special privileges, and he received an excellent education. Amazingly, Borodin was not a composer by profession. He earned a degree of Doctor of Medicine at the Saint Petersburg Academy of Medicine and Surgery and became a research chemist and distinguished professor. Borodin composed and performed music in his free time. In 1862

he became associated with “The Mighty Handful,” a term coined by critic Vladimir Stasov to describe five Russian composers who took a progressive approach to music and contributed to nationalistic Russian music by exploring and experimenting with folk sources. Fellow members included Mily Balakirev, Nicolai Rimsky-Korsakov, Cesar Cui, and Modest Mussorgsky.

When Borodin set out to compose *Prince Igor*, he studied the folk music of medieval Russians and Polovtsians to achieve a sense of authenticity. He wanted to write a thoroughly Russian opera with little or no Italian or German influence. The epic story tells of the military campaign of 12th-century Novgorod-Seversk prince, Igor Sviatoslavich, against the Polovtsians, a Tatar tribe. The opera incorporates actual folk themes from the Caucasus and the Moorish segments of North Africa. The famous “Polovtsian Dances” ends the opera’s second act, after Prince Sviatoslavich and his son have been captured by the Polovtsians and are treated by the Polovtsian leader, Khan Kontchak, to lavish entertainment. The work is at the once exciting and exotic, barbaric and seductive.

Borodin began the composition in 1869 and returned to it on and off until his death. When Borodin died unexpectedly of an aortic aneurysm in 1887, the work remained unfinished. The opera was posthumously completed by fellow composers and friends Rimsky-Korsakov and Alexander Glazunov.

Polovtsian Dances is scored for two flutes (2nd doubling piccolo), two oboes (2nd doubling English Horn, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, percussion, timpani, harp, and strings. The first section is orchestrated by Rimsky-Korsakov; the remainder of the orchestrations are Borodin’s.

LIBRETTO

Slavewomen:

*Fly on the wings of the wind
To our native land, dear song of ours,
There, where we have sung you at liberty,
Where we felt so free in singing you.
There, under the hot sky,*

*The air is full of bliss,
There to the sound of the sea
The mountains doze in the clouds;
There the sun shines so brightly,
Bathing the native mountains in light,
Splendid roses blossom in the valleys,
And nightingales sing in the green forests.
And sweet grapes grow.
You are free there, song,
Fly home,*

Polovtsians:

*Sing songs of praise to the Khan! Sing!
Praise the power and valor of the Khan!
Praise the glorious Khan!
He is glorious, our Khan!
In the brilliance of his glory,
The Khan is equal to the sun!
There is none equal to the Khan in glory, none!
The Khan female slaves praise the Khan,
Their Khan!*

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Overture from *The Magic Flute* (1791)

Mozart (1756-1791)

Premiere: Vienna, September 30, 1791

The Magic Flute opened in Vienna on September 30, 1791, with Wolfgang Amadeus Mozart conducting the orchestra. The singspiel (like an opera but with spoken dialogue) was popular from the outset. It would eventually become a massive success and one of the most frequently performed operas of all time, but Mozart did not live to see that success. He was dead before the end of the year.

The Magic Flute is a fantastical story with a fairy-tale quality that can be understood as an allegory to masonic beliefs with an emphasis on human enlightenment. It was Mozart's first opera written for commercial theater as opposed to on commission from an aristocratic

court, and it had the potential to change his fortunes. In the last year of his life, Mozart had fallen on hard times financially. He had to borrow large sums of money to pay his debts and support his children and his wife, who was ill. So, when librettist and impresario Emanuel Schikaneder approached him with the project, he jumped at the chance. Schikaneder and Mozart were brothers in a Masonic lodge. Freemason rites and mysticism are referenced throughout the opera and the overture in plot points and musical elements, such as key signatures.

The famously prolific Mozart composed *The Magic Flute* the year he died, as well as the *Clarinet Concerto in A*, *Masonic cantata*, and parts of his *Requiem in D minor*. As a composer, Mozart seemed to possess a seemingly otherworldly and limitless ability to create at a level of excellence and speed almost unmatched in musical history. His untimely death at the age of 35, seemingly at the peak of his abilities, adds to the almost mythical status that Mozart has achieved in music history. There are many medical theories about the cause of Mozart's death. His personal physician concluded that Mozart died of miliary fever, symptoms of which include high fever and millet-seed shaped red bumps on the skin. Other theories range from trichinosis from eating undercooked meat to acute nephritic syndrome caused by a streptococcal infection. Mozart died on December 5, 1791, just two months after his most successful opera, and was buried in a common grave as was common for the era.

