PENSACOLA SYMPHONY ORCHESTRA

2023-24 SEASON

psso

***Peter Rubardt**, Music Director*

Table of Contents

Welcome to the Pensacola Symphony Orchestra

We are glad that you are here, and we look forward to sharing meaningful musical experiences together!

Please contact us at 850.435.2533 or info@pensacolasymphony.com with any comments or suggestions about enhancing your experience.

OUR TEAM

Music Director
Peter Rubardt

Executive Director
Bret Barrow

Administration & Production Management
Kiara Ramirez-Smith

Advancement & External Relations
Hannah Denaro

Education & Community Engagement Administrator
Julie Martin Green

Finance Manager
Susan Ford

Librarian
Monika Durbin

Patron Development & Communications
Courtney Dell

Patron Services
Elana Vincent

Personnel Manager
Dale Riegle

CONTACT US

Phone: 850.435.2533

Email: info@pensacolasymphony.com

Physical Address: 205 East Zaragoza Street | Pensacola, FL 32502

Mailing Address: P.O. Box 1752 | Pensacola, FL 32591

Cover Photo by Meg Burke Photography


Photo by Meg Burke Photography

Peter Rubardt
Music Director

Peter Rubardt has earned wide acclaim for powerful and insightful performances that inspire passionate responses to symphonic music. In addition to his long-standing position as Music Director of the Pensacola Symphony, he also serves as the Music Director of the Meridian and Gulf Coast Symphonies in Mississippi. Throughout his career he has worked successfully to deepen the relationships between communities and their orchestras, leading to growing audiences and a broad base of support. A gifted speaker about music as well as a performer, he actively engages audiences and community groups in the appreciation of symphonic music. Also busy as a guest conductor, Rubardt recently debuted with the Wisconsin Chamber Orchestra, Lake Placid Sinfonietta, Alabama Symphony, Fort Worth Symphony, and Augusta Symphony, among others.

Now in his 27th season as Music Director of the Pensacola Symphony Orchestra, Rubardt continues to grow the organization through a wide range of classical, pops, and educational programs. He played a central role in designing the orchestra's innovative Beyond the Stage

program, partnering with a range of local organizations to bring music to hospitals, schools, and neighborhoods around the community. Previously he was at the forefront of the effort that successfully renovated the historic Pensacola Saenger Theatre, giving the orchestra increased visibility and vitality. He also led a significant capital campaign for the orchestra and played a key role in the creation of an hour-long documentary in collaboration with WSRE public television. Since assuming the Music Directorship in Meridian, that community has seen an increase in concert attendance, an acoustical retrofit of the hall, a new symphonic pops event, and the introduction of a newly formed symphony chorus. At the Gulf Coast Symphony, Rubardt successfully oversaw the transition into a newly constructed performance hall and is currently engaged in a capital campaign to expand the orchestra's community impact.

Prior to his appointment in Pensacola, Rubardt served four seasons as Associate Conductor of the Syracuse Symphony Orchestra and three seasons as Resident Conductor of the New Jersey Symphony Orchestra, conducting numerous classical and pops performances, regional tours, and educational programs with both orchestras. He has also conducted the Utah Symphony, Alabama Symphony, Louisiana, Rochester, and Las Vegas Philharmonic Orchestras, The Louisville Orchestra, Jacksonville Symphony Orchestra, Richmond Symphony, Japan's Hiroshima Symphony Orchestra, Century Orchestra Osaka, Yamagata Symphony, Hyogo Performing Arts Center Orchestra (where he performed for Her Imperial Highness Princess Hitachi of Japan), Kansai Philharmonic Orchestra and Nova Filarmonia Portuguese, with which he toured Portugal several times, as well as the orchestras of Acadiana, Anchorage, Annapolis, Augusta, Bangor, El Paso, Lubbock, Peoria, Portland, Quad Cities, Rogue Valley, South Dakota, Southwest Florida, Spokane, and Youngstown, among others. From 1991 - 96, he served as Music Director of the Rutgers Symphony.

A native of Berkeley, California, Rubardt holds a Doctor of Musical Arts degree in Orchestral Conducting from The Juilliard School, where he was the recipient of the Bruno Walter Fellowship. A Fulbright Scholar, he studied piano and conducting at the famed Vienna Hochschule fur Musik and pursued further studies at the Tanglewood Music Center and the Los Angeles Philharmonic Institute. He has participated in the masterclasses of Leonard Bernstein, Seiji Ozawa, André Previn, and Herbert Blomstedt; his major teachers have included Otto-Werner Mueller, Sixten Ehrling, Michael Senturia, and David Lawton. He was selected by the League of American Orchestras to perform in the National Conductor Preview with the Jacksonville Symphony.

Rubardt has served on the faculties of The Juilliard School, Rutgers University, and the State University of New York at Purchase. In addition to Juilliard, he has received awards and degrees in music from the State University of New York at Stony Brook and the University of California at Berkeley. Rubardt has recorded for Pantheon Records International. He resides in Pensacola with his wife Hedi Salanki, a Distinguished University Professor in the Grier Williams School of Music at the University of West Florida, and their two children.

PeterRubardt.com

From Our Music Director

There are about 20 pieces on this year's masterworks programs, each of them written by a brilliant composer with a story to tell. What I love most is how no two pieces are alike. Each story — and the way it is told — opens a miraculous world of beauty and emotion.

Some of the pieces are quite literally program music. You will hear ancient armies marching in Ottorino Respighi's *Pines of Rome*, a broom getting chopped in half in Paul Dukas' *The Sorcerer's Apprentice*, the solemn bells of Big Ben sounding through the fog in Ralph Vaughan Williams' *A London Symphony*. All of these, and many more, are powerful examples of composers describing a story with sound.

At the other end of the spectrum is purely abstract music. Sergei Prokofiev's Fifth Symphony or Ludwig van Beethoven's Fourth don't have a story in the literal sense of program music, but that doesn't mean they are any less dramatic. As Leonard Bernstein once said, "Music can name the unnamable and communicate the unknowable." There is a narrative arc in symphonic pieces that grips us to the core, even — perhaps particularly — if there are no words to describe it.

Richard Strauss reaches back to the world of Beethoven to tell a story with his *Burlesque*, updating the cheeky style of Beethoven's scherzos. Heitor Villa-Lobos sets a poem about the rising moon to an accompaniment of eight solo cellos, telling a story by creating a unique and stunningly beautiful sound. So many stories, so many ways to tell them.


Photo by Meg Burke Photography

Let me add a special nod to Gustav Mahler's exquisite song cycle *Kindertotenlieder*, which we will perform in March. The title translates to "Songs on the Death of Children," and the texts come from a group of 428 poems that Friedrich Rückert wrote expressing grief following the death of two of his children to scarlet fever. Mahler set five of those poems, sharing the deepest of emotions in a way that only music can. His music is steeped in grief, empathy, and transcendent beauty. Tragically, Mahler lost his own daughter to scarlet fever just three years later.

When I reflect on the repertoire of this season, I'm grateful all over again for the richness of music, of the arts, of our humanity. It is a supreme privilege to share that with all of you in the audience! We are honored that you've joined us, and I hope this music resonates with you as deeply as it does with us.

Peter Rubardt
Music Director

Meet the Musicians

FIRST VIOLIN
Leonid Yanovskiy, Concertmaster
Pensacola Symphony Orchestra Guild Chair
Petra Bubanja, Associate Concertmaster
Enen Yu, Concertmaster,
Pensacola Opera Productions
Maeanna Callahan
Edward Charity
Burcu Goker
Molly Hollingsworth
Lambert Hsieh
William Jackson
Gosia Leska
Hannah MacLean
Natasha Marsalli
Tania Moldovan
Ingrid Roberts
Silvia Suarez

SECOND VIOLIN
Grace Kim, Principal
Brian Brown
Juliana Gaviria
Marlene Gentile Gonzalez
Ellen Grant
Danielle Harrelson
Emily Javarone
Joe Ortiguera
Ramel Price
Sara Rodriguez
Megan Sahely
Erika Sciascia
Barbara Withers

VIOLA
Principal*
Marion Viccars Chair
Victor Andzulis
Rossana Cauti
Amaro Dubois
Courtney Grant
Jim Lichtenberger
Daniela Pardo
Dave Rebeck
Ana Sofia Suarez

CELLO
Aleksandra Pereverzeva, Principal
Helen N. Williams Chair
Jose Sunderland
Litvak Family Chair
Andrea Beltran-Landers
Chun-hsin Chang
Juan Jose Gutierrez
Paul Hanceri
Ryan Snapp
Zlatina Staykova

BASS
Marcos Machado, Principal
Samuel Dahmer
Taylor Hollyer
Mia Mangano
Sophia Scarano
Jeb Stuart

FLUTE
Stephanie Riegle, Principal
Bethany Witter Wood
Gay and Bruce Burrows Chair
Sarah Jane Young
Mary Elizabeth Patterson Chair
Monika Durbin

PICCOLO
Sarah Jane Young

OBOE
Matt Fossa, Chair
Margaret Cracchiolo
Bobby and Suzanne Kahn Chair
Jillian Camwell
Asher Kelly

ENGLISH HORN
Margaret Cracchiolo

CLARINET
Richard Jernigan, Principal
Newell Hutchinson
Melissa Turner
Kim Whaley

E♭ CLARINET
Newell Hutchinson

BASS CLARINET
Melissa Turner
Kim Whaley

BASSOON
Jeff Keesecker, Principal
Paul W. Runge and Phyllis G. Runge Chair
Abigail Walker, Associate Principal
Richard Hopkins
Kristina Nelson

CONTRABASSOON
Richard Hopkins
Abigail Walker

SAXOPHONE
Dave Camwell, Principal
Duncan Miller
Chris Sacco

HORN
James Baker †
Josiah Bullach †
Angela Finley †
Matthew Meadows †
Jodi Graham Wood
Stuart Kinney
Tony Chiarito
Kelly Langenberg

TRUMPET
Dale Riegle, Principal
Marea Jo Milner Chair
Jonathan Martin
Ned and Jan Mayo Chair
Kyle Mallari
Mike Huff

TROMBONE
Bret Barrow, Principal
Dona and Milton Usry Chair
Don Snowden
Josh Bledsoe
Arie VandeWaa

BASS TROMBONE
Wess Hillman

TUBA
Mike Mason, Principal

TIMPANI
Laura Noah, Principal

PERCUSSION
Jordan Wood, Principal
Adam Blackstock
Matt Greenwood
Jordan Hale
Pete Krostag
Zachary Webb

HARP
Katie Ott, Principal

PIANO
Blake Riley, Principal

ARTISTIC STAFF
Monika Durbin, Librarian
Kiara Ramirez-Smith,
Administration & Production Management
Dale Riegle, Personnel Manager

VIRTUAL PRODUCTION
Quinton Williams, Director
Brittan Braddock, Producer
Jeff Jordan, Audio Engineer

* Principal Viola Audition Pending
at Time of Publication
† Co-Principal
Claudio Torres, Jr. MD Chair

The History of the PSO

Instrumental music performances and music study clubs began to appear in Pensacola during the late 1800s and early 1900s. By 1919, the Pensacola Music Study Club formed and in 1925, Edwin and Louise Northup began hosting regular music gatherings with friends in their home on the southwest corner of Spring and Gregory Streets (today the Pensacola Victorian Bed & Breakfast). In 1926, representatives of the Civic Music Association of America came to Pensacola to sell memberships that gave exclusive access to performances of classical music through a series of concerts featuring national talent. In their initial campaign, they were able to sell 800 memberships for the traveling series at $5 each. The Pensacola Philharmonic Orchestra was first formed in 1926 by German immigrant John W. Borjes as a reaction to the visiting concert series. Professor Borjes, who studied music at the storied conservatory Leipzig, recognized the need for Pensacola to have an institution of its own that could develop local talent and also provide access to symphonic music for the entire community. We know from Borjes' comments that he formed the ensemble with a hope "to demonstrate to this city that it is not necessary to go

out of town to get good music." Having been music director of orchestras at New York's Shubert Theatre and Memphis' Orpheum Theatre no doubt gave Borjes the requisite experience and credibility this new venture would need. Members of this early ensemble included many members of the 20-piece Saenger Theatre Concert Orchestra, among others. Their debut performance, a free concert that took place at Pensacola High School, was well received as documented in the local newspaper.

From those early years, the Pensacola Philharmonic Orchestra transitioned through a few name changes. Under the baton of Dr. John Venetozzi in the 1950s, the organization emerged as the Greater Pensacola Symphony Orchestra, its legal name to this day. The Ladies Auxiliary of the Orchestra formed in 1956, and later the Pensacola Symphony Orchestra Guild formed in 1973. After a major renovation effort in 1982, the Saenger Theatre became the concert home of the Orchestra while under the direction of Dr. Grier Williams. Dr. Williams led the PSO until 1996. During that time he was also the founder of the Music Department at the University of West Florida, music director of First Presbyterian Church, and also brought together a group of singers that later became the Pensacola Children's Chorus.

In 1997, the Pensacola Symphony welcomed Peter Rubardt as its new music director. Since that time, Dr. Rubardt has played a central role in increasing the organization's impact through a wide range of classical, pops, and community engagement programs. In 2003, Rubardt assisted the Orchestra in launching a capital campaign that grew PSO's endowment, provided percussion equipment, added chamber orchestra concerts, boosted musician compensation, and expanded community engagement opportunities.

Now in its 98th season, the PSO continues to seek ways to fulfill its mission of promoting the well-being of the Greater Pensacola community through excellence in live symphonic music and lifelong learning through engaging musical activities. From the stage, PSO's goal is to provide the Pensacola community with transformative musical experiences through performances with world-renowned artists. In addition to enlivened performances, PSO's Beyond the Stage program brings musical experiences to the Pensacola community in virtual and in-person settings that include schools, retirement communities, health care facilities, and galleries.

Season Calendar

October 7, 2023 – 7:30 p.m.
Masterworks
Opening Night!

November 4, 2023 – 7:30 p.m.
Masterworks
Tchaikovsky Symphony No. 4

November 5, 2023 – 1:30 p.m.
Free Community Performance
Great Gulfcoast Arts Festival
Seville Square

November 9, 2023 – 7 p.m.
Free Community Performance
Cinco Banderas
Artel Gallery

November 10, 2023 – 10 a.m.
Free Community Performance
Classical Sounds at Bayview
Bayview Senior Resource Center

November 11, 2023 – 1 p.m.
Free Community Performance
Homecoming: A Musical Celebration of History and Tradition
National Naval Air Museum

December 31, 2023 – 7 p.m.
Pops!
Celebrate the New Year!

Janurary 12, 2024 – 11 a.m.
Free Discussion Panel
Symphonic Conversations
West Florida Public Libraries
Pensacola Branch

January 13, 2024 – 7:30 p.m.
Masterworks
Beethoven & Blue Jeans

February 3, 2024 – 7:30 p.m.
Chamber Orchestra Concert
Mozart Madness
First United Methodist Church

February 17, 2024 – 7:30 p.m.
Pops!
Queens of Soul

March 2, 2024 – 7:30 p.m.
Masterworks
Mozart, Mahler & Mendelssohn

March 23, 2024 – 7:30 p.m.
Symphonic Spectacular

March 27, 2024 –11 a.m.
Free Discussion Panel
Symphonic Conversations
West Florida Public Libraries
Molino Branch

April 13, 2024 – 2 p.m.
Free Community Performance
PSO in the Park
West Florida Public Libraries
Bellview Branch

April 20, 2024 – 7:30 p.m.
Masterworks
Season Finale

April 27, 2024, 10 a.m.
Music for Families
Mozart's Magnificent Voyage

May 19, 2024 – 11 a.m.
Benefit Event
Jazz Brunch
Pensacola Country Club

Beyond the Stage

Since 1926, musicians in our community have been performing, teaching, and sharing music under the auspices of this Orchestra. The legacy of this work creates a solid foundation on which we continue to build. During the past several years, your involvement and generosity have made it possible for the Pensacola Symphony Orchestra to move beyond the stage and join with key community partners in providing meaningful musical experiences during every stage of life.

Programs for Youth

MUSIC FOR FAMILIES

Sparking an interest in the joys of engaging with music throughout life, our annual Music for Families concert is an event that tells a story through music and drama. Following the concert, those in attendance are invited to join our musicians for an instrument petting zoo and activities with community partners. This season, we will present Mozart's Magnificent Voyage on April 27, 2024.

FIFTH GRADE CONCERTS

In a tradition that has spanned more than four decades, we welcome fifth-grade students from Escambia and Santa Rosa Counties for special concerts featuring the orchestra. This season, these performances will take place at Olive Baptist Church, which is generously providing the use of their sanctuary.

CLASSROOM SUPPORT

It is our honor to support fine arts and music educators in Escambia, Santa Rosa, and Okaloosa Counties through additional in-class instruction from musicians and help with sectionals for students enrolled in secondary schools. We provide instrument petting zoos and cafeteria concerts for students in primary schools.

PARTNERS

Crestview High School
Dixon School for Arts and Sciences
Ferry Pass Middle School
Hellen Caro Elementary
Milton High School
Molino Park Elementary
Montessori School of Pensacola
Ransom Middle School
S.S. Dixon Primary School
Tate High School
West Florida High School

Programs Around Our Community

ARTEL GALLERY PERFORMANCES

Inspired by the visual art on display, Artel Gallery performances join two art forms. With small ensembles of PSO musicians speaking about artistic connections and creating programs that excite and challenge them, Artel Gallery performances provided a special view into the creative process.

PSO IN THE PARK

During the past several years, hundreds have joined us for outdoor performances. Featuring small ensembles of Pensacola Symphony Orchestra musicians, PSO in the Park is a lovely way to experience live music in a casual setting.

PROGRAMS IN RETIREMENT COMMUNITIES

With performances and conversations with musicians, these programs are a wonderful opportunity to engage residents of retirement communities.

PARTNERS

Azalea Trace
The Camellia
Emerald Gardens
Inspiritas Senior Living
Sodalis Senior Living - Milton
Solaris Healthcare
Victorian Manor
Willowbrook at Azalea Trace

ADDITIONAL PERFORMANCES

From performing for people experiencing homelessness to sharing music at nonprofits' special events, these performances around the community allow us to create meaningful connections between people and music. Last season, we had the opportunity to perform for the following organizations:

Alfred-Washburn Center
ARC Gateway
Bayview Senior Resource Center
B'Nai Israel Synagogue
Habitat for Humanity
Kiwanis Club
PenArts
Pensacola Museum of Art
Rotary Club of Pensacola
West Florida Public Libraries Bellview Branch
West Florida Public Libraries Tryon Branch
WSRE Amazing Kids Day for Children with Autism

Programs in Clinical Settings

HOSPICE

Joining with the experienced care teams at in-patient hospice facilities, our musicians help address the emotional, and social needs of patients and families by sharing music.

PARTNERS

Covenant Care Hospice at Ascension Sacred Heart
Covenant Care Hospice at West Florida Hospital

MEMORY CARE

For people experiencing memory loss, exposure to music can improve cognitive function as well as emotional and behavioral health. As part of our partnership with local memory care facilities, our musicians participate in solo engagements that enhance residents' quality of life by making connections to music that is meaningful to them.

PARTNER

The Residence – Covenant Care Memory Community

PEDIATRIC CARE

Whether waiting for an appointment or experiencing hospitalization, pediatric patients can connect with music and our musicians.

PARTNERS

Nemours Children's Specialty Care
Studer Family Children's Hospital at Ascension Sacred Heart

Supporters

These engagements would not be possible without our generous donors and additional community support. We are grateful to the following individuals, organizations, and businesses for their investment:

SPECIAL THANKS

These special opportunities would not have been possible without the assistance of the following people and groups:

Alfred Washburn Center for the Homeless
Nancy Ball
Blues Angel Music
Brush and Sketch Art School
Escambia County Public Schools
First Baptist Church, Pensacola
Making Waves Music Therapy
Manna Food Pantries
Duncan Miller
The Musicians of the PSO
Olive Baptist Church
Pensacola MESS Hall
Pensacola Symphony Orchestra Guild
Dale Riegle
Saenger Theatre
Santa Rosa County School District
University of West Florida Historic Trust
West Florida Public Libraries
WUWF 88.1 FM

OUR DONORS

Emerald Coast Hospice
Aaron Erskine
Kia Autosport of Pensacola
And Additional Support from the Jazz Brunch

If you would like to support a partnership through annual giving, please contact Hannah Denaro, Advancement & External Relations, at hdenaro@pensacolasymphony.com or 850.435.2533 ext. 100.

Board of Directors

The board of directors plays an active role in strategic thinking, financial and legal oversight, and relationship building for the organization. Their vast experience and passion for serving our community through music are essential in addressing the PSO's challenges and opportunities. Members serve a three-year, renewable term and meet regularly to discuss the direction of the PSO, ensuring that our resources are most effectively allocated toward the fulfillment of our mission.

Executive Board

Jack Zoesch, *President*
Diane Appleyard, *Vice President*
John O'Connor, *Treasurer*
Sonya Davis, *Secretary*
Charles Beall, *Immediate Past President*

Board of Directors

Thomas Bailey
Barbara Bruckmann
Terry Bryan
Venesulia Carr
Nan DeStafney
Lee Ellis
Derrick Fishback
KC Gartman
Newell Hutchinson
Tad Ihns
Cheryl Knowles
Tony McDonald
Jock Mobley
Peter Mougey
Victoria Mullet
Vinay Pallekonda
Ed Park
Marte Picker
Allen Pote
Charletha Powell
Betty Roberts
Jeff Rogers
Kimberly Speer Sullivan
Jen Bullock Spies
Denton Turner
Melissa Turner
Robert Turner
Ellen Vinson

Ex Officio

Peter Rubardt, *Music Director*
Bret Barrow, *Executive Director*
Sue Flanders, *Guild President*
Bradley "Beej" Davis, Jr., *Advisory Council Co-Chair*

Past Board Presidents

1953 - 54	Mr. Gene Trader
1954 - 58	Mr. George Narber
1958 - 60	Mr. Theo Baars, Jr.
1960 - 61	Mr. James Lay
1961 - 62	Mr. J. McCarthy Miller
1962	Mr. Paul Emerson (May–Dec)
1962 - 63	Mr. Howard Rein (Dec)
1963 - 64	Mr. W. W. Miller, Jr.
1964 - 66	Mr. Harry E. Newkirk
1966 - 67	Mrs. Marjorie Brown
1967 - 68	Dr. W. W. Miller, Jr.
1968 - 69	Mrs. Philomena Marshall
1969 - 70	Mrs. Marjorie Brown
1970 - 71	Mr. Earl Newton
1971 - 72	Mrs. Erica Wooley
1972 - 73	Mr. Ed Lake
1973 - 74	Dr. Allen Litvak
1974 - 75	Dr. John Brayton
1975 - 76	Dr. Frank Dobinson
1976 - 77	Dr. Ken Lea
1977 - 78	Dr. James Potter
1978 - 79	Dr. Newton Allebach
1979 - 80	RADM Dean Axene, USN (Ret)
1980 - 81	Dr. James Potter
1981 - 82	Dr. Philip Payne
1982 - 83	Mr. Sam Smith
1983 - 84	Mr. Arden Anderson
1984 - 85	Capt. J.H. O'Donnell,Jr., JAGC, USN (Ret)
1985 - 86	Mr. Robert Emmanuel
1986 - 87	Mrs. Gail Torres
1987 - 88	Capt. Edward Boywid, JAGC, USN (Ret)
1988 - 89	Mrs. Muriel Shugart
1989 - 90	Mr. Rand Spiwak
1990 - 91	Mrs. Suzanne Scoggins Riley
1991 - 92	RADM Richard A. Paddock, USN (Ret)
1992 - 93	Dr. Philip Payne
1993 - 95	Mrs. Dona Usry
1995 - 96	Mrs. Joyce Porras
1996 - 97	Mrs. Anne Hart
1997 - 98	Mr. Nelson Johnson
1998 - 99	Mr. Robert A. Moore, Jr.
1999 - 00	Mr. David Sjoberg
2000 - 01	RADM William Gureck, USN (Ret)
2001 - 02	Mrs. Gay M. Burrows
2002 - 03	Mrs. Suzanne Kahn
2003 - 04	Mr. Ken Cole
2004 - 05	Dr. Elizabeth L. Smith
2005 - 06	Mr. Robert de Varona
2006 - 08	Mr. Thomas Bailey
2008 - 10	Mr. William Dollarhide
2010 - 12	Mr. Tad Ihns
2012 - 14	Mr. Roger Webb
2014 - 16	Mr. Mark Lee
2016 - 17	Mrs. Bentina Terry
2017 - 19	Ms. Jessica Lee
2019 - 22	Mr. Charles Beall

Advisory Council

This group of creative thought partners meets quarterly to provide input about our artistic imperatives, audience development, and community engagement. With open discussions and opportunities to engage with our musicians, partners, and staff, Advisory Council meetings provide an important space to evaluate the effectiveness of current programs and influence the future direction of the orchestra.