Overture to *The Magic Flute* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, and strings.

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Prelude to *Hänsel und Gretel* (1891-1892)

Engelbert Humperdinck (1854-1921)

Premiere: Hoftheater in Weimar, December 23, 1893

Engelbert Humperdinck's *Hänsel und Gretel*, based on the Grimm brothers' fairy tale, remains his most enduring legacy. This fairy-tale

opera is widely admired for its singable and straightforward folk-like themes and was an ideal subject for the lyrical Humperdinck. Humperdinck displayed musical abilities from a young age and was writing music before he was a teenager. His parents were initially reluctant to let him pursue music as a profession but allowed it at the urging of his teacher, Ferdinand Hiller. He excelled at his studies and won several prizes. After his studies, Humperdinck began his career as an assistant to Richard Wagner, where he incorporated aspects of Wagner's harmonic language, albeit with a lighter touch.

Humperdinck began work on *Hänsel und Gretel* at his sister's suggestion, who asked him to compose music to accompany a puppet show put on by her children. Those initial efforts eventually led to the full-scale opera that we know today. Humperdinck significantly toned down the darker aspects of the Grimm story for the stage production, making it more suitable for 19th-century sensibilities. Richard Strauss, another champion of Humperdinck's work, conducted the premiere two days before Christmas in 1893. The innocent quality of the opera and the timing of its premiere has led *Hänsel und Gretel* to become a beloved Christmas tradition in Europe, much like Tchaikovsky's *Nutcracker* is in North America.

Hänsel und Gretel uses a prelude instead of an overture, unlike other operas of the time period, and is based on themes heard throughout the opera. The Prelude is scored for two flutes (2nd doubling piccolo), two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, and strings.

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“Va, pensiero” from *Nabucco* (1841)

Giuseppe Verdi (1813-1901)

Premiere: March 9, 1841

Giuseppe Verdi composed *Nabucco* when he was not yet 30 years old. When he died at the age of 87, he was hailed as a national hero and a quarter of a million people took to the streets to sing “Va, pensiero” from *Nabucco*, led by the legendary Arturo Toscanini.

Nabucco is an epic story about the Israelites' enslavement and the Babylonian King Nebuchadnezzar's dramatic conversion to Judaism. "Va, pensiero" is the most famous musical number to come out of *Nabucco* and is sung by the chorus of Hebrew slaves longing for their homeland. The opera premiered at a crucial time politically when efforts to unite the disparate states of Italy were gaining momentum. The areas that make up modern-day Italy had long been under a patchwork of independent governments or under foreign control. "Va, pensiero" immediately tapped into the undercurrent of Italian nationalism running through the popular psyche and became the unofficial anthem of the *Risorgimento* movement (movement for Italian unification). In 1859, the phrase "Viva Verdi" began to appear as an acronym for "Viva Vittorio Emanuele Re d'Italia" – a pro-nationalist message calling for the King of Sardinia, Victor Emmanuele, to become king of a unified Italy. Ultimately, *Risorgimento* would culminate in the establishment of the unified Kingdom of Italy in 1861. After the establishment of this new government, Verdi served in its very first parliament for four years.

"Va, pensiero" did more than help the *Risorgimento* movement establish its identity – it became an anthem for oppressed people worldwide. Part of this is due to its accessibility. The piece itself is easy to sing and has a beautiful melody. On a more fundamental level this song speaks to oppressed people everywhere. It is a song of resistance. It is a song of unification.

"Va, pensiero" is scored for three flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, strings, and chorus.

LIBRETTO

*Go, thoughts, on golden wings;
Go, settle upon the slopes and hills,
where warm and soft and fragrant are
the breezes of our sweet native land!
Greet the banks of the Jordan,
the towers of Zion ...
Oh my country so beautiful and lost!
Or so dear yet unhappy!*

*Or harp of the prophetic seers,
why do you hang silent from the willows?
Rekindle the memories within our hearts,
tell us about the time that have gone by
Or similar to the fate of Solomon,
give a sound of lament;
or let the Lord inspire a concert
That may give to endure our suffering.*

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Prelude to Act III from *La Traviata* (1852-1853)

Giuseppe Verdi (1813-1901)

Premiere: La Fenice opera house, Venice, March 6, 1853

In 1852, Giuseppe Verdi attended a play called *La Dame aux Camellias* in Paris. The play was based on an 1848 novel of the same name written by Alexander Dumas fils (illegitimate son of novelist Alexander Dumas of *The Three Musketeers* fame). The story was loosely inspired by his affair with a high-society Parisian courtesan (a courtesan, in that era, could be compared to an escort). Verdi began composing music for an opera immediately. The final result was *La Traviata*, which premiered a year later.