Bradley "Beej" Davis, Jr,
Co-Chair
Sarah Horne,
Co-Chair

Nora Bailey
Sue Bell
Charlotte Cheney
Carol Cooper
Dawn Cooper
Pat Drlicka
Kim Enikeieff
Aaron Erskine
Jim George
Judi George
Betsy Greer
Judy Holmes
Suellen Hudson
Maryette Huntinghouse
Janet Kahn
Cathy Kress
Ann Litvak
Philomena Madden
Don Mason
Mary Mason
Rita Meyer
Kathy Miller
Shauna Muhl
Cris Orrantia
Maureen Orrantia
Suzanne Riley
Jonathan Thompson
Dona Usry
Bradley Vinson
Joe Vinson
Trisha Woodburn
Beverly Zimmern

If you are interested in learning more about involvement with the Pensacola Symphony, contact Hannah Denaro, Advancement and External Relations, at hdenaro@pensacolasymphony.com or 850.435.2533 ext. 100.

PSO Guild

The Pensacola Symphony Orchestra Guild is a group of dynamic individuals who are passionate about the orchestra and its mission. Celebrating 50 years, the Guild has been one of the biggest supporters of the Pensacola Symphony for the last five decades. Operating as a separate non-profit organization from the PSO, the Guild's mission is to educate and enrich the community by supporting the orchestra through volunteer and fundraising efforts such as musician hospitality and music in education support.

Sue Flanders
President

Ann Riddles
First Vice President

Sarah Martin & Tammy Chisenhall
Second Vice Presidents

Jean Norman
Secretary

Charlotte Cheney
Treasurer

Ann Mitchell
Assistant Treasurer

Annual Fund Donors

We are deeply grateful to the following individuals who support our concert season and services to the community through their generous contributions to the Annual Fund. The following is a list of donors through July 19, 2023.

$20,000+
Mrs. William Henry Langhorne II
Jessica Lee

$10,000+
Diane Appleyard
Mr. and Mrs. Robert Byrnes
Tad and Lisa Ihns
Robert W. and Gloria B. Turner
Ray and Jerelyn Witter

$5,000+
Charles F. Beall, Jr.
Tom and Nora Bailey
Michelle J. Brandhorst, MD
Jim and Nan DeStafney
Dr. and Mrs. Edward J. Galbavy
Sandra S. Holman
Suzanne Kahn
Mark and Lesley Lucas
Mr. Jock Mobley
Shauna and James Muhl
Marte Picker
Dr. and Mrs. Michael Riesberg
Drs. Barry and Lori Ripps
Dr. and Mrs. Daniel Ross
Justine Simoni
Dr. Mark Sprayberry, DVM
And one who wishes to remain anonymous

$2,500+
Belle Bear
Carol and Dawn Cooper
Aaron Erskine
Douglas Halvorsen
A. Newell Hutchinson and H. Dean Brown
Charles and Janet Kahn
William A. "Tony" McDonald, MD
Peter and Katrina Mougey
Dr. and Mrs. Edwin W. Rogers
Maestro Rubardt and Dr. Hedi Salanki
Mrs. Garlan Sisco
Paul and Lynne Tobin
Jack and Amy Zoesch
And two who wish to remain anonymous

$1,000+
Jeff and Lydia Abram
Douglas Adcock
Robert A. Althar, MD
CAPT Linda Balink-White, USN (Ret)
The Balthrop Family
Frank and Sylvia Beall
Elaine Besanko
Barbara O. Bruckmann
Dr. and Mrs. Frederick T. Bryan
Venesulia Carr
Anthony Chiarito
Sonya and Jim Davis
Ferdinand and Elsbeth de la Fontaine
Rob and Christina Doss
John Eisinger
Lee Ellis
Mr. and Mrs. John Endacott
David and Jody Falvey
Derrick Fishback
Sue Flanders
Dr. Jerome E. Gurst
Dr. and Mrs. Andrew Hinton
Hal and Suellen Hudson
Scott and Maryette Huntinghouse
Ron and Margaret Jackson
Jeannie Kamerman
Lt Col Dave and Lyndi Kessler
Richard and Shirley Knight

Jack Knott
Catherine Kress
LtCol Walter R. Limbach
and RADM Joan M. Engel
Ann Litvak
Kevin and Amy Nelson
Mike Nichols
Mrs. Jean N. Norman
The O'Connor Family
Gene Nell Olsen
LCDR and Mrs. Paul Orr
Dr. Rick Harper and Dr. Ruth Orth
Trey and Claire Poirier
Allen and Susan Pote
Ben and Anne Riddles
Charles and Suzanne Riley
Ms. Betty Roberts
Bob and Faye Robinson
Jeff and Carol Ann Rogers
Dan and Beth Shugart
Nancy and William Stafford
Kimberly and JD Sullivan
Sally and Henry Trimble
Denton and Lauren Turner
Ellen Vinson
Joe and Bradley Vinson
Trisha Woodburn
And five who wish to remain anonymous

$500+
Paul Blakeburn
Christine Cameron
Charlotte Cheney
and Thomas E. Roberts, Jr.
Stephen Claus
Bradley "Beej" Davis, Jr.
Patricia Drlicka
Kim Enikeieff
KC and Mike Gartman
Jim and Judi George
Maria and David Goldberg
Richard and Diane Hahner
Nan Harper
Harrison Cove Community
Caroline Huff
Renata Jankauskas
John and Romana Lopez
Dr. and Mrs. Don Mason
Michael and Annie Mazenko
Don and Rita Meyer
Dr. and Mrs. James S. Miller
Anna Orbik
Mr. Donald H. Partington
Bruce and Roseanna Phillips
David Richbourg
Stacy Robello
Gene Rosenbaum
Dr. and Mrs. Larry Sauls
Jonathan E. Thompson
Crickett Ward and Mary Cosner
Ken and Karen Wilder
Mr. Peter Young
Dr. William and Beverly Zimmern
And three who wish to remain anonymous

$250+
Dr. Gayle Baugh
Mrs. Kathy Beall
Richard and Judy Cannon
Suzanne and Cecil Carlton
Randle and Suzanne Carpenter
William Clancy and Jeanne Meyer
Dr. Jeffrey Comitalo
Dr. and Mrs. Richard Doelker, Jr.
Mrs. Patricia R. Dyehouse
Robert and Sharon Espersen
Jean-Ellen Giblin and Jerome Gordon
Ellen Givens
Mr. and Mrs. Robert D. Hart, Jr.
Ron and Emily Hedgecock
Frederick Hoeschler
Ann and Skip Housh
Neil Howard
Cheryl Jackson
Dr. Cheryl Jones
Rosemary LaPorta
Carol J. Law
Teri Levin

Annual Fund Donors Continued

Bob and Mary Kay Miller
John Miller and Dean Lewis
Cris and Maureen Orrantia
Debbie Ritchie
Mr. and Mrs. Alan Robinson
Larry and Marcia Schuffman
Pam Schwartz
Margaret A. Shimmin
Dr. and Mrs. James W. Smith
George and Pat Stephenson
Dr. and Mrs. Daniel Thomas
Robert A. Williams
Dr. and Mrs. Frank E. Witter
Ken and Elizabeth Woolf
Cole and Erin Yuknis
And three who wish to remain anonymous

$100+
Sally L. Andress
The Antone Family
Mr. and Mrs. Steven J. Baker
Linda Barrow
Bill and Karen Barth
Linda Bartlett
Samuel Belk
Mr. and Mrs. Robert A. Benz
Michael and Alexis Bolin
Shirley Branan
Elmer and Marguerite Brestan
Mr. and Mrs. George H. Brinkman
Sarah Brown
Margo Broxton
Dr. and Mrs. Wayne D. Cartee
Dr. and Mrs. Carmen Ciardello
Mr. and Mrs. William H. Clark
Mr. and Mrs. Charles Clayton, Jr.
Jarrod C. Colley
Harry and Gayle Cramer
Bertrun Delli
Mr. and Mrs. William Donahue
Robert Duchesne
Darlene Duffie
Kathy Dunagan
Jeffrey Eischeid
Ray and Carol Engel
Pete and Maryann Federovich
Richard Fillmore
Scott and Elly Fisher
Capt Dean-O Fournier
James L. Garrett
Dr. and Mrs. Richard Grayson
Jodee and Chris Hart
Jack Haskins
Barbara Hawthorne Cully
Mr. Leon B. Hirsh
Suzanne K. Horton
Heidi G. Hutson
Ruth N. Jackson
Thomas Keith
Emily Keyzer-André
Joseph Kinego
Mr. and Mrs. Mark King
Vivian Krumel
Sara B. Langston
Mary Lewis
David Lorenzo
Dr. and Mrs. Richard Lucey
Ray Malczewski
Holly Mateikat
Catherine McMahon
Gil and Leigh Ann Medina
Daniel P. Mentel, Sr.
Candice K Merkle
Pat and Ann Mitchell
M. Dixon Moseley
Renee and Lawrence Nichols
Henry Norris
Dian Parsley
Art and Laura Payne
James Perry
Clementine Prevatt
Donna Quinn
Dr. and Mrs. Scott Rickoff
Joe and Faye Rosenbaum

Valerie and Ray Russenberger
Judy Ryan
John and Gwen Servies
Dr. Patrick Shannon
Sue-Sue and Charlie Sherrill
Dr. and Mrs. Stuart Siegel
Martha J. Simpkins
William Sloan
Beth Smith
Todd H. Snyder
Niranjan and Denise Suri
Patsy Suydam
Dr. and Mrs. Charles Terrell
Sue and Charles Thomas
Steve and Candy Timberlake
John and Jan Tobey
Lucy Trawick
Milton and Dona Usry
Ms. Tatyana Vlasova
Gisela R. Vogentanz
Tom and Deb Wachs
John Ward
Gregory Watson
Matthew and Olga Webber
Doug and Paula Werber
Wilk West
Kristen Wheatley
Tom and Patti Wheeler
Wayne and Carole B. Willis
Barbara Wright
And two who wish to remain anonymous

Corporate & Foundation Support

$20,000+
Pensacola Symphony Orchestra Guild
Kia AutoSport of Pensacola

$10,000+
Melba B. Meyer Charitable Trust
Regions Bank

$5,000+
Blues Angel Music
Centennial Imports
Cox Communications
Emerald Coast Hospice
The Robert H. Kahn, Jr. Family Foundation
Melba B. Meyer Charitable Trust
The Shauna and James Muhl Giving Fund
Moore, Hill and Westmoreland PA
NewLIFE Fertility – Drs. Barry and Lori Ripps
Olive Branch Pet Hospital – Dr. Mark Sprayberry, DVM
Riesberg Institute
Wind Creek Casino and Hotel

$2,500+
Baptist Health Care
The Bear Family Foundation
Beggs and Lane RLLP
Aaron Erskine
Saltmarsh, Cleaveland and Gund

$1,000+
Home2 Suites by Hilton Gulf Breeze Pensacola Area and Hampton Inn & Suites Pensacola/Gulf Breeze
The Sid and Jeannie Kamerman Arts Fund
Rotary Club of Pensacola Foundation

Arts Agencies & Government Support

The Pensacola Symphony Orchestra is sponsored in part by:

The State of Florida through the Division of Arts and Culture and the National Endowment for the Arts

Arts, Culture, and Entertainment, Inc.