La Traviata (meaning “The Fallen Woman” or “One Who Has Gone Astray”) tells the story of the courtesan Violetta, her love affair with Alfredo – a young bourgeois -- and her eventual death from tuberculosis. With its tragic outcome and characters based on contemporary life, *La Traviata* is a forerunner to *Verismo*, the post-Romantic opera movement portraying realism and everyday characters later identified with composers like Mascagni, Puccini, and Leoncavallo. The Prelude to Act III carries emotionally wrought themes of death, grief, and loss. By the end of the opera, Violetta lies dead in the arms of her lover, with whom she has reunited only moments before.

The Prelude to Act III of *La Traviata* is scored for one flute, one oboe, two clarinets, two bassoons, one horn, and strings.

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“Anvil Chorus” from *Il Trovatore* (1850-1853)

Giuseppe Verdi (1813-1901)

Premiere: Teatro Apollo, Rome, January 19, 1853

Most concertgoers will recognize the “Anvil Chorus” from Giuseppe Verdi’s 1853 opera *Il Trovatore* not from the concert hall but from popular culture. This familiar chorus has been replicated in various ways for decades. Throughout the 20th century, it was commonly sung by American spectators at sporting events, Gilbert and Sullivan referenced the melody in *Pirates of Penzance*, there is a big band jazz version by Glenn Miller and his orchestra, and the Marx Brothers made frequent use of this music as accompaniment in their films, including *A Night at the Opera*.

The “Anvil Chorus” opens Act 2 of the three-act opera. *Il Trovatore* (meaning “The Troubadour”) is based on an 1836 play by Antonio Garcia Gutiérrez and premiered in 1853 with great success. The opera takes place in 15th-century Spain, and the plot has been called absurd and overly complicated. However, knowledge of the plot details is not necessary to appreciate the invigorating “Anvil Chorus.” The Anvil Chorus depicts Gypsies striking their anvils at dawn and singing the praises of wine, women, and work. An anvil is a heavy steel or iron block on which metal can be hammered and shaped.

LIBRETTO

Gypsy men and women:

See how the clouds melt away

From the face of the sky when the sun shines, its brightness beaming;

Just as a widow, discarding her black robes,

Shows all her beauty in brilliance gleaming.

So, to work now!

Lift up your hammers!

Who turns the Gypsy’s day from gloom to brightest sunshine?

His lovely Gypsy maid!

Men:

Fill up the goblets! New strength and courage

Flow from lusty wine to soul and body.

All:

*See how the rays of the sun play and sparkle
And give to our wine gay new splendor
So, to work now!*

*Who turns the Gypsy's day from gloom to brightest sunshine?
His lovely Gypsy maid!*

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“Triumphal March” from *Aida*

Giuseppe Verdi (1813-1901)

Premiere: Khedivial Opera House, Cairo, December 24, 1871

Fascination with all things Egyptian was the latest fashion in 19th-century Europe. Following Napoleon's expeditions to the country in 1797-1801, a steady stream of contemporary European explorers began making groundbreaking archeological discoveries regularly for the next 100 years. The presence of Europeans entering Egypt, coupled with Egyptian moves to modernize the country and align themselves more with the west led Isma-il Pasha, the Khedive of Egypt, to commission Giuseppe Verdi to write a new opera in 1869 to celebrate the completion of the Cairo Grand Opera House and the opening of the Suez Canal. The resulting opera, *Aida*, is among Verdi's most successful. Exotic sounding strains of Middle Eastern tones combined with Italian Romanticism created an irresistible combination for 19th-century listeners, feeding their appetite for romanticized versions of far-away lands and people.

Aida takes place in ancient Egypt and is a love story set against an epic backdrop, complete with grand choruses and elaborate ballets. The opera's premiere was delayed for almost two years in part due to the Franco-Prussian War of 1870, which made it impossible to ship the costumes and sets to Cairo from Paris, where they were constructed. Verdi refused to attend the premiere in Cairo on Christmas Eve 1871 because of his fear of sea voyages. Despite all these setbacks, *Aida* was a resounding success, both in Egypt and in Europe. Egyptian authorities were so inspired that it was adopted as the country's

national hymn for a time soon after the premiere. The noble and majestic “Triumphal March” closes Act II of the opera.

“Triumphal March” from *Aida* is scored for two flutes (2nd doubling piccolo), two oboes, two clarinets, two bassoons, four horns, four trumpets, three trombones, tuba, timpani, percussion, and strings.

LIBRETTO

PEOPLE

*Glory to Isis and the land
By her firm arm protected!
To Egypt's King elected,
Raise we our festive songs!
Hither advance, oh glorious band,
Mingle your joy with ours,
Green bays and fragrant flowers
Scatter their path along.*

WOMEN

*The laurel with the lotus bound
The victors' brows enwreathing,
Let flowers, sweet perfume breathing,
Veil their grim arms from sight.
Dance, sons of Egypt, circling round,
And sing your mystic praises,
As round the sun in mazes
Dance the bright stars of night.*

PRIESTS

*Unto the powers war's issue dread
Deciding, our glances raise we
Thank we our gods, and praise we
On this triumphant day.*

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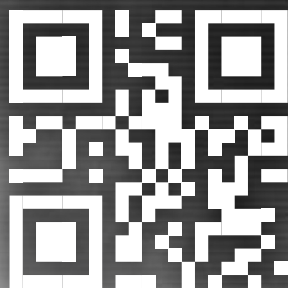
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To avoid distractions and disruptions for the audience, latecomers will not be seated until the first convenient pause in the program, which would be in between pieces. Please do not enter or leave the auditorium while the orchestra is playing.

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."

THE COAT ROOM is located on the south wall of the main lobby.

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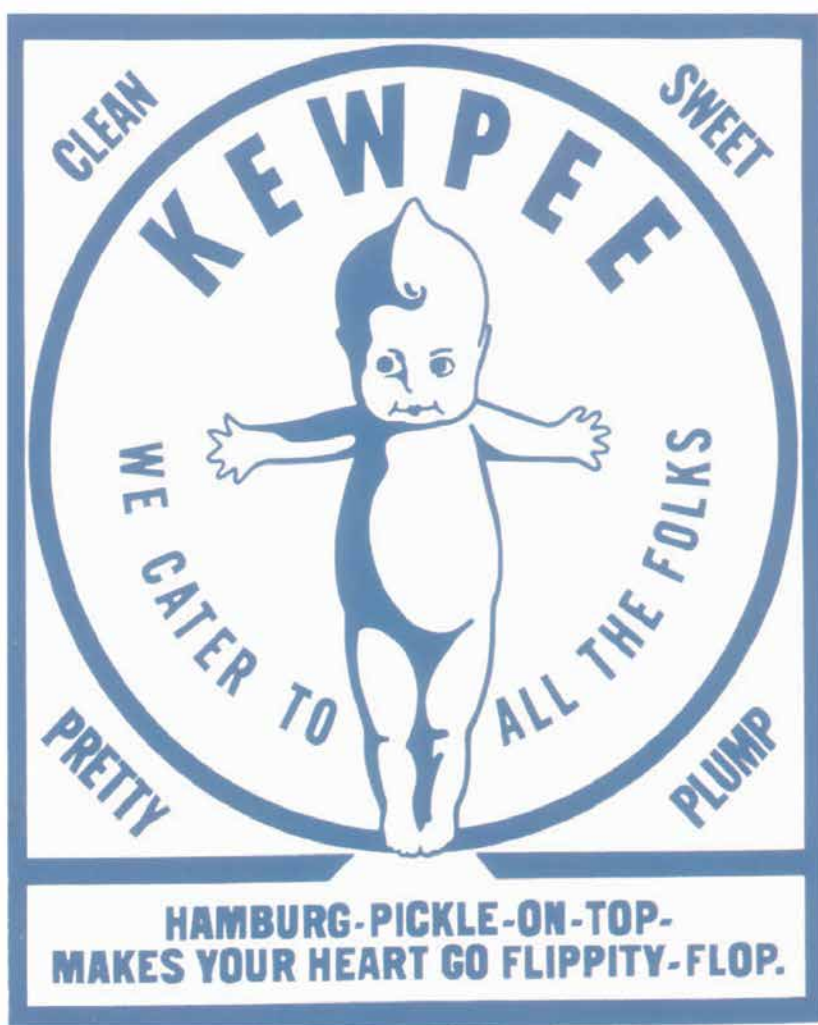
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