Foo Foo Festival

National Endowment for the Arts

League of American Orchestras with the generous support of the Virginia B. Toulmin Foundation

In-Kind Donors

Aragon Wine Market

Artel Gallery

Tom and Nora Bailey

Ballinger Publishing

Blues Angel Music

Cat Country 98.7
and NewsRadio 92.3 FM/1620 AM

Cox Communications

Cox Media

CPC Office Technologies

Culinary Productions | Mike DeSorbo

Engaged Audiences

Eric Dozier

Aaron Erskine

Evergreen Marketing Solutions

Fioré

First Baptist Church, Pensacola

Great Southern Restaurants

Hilton Garden Inn – Pensacola
Airport/Medical Center

Home2 Suites by Hilton Gulf Breeze
Pensacola Area and Hampton Inn
& Suites Pensacola/Gulf Breeze

Independent News

Jeff Jordan Audio Services

Olive Baptist Church

Pensacola Country Club

Pensacola State College

Pensacola Symphony Orchestra Guild

Peterbrooke Chocolatier

Marte Picker

Dale Riegle

Saenger Theatre

Saltmarsh, Cleaveland and Gund

The Southern Creative

August Stein

University of West Florida

University of West Florida Historic Trust

V Sousa Photo LLC

Tom Wachs

WEAR ABC 3

WUWF Public Media, 88.1 FM

100th Anniversary Endowment Campaign

$100,000+
Diane Appleyard
Mrs. William Henry Langhorne II

$50,000+
Tom and Nora Bailey

$25,000+
Appleyard Family Foundation
Charles F. Beall, Jr.
Dr. and Mrs. Frederick T. Bryan
Sonya and Jim Davis
Nancy A. Fetterman
David Richbourg

$10,000+
Rose Cunningham
William A. "Tony" McDonald, MD
Drs. Jim and Nell Potter

$5,000+
Kevin and Amy Nelson
The O'Connor Family
Jack and Amy Zoesch

$1,000+
Allen and Susan Pote
Trisha Woodburn
Janice Zoesch

$500+
Ellen Vinson

Transformative Experiences

Make a Lasting Difference in Our Community

Gifts to the Annual Fund are an invaluable part of the continuation of the organization's mission, but there are certain gifts that elevate the experience that the orchestra can bring to our community. With a visionary spirit, donors can support the appearance of world-class guest artists on the Saenger stage and special events that expand the reach of the orchestra.

We would like to recognize and thank the following donors who have invested in transformational artistic experiences as of July 19, 2023:

Ovation: A Fund for Historic Artists

Tom and Nora Bailey
Carol and Dawn Cooper
Dr. Jean-Ellen Giblin and Mr. Jerome Gordon
The Robert H. Kahn, Jr. Family Foundation
Marte Picker
And one who wishes to remain anonymous

Robert and Gloria Turner Fund for Special Music

Robert W. and Gloria B. Turner

For information about how you can become involved, contact Hannah Denaro, Advancement and External Relations, at hdenaro@pensacolasymphony.com or 850.435.2533 ext. 100.

Honorariums & Memorials

Honorariums

In honor of Charles Beall
Frank and Sylvia Beall

In honor of Beyond the Stage
Hal and Suellen Hudson

In honor of Dr. and Mrs. Richard L. Cannon
Barbara Hawthorne Cully

In honor of Mary Beth Carlson
Jennifer Carlson

In honor of Sue Flanders
Ellen Vinson

In honor of Winston and Jennie Legge
Mr. and Mrs. Charles Clayton, Jr.

In honor of the Pensacola Symphony Orchestra Guild and Ann Mitchell
Elaine Besanko

In honor of Maestro Peter Rubardt and Dr. Hedi Salanki
LtCol Walter R. Limbach and RADM Joan M. Engel

In honor of Clara Wimberly
Steve and Candy Timberlake

Memorials

In memory of Jerry Antone
The Antone Family

In memory of Commander Philip A. Balink-White, MBE, Royal Navy
CAPT Linda Balink-White, USN (Ret)

In memory of David Barrow
Linda Barrow

In memory of Dr. Larry Beall
Mrs. Kathy Beall
Art and Laura Payne
John and Barbara Peery
Carol Daugherty Rasnic and Jack Rasnic

In memory of Lewis Bear
Charles and Suzanne Riley

In memory of Dr. William W. Belk
Samuel Belk
John and Gwen Servies

In memory of Rose Marie Cunningham
Candice K. Merkle
Pensacola Symphony Orchestra Guild
Truth Tree

In memory of Daniel Eric Doelker
Dr. and Mrs. Richard Doelker, Jr.

In memory of Myrl Eisinger
John Eisinger
Pensacola Symphony Orchestra Guild

In memory of Olivia Bobe Emmanuel
The Balthrop Family
Patricia Drlicka

In memory of Beatrice "Bea" Jean Enfinger
Florida Trust Team and CiviTek
Pensacola Symphony Orchestra Guild

In memory of Bo Flanders
Sue Flanders

In memory of Mary Frances Gamber
Dr. and Mrs. Finley C. Holmes
Gisela R. Vogentanz

In memory of Cecil Gayle
John Miller and Dean Lewis

In memory of budding career cellist Veronica Gillette
Holly Mateikat

In memory of Lucia Harvilchuck
Virginia Holland

In memory of Willis Johnson
Pensacola Symphony Orchestra Guild

In memory of Sid Kamerman
Jeannie Kamerman

In memory of Dr. William Henry Langhorne II
Charles and Suzanne Riley

In memory of Patricia "Patsy" Ann Patterson Langhorne
Bennett Thrasher LLP
Jeffrey Eischeid
Hal and Suellen Hudson
Pensacola Symphony Orchestra Guild
Robert W. and Gloria B. Turner

In memory of Dr. Robert Lavine
Harrison Cove Community
Steven Levin

In memory of John and Anne Lett
Anonymous

In memory of Ashley D. Pace, Jr.
Charles and Suzanne Riley

In memory of Ashley D. Pace, III
Charles and Suzanne Riley

In memory of Doris J. Pickerill
Ellen Vinson

In memory of Drs. Jim and Nell Potter
Patricia Drlicka
Dr. and Mrs. Andrew Hinton
Jimmy Jones
The Robert H. Kahn, Jr. Family Foundation
Lt Col Dave and Lyndi Kessler
Donald and Marny Needle
Dian Parsley
Pensacola Symphony Orchestra Guild
Bruce and Roseanna Phillips
Pat and Donna Quinn
Debbie Ritchie
Ken and Elizabeth Woolf

In memory of Pat Quinn
Pensacola Symphony Orchestra Guild

In memory of Donald Ralph Todd
Donna Quinn

In memory of Norman Ricks
Nancy Fetterman and McGuire Martin
David Richbourg
Ellen Vinson

In memory of Jack and Leah Rosenbaum
Gene Rosenbaum

In memory of Rosalie Rouchon
Anonymous

In memory of Kim Sprayberry
Dr. Mark Sprayberry, DVM

In memory of Mrs. Audrey Taylor
Niranjan and Denise Suri

In memory of Ernest Taylor
Earl and Nancy Hutto

In memory of Frances Vinci
Pensacola Symphony Orchestra Guild

In memory of Judge C. Roger Vinson
Patricia Drlicka
Jodee and Chris Hart
Beth Smith
Ellen Vinson

In memory of Ellen Jane Watson
Ellen Vinson

Lifetime Giving

These donors have generously contributed $25,000 or more to the Symphony during their lifetimes. We are grateful for their enduring support through the years.

Appleyard Family Foundation

Diane Appleyard

Tom and Nora Bailey

James H. Baroco Foundation, Inc.

Charles F. Beall, Jr.

The Bear Family Foundation
Bobby and Suzanne Kahn Oboe Chair

Lewis and Belle Bear

Johnny H. Bell and Sue Tate Bell

Dr. and Mrs. Frederick T. Bryan

Gay and Bruce Burrows
Gay and Bruce Burrows Flute Chair

Mr. and Mrs. Robert Byrnes

Mr. and Mrs. John S. Carr

Mr. and Mrs. Kenneth E. Cole
Ensembles in the Schools Fund

Dr. and Mrs. Gordon T. Couch

Norma S. Crooke and Bernard E. Crooke

M. Blair Clark and George Dmytrenko

Margaret Dollarhide

Nancy A. Fetterman

Anna and Seymour Gitenstein

Jean-Ellen Giblin and Jerome Gordon

Bill and Connie Greenhut

L. Keith and Linda E. Gregory

RADM, USN (Ret) and Mrs. William Gureck

Mr. and Mrs. Robert D. Hart, Jr.
In memory of R. Daniel Hart

R.K. "Skip" and Martha Ann Hunter

Helen Long Ihns

Tad and Lisa Ihns

The Robert H. Kahn, Jr. Family Foundation
Hilda B. Kahn and Doris Jean Kahn Ensembles in the Schools Fund

The Kugelman Foundation

Mrs. William Henry Langhorne II
Mary Elizabeth Patterson Flute Chair in Memory of Mary Elizabeth Patterson

Jessica Lee

Mark E. Lee and Gary Michaels

Teri Levin

Ann G. Litvak
Litvak Family Cello Chair

Mark and Lesley Lucas

James J. Marks Foundation

Ned and Janet Mayo
Ned and Janet Mayo Trumpet Chair

William A. "Tony" McDonald, MD

Mr. Jock Mobley

Mr. and Mrs. Eric J. Nickelsen

Pensacola Symphony Orchestra Guild

Diane Peterson

Drs. Jim and Nell Potter

David Richbourg

Dr. and Mrs. Daniel Ross

Maestro Rubardt and Dr. Hedi Salanki

Paul and Phyllis Runge
Paul W. Runge and Phyllis G. Runge Principal Bassoon Chair

Russenberger Foundation
Russenberger Foundation Fund for Strings

Mrs. Garlan Sisco

William and Mary Smart
William and Mary Smart Fund

Craig and Carolyn Smith

Dr. Mark Sprayberry, DVM

Bentina and Antonio Terry

Paul and Lynne Tobin

Robert W. and Gloria B. Turner
The Robert and Gloria Turner Fund for Special Music

Dona and Milton Usry
Dona and Milton Usry Trombone Chair

Marion Viccars
Marion Viccars Viola Chair

Helen N. Williams
Helen N. Williams Cello Chair

Ken and Elizabeth Woolf

And four who wish to remain anonymous

We have recently changed the formatting of this recognition. If you have inadvertently been omitted, please accept our sincere apologies and contact us at info@pensacolasyphony.com or 850.435.2533 so that you may be listed in future publications.

Legacy Society

Planned Gifts to Pensacola Symphony Orchestra Legacy Society

BGen Joseph P. Adams, USMC
Margaret S. Allred
Tom and Nora Bailey
Gay and Bruce Burrows
Ken and Marsha Cole
Carol and Dawn Cooper
Norma S. and Bernard E. Crooke
Franklyn L. Cutrone
Mr. and Mrs. Robert D. Hart, Jr.
Robert H. Kahn, Jr.
Dr. and Mrs. William Henry Langhorne II
Ann G. Litvak and Allen L. Litvak
Marea Jo Milner
Laurence "Laurie" S. Neeb
Marveen C. Pakalik
Drs. Jim and Nell Potter
Harriett Rosasco
Paul and Phyllis Runge
Robert W. Turner and Gloria B. Turner
Milton and Dona Usry
Ken and Karen Wilder
And one who wishes to remain anonymous

PSO Jazz Brunch Sponsors

In the spring of 2023, we hosted the inaugural Jazz Brunch, benefiting our Beyond the Stage program for community engagement and education. The event at Pensacola Country Club featured performances from Ike Sturm + Heart, Tate High School String Quartet, and Super Locrian. We extend our sincere gratitude to the people and businesses, listed below, who made this event a success.

Event Chair – Marte Picker

Honorary Chairs – Dona and Milton Usry

Committee – Janet Kahn and Shauna Muhl

Emcee – Dan Shugart

Billie Holiday - $6,000

KIA AutoSport of Pensacola
Robert W. and Gloria B. Turner
Justine Simoni

Ella Fitzgerald - $2,000

Marte Picker

John Coltrane - $600

Robert A. Althar, MD and Claire Bockwith
Diane Appleyard | Carol Law
Azalea Trace | ACTS Retirement-Life Community
Tom and Nora Bailey
Beggs and Lane RLLP
Barbara Bruckmann
Dr. and Mrs. Frederick T. Bryan
Carol and Dawn Cooper
Mary Cosner | Crickett Ward
Christina and Rob Doss, Saltmarsh Financial Advisors
Sue Flanders
Home Instead
Huntinghouse HVAC
Charles and Janet Kahn
Ann Litvak
John and Romana Lopez
James and Shauna Muhl
Riesberg Institute
Trisha Woodburn
Dona and Milton Usry
And two who wish to remain anonymous

Beyond the Stage Donors

Robert A. Althar, MD
Tom and Nora Bailey
Shirley Branan
Dr. and Mrs. Frederick T. Bryan
Julian Darden State Farm
Ferdinand and Elsbeth de la Fontaine
Mr. and Mrs. William Donahue
Rob and Christina Doss
Mr. and Mrs. John Endacott
Nan Harper
Dr. Rick Harper and Dr. Ruth Orth
Scott and Maryette Huntinghouse
Lt Col Dave and Lyndi Kessler
Jessica Lee
Ann Litvak
Mark and Lesley Lucas
Dr. and Mrs. James S. Miller
Mrs. Jean N. Norman
Shauna and James Muhl
David Richbourg
Dr. and Mrs. Michael Riesberg
Maestro Rubardt and Dr. Hedi Salanki
SG Steel Services
Sue-Sue and Charlie Sherrill
Dan and Beth Shugart
Denton and Lauren Turner
Ellen Vinson
Trisha Woodburn
And one who wishes to remain anonymous

In-Kind Sponsors

Blues Angel Music
Fioré
Pensacola Country Club
Peterbrooke Chocolatier
Dale Riegle
V Sousa Photo LLC
WUWF 88.1 FM

2023 PSO Guild Sponsors

Celebrating its 50th year, the Pensacola Symphony Orchestra Guild held a number of events benefiting the orchestra last season. We appreciate the sponsors, listed below, who made these events successful.

50th Anniversary Tea

Benefactor

The Bear Family Foundation

Grand Honorary

CAPT Linda Balink-White USN (Ret) (and Commander Philip A. Balink-White, MBE, Royal Navy)
John and Myrl Eisinger
Sue Flanders
Dr. Andrew Hinton
Mary Catherine Hinton
Bill Jones, *In Memory of Jo Jones*
The Robert H. Kahn, Jr. Family Foundation
Mrs. Jean M. Norman
Marte Picker and Dona Usry

Gold

Pat Drlicka
Lazy Daisy Garden Club
Past Presidents

Silver

Carol and Dawn Cooper
Patti Davis
Beverly Donahue
Nan Harper and John Pinzino, Island Realty
Lyndi Kessler
Rosilan Leahy
Stacy Robello, Home Instead
Sylvia Ronayne
Sue-Sue Sherrill
Patsy Suydam
Betsy Thomas
Pam Thompson
Lynne Tobin
Ellen Vinson
Trisha Woodburn

In-Kind Donations

Gulf Breeze News
Melissa Saunders
VIP Pensacola

Ferry Cruise

Sue Flanders
Lyndi Kessler
Ann Litvak
Marte Picker

April in Paris Dinner

Champagne Sponsor

Dr. Milton Usry

70s Party

Champagne Sponsor

J. Howell Tiller, MD

Additional Ways to Give

Looking for a way to help further the mission of the Pensacola Symphony Orchestra? There are numerous ways to give that advance the goals of the Orchestra while providing meaningful benefits for you and your family.

Qualified Charitable Distributions or QCDs from IRA

IRA charitable giving is a way you can transfer funds from your IRA directly to the Orchestra while realizing some important tax benefits. If you are currently receiving a Required Minimum Distribution (RMD) from your IRA, you can reduce your taxable income and may lower the taxable portion of your Social Security.

- Reduce your required minimum distribution (RMD) for the year by transferring up to $100,000 annually
- Help avoid thresholds for net investment income tax or phaseout range for certain itemized deductions

**401(k), 403(b), SEP IRA accounts, and other retirement accounts do not qualify.*

**Organizations not currently eligible are certain private foundations and donor advised funds*

Legacy Gifts

Most of us would like to leave a lasting legacy - to feel we have made a contribution that will benefit future generations. Those who are most devoted to Pensacola and live symphonic music can help guarantee the future of both - through bequests, trusts, and other planned gifts. By naming the Pensacola Symphony Orchestra as a beneficiary in your will or by making other planned gifts, you ensure the Symphony's long-term vitality while possibly realizing significant tax advantages for yourself and your loved ones.

The Symphony always recommends that you consult your tax professional for the most up-to-date and personalized information about giving benefits.

Opening Night!

SATURDAY, OCTOBER 7, 2023, 7:30 P.M.

Peter Rubardt, Conductor
Sara Davis Buechner, Piano

Paul Dukas **(1865 – 1935)**	*The Sorcerer's Apprentice*
Richard Strauss **(1864 – 1949)**	*Burleske*

Featuring Sara Davis Buechner, Piano

INTERMISSION

Jacques Ibert **(1890 – 1962)**	*Escales* (*Ports of Call*) I. *Rome-Palerme* II. *Tunis-Nefta* III. *Valencia*
Ottorino Respighi **(1879 – 1936)**	*Pini di Roma* (*Pines of Rome*) I. *I Pini di Villa Borghese* (*The Pines of Villa Borghese*) II. *Pini presso una Catacomba* (*Pines Near a Catacomb*) III. *I Pini del Gianicolo* (*The Pines of the Janiculum*) IV. *I Pini della Via Appia* (*The Pines of the Appian Way*)

The movements are played without pause.

Guest Artist Sponsor: Marte Picker

Piano Provided By: Blues Angel Music
Media Sponsors: WEAR ABC 3, Cox Media, Cat Country 98.7 FM and NewsRadio 92.3 FM/1620 AM, Pensacola Magazine, InWeekly, WUWF 88.1 FM
Automobile Sponsor: Centennial Imports
Catering Sponsor: Culinary Productions
Décor Sponsor: Fioré
Guest Artist Accommodations Provided By: Hilton Garden Inn – Pensacola Airport/Medical Center
Musician Accommodations Provided By: Home2 Suites by Hilton Gulf Breeze Pensacola Area & Hampton Inn & Suites Pensacola/Gulf Breeze

Sara Davis Buechner

Piano

Noted for her musical command, cosmopolitan artistry, and visionary independence, Sara Davis Buechner is one of the most original concert pianists of our time. She is lauded for her "intelligence, integrity, and all-encompassing technical prowess" (*The New York Times*), "thoughtful artistry in the full service of music" (*The Washington Post*), and "astounding virtuosity" (*Philippine Star*), Japan's *InTune* magazine sums up: "Buechner has no superior."

In her 20s Buechner earned a bouquet of top prizes at the world's premier international piano competitions — Queen Elisabeth (Brussels), Leeds, Mozart (Salzburg), Beethoven (Vienna), and Sydney. She was a bronze medalist of the 1986 Tchaikovsky Competition in Moscow and the gold medalist of the 1984 Gina Bachauer International Piano Competition.

Buechner has performed in every state and province of North America as recitalist, chamber musician, and soloist with top orchestras like the New York Philharmonic, San Francisco Symphony, and Philadelphia Orchestra; and in venues such as Carnegie Hall, The Kennedy Center, and the Hollywood Bowl. She has toured throughout Latin and South America and Europe. She enjoys a special following in Asia, where she has been a featured soloist with the Sydney Symphony Orchestra, New Zealand Symphony Orchestra, New Japan Philharmonic, and Shanghai Philharmonic Orchestra, among many others.

She has commissioned and premiered important contemporary scores by composers such as Michael Brown, John Corigliano, Ray Green, Dick Hyman, Vitězslavá Kaprálová, Jared Miller, Joaquín Nin-Culmell, and Yukiko Nishimura. Buechner's performance versatility extends to unique collaborations with film and dance, including tours with the Mark Morris Dance Group and Japanese kabuki-mime-mask dancer Yayoi Hirano.

Buechner joined the faculty of Temple University's Boyer College of Music and Dance in 2016, after previously teaching at the Manhattan School of Music, New York University, and The University of British Columbia. She has presented masterclasses and workshops at major pedagogic venues worldwide, adjudicated important international piano competitions, and is a contributing editor for Dover Publications International. In 2017 Buechner marked her thirtieth year as a dedicated Yamaha Artist.

As a proud transgender woman, Buechner also appears as a speaker and performer at important LGBTQ events and has contributed interviews and articles about her own experience to numerous media outlets worldwide.

Buechner is a dual American-Canadian citizen who makes her home in Philadelphia.

Opening Night!

Paul Dukas

The Sorcerer's Apprentice

Paul Dukas was born on October 1, 1865, in Paris, France, and died in Paris on May 17, 1935. The Sorcerer's Apprentice *was written in 1897 and first performed in Paris on May 18, 1897, conducted by the composer. The work is scored for piccolo, two flutes, two oboes, two clarinets, bass clarinet, three bassoons, contrabassoon, four horns, four trumpets, three trombones, timpani, percussion, harp, and strings.*

If you follow popular music to any degree, you've probably heard the term "one-hit wonder" used to describe a singer or band who achieved success with one immensely popular tune but never reached that same level of fame again. The world of classical music is full of examples of this phenomenon (quick, name a piece by Johann Pachelbel other than that famous Canon in D or a work by Carl Orff other than *Carmina Burana*). This phenomenon happens in art music for the same reasons that it does in popular music. Fame is often a fickle mistress, and what is the toast of the concert hall one day is consigned to obscurity the next.

In the case of Paul Dukas, the case is more complicated for two reasons, one that took place after the composer's death, and one during his lifetime. You've probably already guessed the posthumous reason: the delightful, animated version of *The Sorcerer's Apprentice* featured in Walt Disney's groundbreaking film *Fantasia* (1940) forever wedded the sound of Dukas' music to the sight of Mickey Mouse trying vainly to control the army of brooms that springs to life from a magic spell. Generations of movie goers and music lovers learned of Dukas from that one piece and never encountered any of his other works. It has only been within the last 30 years that Dukas' other music, such as his marvelous Symphony in C Major and his sensual ballet *La Péri*, has been heard more frequently in the concert hall.

The other reason for the prominence of *The Sorcerer's Apprentice* above Dukas' other music is the result of the composer's self-critical nature. While Ludwig van Beethoven, Johannes Brahms, and Giacomo Puccini destroyed much of the music they wrote in their youth, Dukas waited until just before his death to destroy every work with which he was dissatisfied, leaving a mere 14 pieces to be published posthumously.

The Sorcerer's Apprentice, written in 1897, draws its inspiration from Johann von Goethe's poem *Der Zauberlehrling* of 1832, but the story originates in ancient Egypt. Dukas and Disney both adhere faithfully to Goethe's version presenting the tale of a magician's apprentice who, tired of doing all the housework himself, decides to animate the master's broom, invoking the spell he has overheard from his teacher. The broom sprouts arms and legs and dutifully grabs buckets to fetch water from the well, but the young apprentice forgets the counterspell. His attempts to stop the water carrier with an axe only create more automatons, who continue to carry out their task, oblivious to all efforts to stop them. When the master returns home to his flooded residence, he delivers both the countermanding spell and a firm rebuke to his young charge.

Dukas' portrayal begins with eerie string chords and a distant clarinet creating a magical atmosphere, as though the young apprentice were learning the words of the incantation he is about to release. Over an awkwardly hesitant accompaniment, bassoons represent the broom brought to life, a fiendish, rollicking idea that will pass through the entire orchestra in an ever-shifting kaleidoscope of textures and colors, gaining passion and intensity as the young magician-in-training grows more and more and desperate to destroy the golems he has created. At the end, after a sudden pause, the magical opening music returns, punctuated by a final outburst of temper from the master magician to his foolish student.

Richard Strauss

Burleske

Richard Strauss was born on June 11, 1864, in Munich, Germany, and died on September 8, 1949, in Garmisch-Partenkirchen. Burleske *was written in 1884 – 85 and received its first performance on June 21, 1890, with Eugen d'Albert as soloist and the composer conducting the orchestra of the Eisenach Music Festival. The work is scored for solo piano and an orchestra of piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.*

Richard Strauss' father, celebrated horn player and composer Franz Strauss, despised Richard Wagner. As the principal horn for the orchestra of the Munich Court Opera, the elder Strauss played in numerous productions of Wagner's operas, which were often directed by the composer himself. He once described Wagner's *Lohengrin* as "a sticky sweet ruin," and the composer himself as "the Mephistopheles of Music." To Franz Strauss' credit, he never let his criticism seep into his performance, and he agreed to play horn for the world premiere of Wagner's *Parsifal* at Wagner's Festival Theatre at Bayreuth in the summer of 1882. In doing so, he changed the course of music history by bringing his son, Richard Strauss, to hear *Parsifal*. Young Richard embraced the revolutionary ideas developed by Wagner and his followers, and he would incorporate them into his own music.

While we know Richard Strauss from his later symphonic poems and operas, with their harmonic daring and lush orchestration, his earliest compositions would have made his father proud. Strauss' first works followed the harmonic and melodic traditions of Felix Mendelssohn, Robert Schumann, and Johannes Brahms, with their fundamental reliance upon Classical models infused with Romantic expression. He made an early reputation as a composer with a precocious serenade for winds (patterned after the wind serenades of W. A. Mozart), a youthful symphony (rarely played now), and a horn concerto, a tribute to his father.

Another part of young Richard's musical training was an apprenticeship as an assistant conductor with the renowned pianist and conductor Hans von Bülow, who led the court orchestra for the city of Meiningen, Germany. Strauss used his time in Meiningen to hone his skills as a conductor and composer. It was here, too, that Strauss fell further under the spell of Wagner's music. To say von Bülow was intimately acquainted with Wagner is an understatement; von Bülow's wife, Cosima, left her husband to begin an affair and later marry Wagner. Von Bülow must not have been a man to hold a grudge; even after Cosima left him, he continued to conduct and serve as a staunch advocate for Wagner's music in the opera house and in the concert hall.

In the autumn of 1885, Strauss began composing a scherzo for piano and orchestra as a tribute to his mentor von Bülow, but the intended recipient of the dedication didn't like the work at all, pronouncing it "unplayable." This may not have been a criticism of the music itself, but of its technical demands. Though von Bülow was highly regarded as a keyboard virtuoso, his hands were reputedly small, and he may not have been able to cope with the wider spans that Strauss' new work required. In 1890, the Scottish-born pianist Eugen d'Albert took up the work, suggesting that Strauss make some revisions and cuts. These changes did nothing to alter von Bülow's opinion, and he wrote to Johannes Brahms that "Strauss' *Burleske* decidedly has some genius in it, but in other respects it is horrifying." Eventually, he must have come to feel that the elements of genius outweighed the horror, as he conducted the work the following year with d'Albert as soloist.

While the title implies a joke or a parody, *Burleske* is a compact concerto in all but name, with lyrical interludes and cadenzas providing necessary contrast to the sections of exuberant virtuosity. It begins with an arresting timpani part, with orchestra and soloist responding with a delightfully capricious idea, energetically driven by its syncopated melodic lines and cascading piano figurations. While there are echoes of Brahms and Schumann, the music also hints at Wagner's influence as well as Strauss' later music, often foreshadowing the waltzes

from *Der Rosenkavalier*. With all the knuckle-busting difficulties of the work, Strauss saves the best humor for the end — the work ends with a quiet return of the opening timpani solo, a quicksilver ascent of the keyboard by the pianist and finishing with a single quiet timpani stroke.

Jacques Ibert

Escales (Ports of Call)

Jacques Ibert was born on August 15, 1890, in Paris, France, and died in Paris on February 5, 1962. Escales *was composed in 1922 and was first performed in Paris on January 6, 1924, with Paul Paray conducting the Lamoureux Orchestra. The work is scored for piccolo, two flutes (with one doubling second piccolo), two oboes, English horn, two clarinets, three bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, two harps, celesta, and strings.*

Mark Twain once wrote that "Travel is fatal to prejudice, bigotry, and narrow-mindedness, and many of our people need it sorely on these accounts. Broad, wholesome, charitable views of men and things cannot be acquired by vegetating in one little corner of the earth all one's lifetime." While we often associate composers with a particular place (think of George Gershwin in New York, Ottorino Respighi in Rome, Ludwig van Beethoven in Vienna, etc.), it is often surprising to note how often composers traveled the world to absorb the sights and sounds of other cultures. While young Johann Sebastian Bach walking more than 200 miles from Arnstadt, Germany, to Lübeck to hear the famous organist Dieterich Buxtehude might be an extreme example of a composer's "travel bug," it's undeniable that Mozart's travels around Europe, George Frideric Handel's excursions to Italy and England, Joseph Haydn's London visits, and Camille Saint-Saëns' expeditions to Egypt, Asia, and North America had lasting influence upon their lives and music.

While Jacques Ibert spent most of his life in his native Paris, travel shaped his musical outlook and inspired his best-known orchestral work, the three-movement suite *Escales (Ports of Call)*. Ibert served as a naval officer during the First World War, for which he was honored with the Croix de Guerre and the Légion d'Honneur. It is tempting to assume that these wartime travels served as the inspiration for *Escales*, but the composer confessed that "I often regret that my occasional sea-sailings during the war only allowed me to patrol up and down the quay Cronstadt (in the harbor of Toulon) or the foggy shores of the Belgian beaches."

The true inspiration for *Escales* dates from a much happier time in Ibert's life. After the war, having recently won the coveted Prix de Rome, Ibert married the sculptor Rose-Marie Verber and took her on a honeymoon cruise in the Mediterranean before heading to Rome for his residency.

Ibert thought of the three movements of *Escales* as musical postcards, but at he didn't want to give titles to the individual movements at first. He wrote that "Initially it was an orchestral suite of three numbers, which I had ingeniously titled 1, 2, and 3. People felt, not unreasonably, that this was not very expressive...They kindly asked me to be more explicit." The first movement, *Rome–Palerme*, juxtaposes the *tarantella* (the lively whirling dance of southern Italy supposed meant to drain the poison from the bite of a tarantula) with the sound of heavy winds and waves during a sea voyage between Rome and Palermo, the capital of Sicily. The second movement is a portrait of two Tunisian cities, the coastal city of Tunis and the desert oasis of Nefta. Ibert mentioned that "When I travel, I am interested in everything, from snake charmers to overcrowded neighborhoods... Everything, and also the music." In the second movement he gives the oboe an indigenous tune that he first heard in Nefta. The final movement evokes the brilliant sunlight of Valencia in Spain, and Ibert mentioned that it had a "strongly marked Iberian character." Through the entire suite, Ibert's sensual harmonies and vivid orchestral colors evoke the sights and sounds of his exotic honeymoon voyage and make us feel as though we are taking that journey with him and his new bride.

Ottorino Respighi

The Pines of Rome

Ottorino Respighi was born on July 9, 1879, in Bologna, Italy, and died on April 18, 1936, in Rome. Pini di Roma (Pines of Rome) *was written in 1924 and given its first performance on December 14, 1924, with the Augusteo Orchestra conducted by Bernardino Molinari. The work is written for two flutes and piccolo, two oboes and English horn, two clarinets and bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, six buccine (Roman war trumpets, usually played by trumpets, flugelhorns, and trombones), timpani, percussion, harp, celesta, piano, organ, and strings.*

Many composers have drawn inspiration from their urban surroundings. The music of Francis Poulenc and Erik Satie exudes the perfume of Paris, from its churches to its cabarets. Both George Gershwin and Leonard Bernstein distilled the freewheeling and frenetic energy of New York into their music, whether it be Gershwin's carefree melodies for Tin Pan Alley, or the gritty inner-city realism of Bernstein's *West Side Story*. Yet it would be difficult to find more heartfelt musical urban love letters than the three symphonic poems Ottorino Respighi wrote to commemorate Rome: *Fontane di Roma* (*Fountains of Rome*, 1916), *Pini di Roma* (*Pines of Rome*, 1924) and *Feste Romane* (*Roman Festivals*, 1928).

Respighi was an adopted son of the Eternal City, but he arrived by a somewhat circuitous route. Early in his career, Respighi left Italy for St. Petersburg, where he took the position of principal violist in the orchestra of the Russian Imperial Theatre. He struck up an acquaintance with Nikolai Rimsky-Korsakov, with whom he studied for five months, gaining valuable insight into the Russian master's approach to orchestration. Returning home to Italy, he held down a number of jobs before his appointment to the faculty of the Accademia Nazionale di Santa Cecilia as professor of composition in 1913 finally allowed him to settle down. Respighi retained the professorship for the rest of his life and became an eternal resident of the Eternal City.

Pines of Rome is in four movements played without pause. It can also be seen as four miniature symphonic poems, each a musical impression of parts of the city where groves of pine trees have borne witness to Rome's history throughout the centuries. Respighi uses both the large orchestra at his disposal and the orchestration lessons gleaned from his studies with Rimsky-Korsakov to create vivid portraits in sound of these four musical postcards. Of special interest is Respighi's innovative use of the recorded sound of a nightingale at the quiet close of the third section. To depict the vision of the Roman legions marching toward the seven hills of Rome from the Appian Way, Respighi employs two additional phalanxes of brass to bring the work to a rousing conclusion worthy of the most spectacular Hollywood sword-and-sandal epic.

Respighi provided this programmatic description of *Pines of Rome*:

I. The Pines of Villa Borghese – *Children are at play in the pine groves of the Villa Borghese, dancing the Italian equivalent of "Ring Around the Rosie" They mimic marching soldiers and battles. They twitter and shriek like swallows at evening, coming and going in swarms. Suddenly the scene changes…*

II. Pines Near a Catacomb – *We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant, which echoes solemnly like a hymn, and is then mysteriously silenced.*

III. The Pines of the Janiculum – *There is a thrill in the air. The full moon reveals the pines of the Gianicolo Hill. A nightingale sings.*

IV. The Pines of the Appian Way – *Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of unending steps. The poet has a fantastic vision of past glories. Trumpets blare, and the army of the Consul bursts forth in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.*

David Cole

Tchaikovsky Symphony No. 4

SATURDAY, NOVEMBER 4, 2023, 7:30 P.M.

Brett Mitchell, Guest Conductor
Mark Kosower, Cello

Mason Bates
(b. 1977)

Garages of the Valley

Camille Saint-Saëns
(1835 – 1921)

Cello Concerto No. 1 in A Minor, Op. 33
I. Allegro non troppo
II. Allegretto con moto
III. Tempo primo (molto allegro)

Featuring Mark Kosower, Cello

The movements are played without pause.

INTERMISSION

Pyotr Ilyich Tchaikovsky
(1840 – 1893)

Symphony No. 4 in F Minor, Op. 36
I. Andante sostenuto – Moderato con amima
II. Andantino in modo di Canzona
III. *Scherzo* – Pizzicato ostinato – Allegro
IV. *Finale* – Allegro con fuoco

Guest Artist Sponsor: NewLIFE FERTILITY, WIND CREEK CASINO & HOTEL

Media Sponsors: WEAR ABC 3, Cox Media, Cat Country 98.7 FM and NewsRadio 92.3 FM/1620 AM, Pensacola Magazine, InWeekly, WUWF 88.1 FM
Automobile Sponsor: Centennial Imports
Catering Sponsor: Culinary Productions
Décor Sponsor: Fioré
Guest Artist Accommodations Provided By: Hilton Garden Inn – Pensacola Airport/Medical Center
Musician Accommodations Provided By: Home2 Suites by Hilton Gulf Breeze Pensacola Area & Hampton Inn & Suites Pensacola/Gulf Breeze


Photo by Jeff Nelson

Brett Mitchell
Conductor

Hailed for presenting engaging, in-depth explorations of thoughtfully curated programs, American conductor Brett Mitchell is in consistent demand on the podium at home and abroad. In September 2021, he was named Artistic Director and Conductor of Oregon's Sunriver Music Festival, beginning a three-year term in August 2022.

During the 2022 - 23 season, he made his debuts with the Edmonton Symphony Orchestra and Tulsa Symphony and reunited for performances with The Cleveland Orchestra and Houston Symphony. Recent engagements have included appearances with the Dallas, Detroit, Fort Worth, Houston, Indianapolis, Milwaukee, National, North Carolina, Oregon, Pasadena, San Antonio, San Francisco, and Vancouver symphonies; the Los Angeles Philharmonic at the Hollywood Bowl; the Cleveland and Minnesota orchestras; the Rochester Philharmonic Orchestra; the Saint Paul Chamber Orchestra; the Grant Park Festival Orchestra; and a two-week tour with the New Zealand Symphony Orchestra.

From 2017 to 2021, Mitchell served as Music Director of the Colorado Symphony in Denver; he previously served as Music Director Designate during the 2016 - 17 season. During his five-season tenure, he is credited with deepening the orchestra's engagement with its audience via in-depth demonstrations from both the podium and the piano.

From 2013 to 2017, Mitchell served on the conducting staff of The Cleveland Orchestra. He joined the orchestra as Assistant Conductor in 2013, and was promoted to Associate Conductor in 2015, becoming the first person to hold that title in more than three decades and only the fifth in the orchestra's 100-year history.

From 2007 to 2011, Mitchell led more than 100 performances as Assistant Conductor of the Houston Symphony. He also held Assistant Conductor posts with the Orchestre National de France, where he worked under Kurt Masur from 2006 to 2009, and the Castleton Festival, where he worked under Lorin Maazel in 2009 and 2010. In 2015, Mitchell completed a highly successful five-year appointment as Music Director of the Saginaw Bay Symphony Orchestra, where an increased focus on locally relevant programming and community collaborations resulted in record attendance throughout his tenure.

Born in Seattle in 1979, Mitchell holds degrees in conducting from the University of Texas at Austin and composition from Western Washington University, which selected him as its Young Alumnus of the Year in 2014. Mitchell was also one of five recipients of the League of American Orchestras' American Conducting Fellowship from 2007 to 2010.

Mark Kosower

Cello

A modern player with a "signature sound" and distinctive style of playing, cellist Mark Kosower embodies the concept of the complete musician performing as concerto soloist with symphony orchestras, in solo recitals, and as a much admired and sought-after chamber musician. He is principal cello of The Cleveland Orchestra and a scholar and teacher of cello. Kosower's performance repertoire and discography are testaments to a deep devotion, not only to frequently heard repertoire, such as Pyotr Ilyich Tchaikovsky's *Rococo Variations* and the concertos of Joseph Haydn, William Walton, Edward Elgar, and Antonín Dvořák, but also to the less well-known concertos of Alberto Ginastera, Miklos Rozsa, Frederich Gulda, and Victor Herbert.

In recent seasons, Kosower has appeared as a guest soloist with the Buffalo Philharmonic, Canton Symphony, Columbus Symphony, ProMusica Chamber Orchestra, Hawaii Symphony, Dayton Philharmonic, Indianapolis Symphony, Naples Philharmonic, Phoenix Symphony, and Toledo Symphony, in addition to 22 concerto appearances with The Cleveland Orchestra.

In 2017, Kosower launched Bach for Humanity, an initiative that aims to bring people together though Bach's music in presentations for diverse socioeconomic groups in churches, community organizations, educational institutions, homeless shelters, performing arts series, radio and television stations, and retirement communities.

Kosower has appeared internationally as soloist with the Rotterdam Philharmonic, Orchestre de Paris, Hong Kong Philharmonic, China National Symphony Orchestra in Beijing, National Symphony Orchestra of Taiwan, Brazilian Symphony Orchestra, and Venezuelan Symphony Orchestra, among others. In the United States he has appeared with the symphony orchestras of Detroit, Florida, Grand Rapids, Houston, Milwaukee, Minnesota, North Carolina, Oregon, Seattle, Virginia, the Ravinia Festival and St. Paul chamber orchestras, and he has given recitals at The Kennedy Center, the Philadelphia Chamber Music Society, the National Gallery of Art, and on the Great Performers Series at Lincoln Center.

Formerly solo cellist of the Bamberg Symphony in Germany, Kosower teaches a series of masterclasses at Hidden Valley Music Seminars in Carmel Valley each summer and is on the faculty at Carnegie Hall's NYO-USA program and the Colorado College of Music Summer Music Festival. He has also worked with students in lessons and masterclasses around the world, including the New World Symphony Fellows, the Shanghai Orchestra Academy, and the Baccarelli Institute of São Paulo. He has been on the faculties at the Cleveland Institute of Music and the San Francisco Conservatory of Music.

Tchaikovsky Symphony No. 4

Mason Bates

Garages of the Valley

Mason Bates was born on January 23, 1977, in Philadelphia, Pennsylvania. Garages of the Valley *was written in 2014 and given its first performance on March 6, 2014, in Stillwater, Minnesota, by the Saint Paul Chamber Orchestra conducted by Scott Yoo. The work is scored for two flutes (second doubling alto flute and piccolo), two oboes (second doubling English horn, two clarinets (second doubling E-flat clarinet and bass clarinet), two horns, two trumpets, percussion, and strings.*

Award-winning composer Mason Bates is nothing if not eclectic, with musical interests that encompass a wide spectrum of musical thought. He is both a GRAMMY Award-winning composer and a DJ of electronic dance music. His work does not neatly divide between those two careers, with significant crossover influences between the two. Trained at Columbia University, The Juilliard School, and The University of California, Berkeley, Bates has served as composer-in-residence with The Kennedy Center, the Pittsburgh Symphony Orchestra, the Chicago Symphony Orchestra, and the California Symphony. His numerous awards include a GRAMMY Award for his 2017 opera *The (R)evolution of Steve Jobs*, *Musical America* Composer of the Year, the Heinz Hall Award in the Arts and Humanities, a Guggenheim Fellowship, the Rome Prize, and a Tanglewood Music Center Fellowship. His current projects include a commission from The Metropolitan Opera for an opera based on Michael Chabon's Pulitzer Prize-winning novel *The Amazing Adventures of Kavalier & Clay*.

Bates wrote this note as an introduction to *Garages of the Valley:*

> *Much of the digital age was dreamed up in the most low-tech of spaces. The garages that dot the landscape of Silicon Valley housed the visionaries behind Apple, Hewlett-Packard, Intel, and Google. The imagined music of these tech workshops begins hyper-kinetically yet sporadically, filled with false starts. It soon flashes into a quicksilver world of exotic texture and tunings that is informed by the music of Frenchman Gérard Grisey (whose imaginative orchestrations sound electronic but are completely unplugged). The exhilarating finale reflects the infectious optimism of the great inventors of our time, who conjured new worlds within the bright Valley's dark garages.*

Bates' note on *Garages of the Valley* courtesy of MasonBates.com.

Camille Saint-Saëns

Cello Concerto No. 1 in A Minor, Op. 33

Camille Saint-Saëns was born October 9, 1835, in Paris, France, and died on December 16, 1921, in Algiers. The Cello Concerto No. 1 was composed in November 1872 and given its premiere on January 19, 1873, with soloist Auguste Tolbecque and Édouard Deldevez conducting the Société des Concerts du Conservatoire de Paris. The concerto is scored for solo cello, two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

We tend to apply the word "polymath" to those trained in science and mathematics whose broad intellects branched into other areas. While Leonardo da Vinci, Nicolaus Copernicus, Marie Curie, and Benjamin Franklin are well known, we might not be so familiar with the work of the ancient Greek mathematician, philosopher and astronomer Hypatia of Alexandria (BC 370), the Russian chemist and astronomer Mikhail Lomonosov (1710 – 65), the Chinese philosopher, geographer, astronomer, and administrator Shen Kuo (1031 – 95), or the Persian poet and mathematician Omar Khayyam (1048 – 1131), all of whom distinguished themselves in many different fields beyond their initial specialty.

But polymaths exist in other fields as well, and composer Camille Saint-Saëns certainly possessed considerable polymath credentials. A child prodigy as a pianist (he played his first concert at the age of 10), he excelled as a composer, conductor, organist, and teacher. That would be enough of a career for anyone, but Saint-Saëns was also a distinguished poet and playwright, wrote books on philosophy and astronomy, studied mathematics and archaeology, and spoke and wrote fluent Latin and Greek. At the age of 73, he contributed to the development of the budding motion picture industry by penning the first original film score, *L'Assassinat du duc de Guise* (*The Assassination of the Duke of Guise*, 1908). While Saint-Saëns is best known for his witty and humorous *Carnival of the Animals*, he amassed a considerable catalogue of concert and theatrical music in all genres, from solo piano pieces to chamber music, operas, and symphonic works.

In writing his Cello Concerto No. 1 in 1872, he was again at the cutting edge of musical developments. While the cello was a reasonably common solo instrument in the eighteenth century, with notable works for the instrument by Antonio Vivaldi, Luigi Boccherini, and Joseph Haydn, this baritone voice of the string section fell out of favor as a concerto soloist in the nineteenth century, with Robert Schumann's concerto as the only notable work before Saint-Saëns'. At the time, Saint-Saëns was well known as a pianist, but his reputation as a composer was slight, with most of his major works to come later in his life. Along with the popular *Introduction* and *Rondo Capriccioso* for violin, the Cello Concerto was among the first of his works to establish Saint-Saëns as an important composer in Parisian musical circles.

After the concerto's world premiere in 1872, the *Revue et gazette musicale de Paris* published a highly favorable review, concluding that:

> *We must say that the Cello Concerto seems to us to be a beautiful and good work of excellent sentiment and perfect cohesiveness, and as usual the form is of great interest.*
>
> *It should be clarified that this is in reality a Concertstück (Concertpiece), since the three relatively short movements run together. The orchestra plays such a major role that it gives the work a symphonic character, a tendency present in every concerto of any significance since Beethoven.*

The concerto is cyclical in structure, meaning that ideas from the beginning will return throughout the work. After an initial dramatic chord, the cello leaps in with a rapid triplet figure, ending in an expressive sigh. This turbulent idea is tossed back and forth between cello and orchestra, giving way to a spritely dance that resembles a Classical minuet. The opening material returns for further development, but a slower idea, full of sorrowful yearning, contrasts with the more stormy music that surrounds it. The yearning motive makes a final appearance before the energetic coda banishes all feelings of tragic drama and concludes the concerto in exultant triumph.

Pyotr Ilyich Tchaikovsky

Symphony No. 4 in F Minor, Op. 36

Pyotr Ilyich Tchaikovsky was born May 7, 1840, in Votkinsk, Russia, and died on November 6, 1893, in St. Petersburg. The Symphony No. 4 was composed in 1877 - 88 and given its premiere on February 22, 1878, in Moscow, with Nikolai Rubinstein conducting the Russian Musical Society. The symphony is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, cymbals, triangle, and strings.

The story sounds like the plot of a mystery novel or the premise for a Hollywood movie — a young composer receives a letter from an admiring female patron. The letter is accompanied by a generous stipend for the composer to devote more time to writing music. This enthusiastic fan also promises to correspond with him as often as he likes. She attaches only one condition to this relationship — that the two of them never meet.

The composer in question was Peter Ilyich Tchaikovsky, and his patroness was Nadezhda Filaretovna von Meck. In December 1876, when our story begins, he is an established composer, but he is devoting as much time to teaching as he is to composition. She is a widow, the mother of 13 children, whose late husband made a fortune as a structural engineer for the Russian national railway. Tchaikovsky readily agrees to her conditions, and as a result, we gain an incredible insight into both Tchaikovsky's life and his creative process. Over the course of the next 13 years, Tchaikovsky and Madame von Meck would exchange hundreds of letters, covering topics both personal and musical.

Tchaikovsky's earliest letters to his patron describe the genesis of his Fourth Symphony. From the beginning of 1877, the composer gives von Meck an almost daily account of his progress on the work, and he clearly considers her to be his inspiration. He mentions the composition to her as "our symphony," and sometimes even as "your symphony." By May 1877 Tchaikovsky had completed a rough draft of the work, requiring only orchestration and further editing. He wrote to his patron, "I should like to dedicate it to you, because I believe you would find in it an echo of your most intimate thoughts and emotions."

The completion of the symphony would be delayed for nearly half a year by one of the most bizarre incidents of Tchaikovsky's life. A chance encounter with a former conservatory student, Antonina Ivanova Miliukova, led to her writing him several ardent letters expressing her love. A popular legend has it that Miliukova threatened to end her life if Tchaikovsky failed to return her affections, but Tchaikovsky's brother Modest claimed that this was not true. Whether Tchaikovsky continued the relationship because he was conflicted about his own sexual orientation or because he only wanted to dispel any rumors about it is uncertain. What we do know is that Tchaikovsky and Miliukova were married on July 6, 1877. The marriage stumbled from the start, and Tchaikovsky soon fled from his new bride, suffering a nervous breakdown in the process. Due to laws regarding divorce in Imperial Russia, the two would remain married, but they would never see each other again. Looking back upon his failed marriage, Tchaikovsky wrote in his diary that he had become a completely different person:

> *There is no doubt that for some months I was insane, and only now, when I am completely recovered, have I learned to relate objectively to everything which I did during my brief insanity. That man, who in May took it into his head to marry Antonina Ivanovna, who during June wrote a whole opera as though nothing had happened, who in July married, who in September fled from his wife, who in November railed at Rome and so on—that man wasn't I, but another Pyotr Ilyich.*

Tchaikovsky returned to work on the Fourth Symphony in December 1877, completing the orchestration and revision by January 1878. The symphony received its world premiere in St. Petersburg on February 22, 1878, by the orchestra of the Russian Musical Society conducted by Nikolai Rubinstein.

When asked by his friend and fellow composer Sergei Taneyev about the programmatic content of the Fourth Symphony, Tchaikovsky responded:

> *Of course my symphony is programmatic, but this program is such that it cannot be formulated in words. That would excite ridicule and appear comic…In essence, my symphony is an imitation of Beethoven's Fifth; i.e., I imitated not the musical ideas, but the fundamental concept.*

Yet in writing to Nadezhda von Meck, a different story emerges. It was clear that Tchaikovsky had been thinking of the role Fate plays in human lives, and this is the overall theme of the symphony. He admitted as much when he described the opening of the first movement to her:

> *The introduction is the seed of the whole symphony, undoubtedly the central theme. This is Fate, i.e., that fateful force which prevents the impulse to happiness from entirely achieving its goal, forever on jealous guard lest peace and well-being should ever be attained in complete and unclouded form, hanging above us like the Sword of Damocles, constantly and unremittingly poisoning the soul. Its force is invisible and can never be overcome. Our only choice is to surrender to it, and to languish fruitlessly… One's whole life is just a perpetual traffic between the grimness of reality and one's fleeting dreams of happiness…*

Tchaikovsky's musical manifestation of Fate can be heard at the symphony's outset (*Andante sostenuto*): an imposing proclamation uttered by horns and bassoons, then joined by trumpets and woodwinds. This stern fanfare gradually loses strength with each repetition, dissolving down to only two notes in the clarinets and bassoons. This woodwind "sigh" segues into the unsettled *Moderato con anima* which forms the body of the first movement. The opening violin idea of the *Moderato* grows from this sighing motive, supported by hesitant stuttering in the lower strings. After growing to a stormy climax, this idea gives way to a nostalgic waltz in the solo clarinet answered by decorative arabesques from the other woodwinds. Strings begin a new idea in waltz tempo, but this quickly grows to a triumphant hymn of joy, underpinned with jubilant brass fanfares. Fate intrudes on the celebration, with trumpets and timpani bringing back the opening fanfare. Drama remains high throughout the movement as Tchaikovsky develops and varies the previous ideas, combining and recombining ideas until Fate once again intrudes, heard in brass and timpani above a maelstrom of swirling strings and woodwinds. The storm expends its energy, and the clarinet returns with its waltz, but Fate makes a final terrible statement before the movement marches to its furious final cadence.

Tchaikovsky described the second movement (*Andantino in modo di Canzona*) as an expression of exhaustion and reminiscence:

> *Life has you tired out…Many things flit through the memory…there were happy moments when young blood pulsed warm and life was gratifying. There were also moments of grief and of irreparable loss. It is all-remote in the past. It is both sad and somehow sweet to lose oneself in the past. And yet, we are weary of existence.*

A solo oboe quietly sings a plaintive melody over gently plucked strings. Cellos take up the same idea and elaborate upon it, with the entire string section answering with a yearning idea that sounds as though it came from a Russian folk song. A brighter idea appears in clarinet and bassoon, rising to a climax in the full orchestra, but gradually dying away. The initial oboe idea returns, now heard in the violins, decorated by woodwind flourishes. The melody grows more wistful and fragmented before the bassoon and strings draw the movement to a quiet close.

Tchaikovsky described the third movement as:

> *…a series of capricious arabesques…music heard after one has begun to drink a little wine, and is beginning to experience the first phase of intoxication…you are not thinking of anything. The imagination is completely free and for some reason has begun to paint curious pictures…disconcerted images pass through our heads as we begin to fall asleep.*

Vibrant pizzicato strings begin a lively dance (*Scherzo – Pizzicato ostinato – Allegro*), creating an enchanting music-box

atmosphere. An oboe tries to take a calmer approach, introducing a decorative melody that is answered and embellished by the rest of the woodwinds. The brass soon strike up a quick march, over which clarinet and piccolo try to steer the orchestra back to their embellished melody, but it is the strings who gradually maneuver the orchestra back to their initial dance, despite repeated attempts by the woodwinds to change the subject. The lively pizzicato energy concludes the movement, the plucked sounds evaporating in a quiet flourish.

For the buoyant finale, Tchaikovsky wrote:

> *If you cannot discover the reasons for happiness in yourself, look at others. Picture the festive merriment of ordinary people… Hardly have you managed to forget yourself and to be carried away by the spectacle of the joys of others, then irrepressible fate appears again and reminds you of yourself. But others do not care about you, and they have not noticed that you are solitary and sad. O, how they are enjoying themselves! How happy they are that all their feelings are simple and straightforward. Reproach yourself, and do not say that everything in this world is sad. Joy is a simple but powerful force. Rejoice in the rejoicing of others. To live is still possible.*

An irresistible avalanche of string energy (*Allegro con fuoco*) sweeps away all the drama, sorrows, and doubts of the previous movements. To provide a contrast to this outburst of vigorous musical athleticism, Tchaikovsky introduces a Russian folk song, *In the Fields There Stands a Birch*, first heard plaintively in the oboe and bassoon, but then swept into the overall energy of the movement. Fate makes one last attempt to bring us face-to-face with our ultimate destiny, but the music's exuberant life force refuses to be denied, and the symphony races pell-mell to a thrilling conclusion.

David Cole

★ ★ ★ ★ The best of ★ ★ ★ ★

Downtown Pensacola Dining

PLEASE VISIT GREATSOUTHERNRESTAURANTS.COM FOR CURRENT HOURS OF OPERATION FOR EACH RESTAURANT.

SEAFOOD

THE FISH HOUSE: Dockside dining overlooking beautiful Pensacola Bay just steps away from historic Seville Square. Full bar. Brunch on Sundays. Dine inside or out. Features a menu of inventive fresh-seafood selections, house-smoked steaks, sushi, handpicked wines, and their world-famous Grits à Ya Ya.

FRESH OYSTERS

ATLAS OYSTER HOUSE Great waterfront view of Pensacola Bay and Marina. Full bar offering handcrafted cocktails, sixteen beers on tap and wines by the glass. An upscale oyster bar filled with Pensacola fishing history. Serving raw and baked oysters, small plates, sushi, seafood towers, burgers and steaks.

STEAK

JACKSON'S STEAKHOUSE: Recognized nationally for its award-winning, Southern-influenced steaks and seafood paired with impeccable service. Reservations can be made online. The menu highlights wet-aged, grain-fed beef from the heartland of America. A consummate dining experience in historic downtown Pensacola.

SOULFOOD

FIVE SISTERS BLUES CAFÉ: Southern favorites in historic Belmont-DeVilliers neighborhood of downtown Pensacola. A harmonic blend of southern flavors and soulful music featuring all of the southern comfort favorites with a kick of Creole and Caribbean flair. Fried chicken, cornbread, collards, and more!

ITALIAN

ANGELENA'S RISTORANTE ITALIANO: Angelena's menu brings creative, Southern touches to classic Italian cuisine. Handmade pastas, thoughtfully prepared vegetable dishes are served alongside an abundance of Gulf seafood. The wood-fired oven lends flavor to everything from Neapolitan-style pizzas to meatballs and desserts.

THE FISH HOUSE: 850-470-0003 · 600 SOUTH BARRACKS STREET

ATLAS OYSTER HOUSE: 850-470-0003 · 600 SOUTH BARRACKS STREET

JACKSON'S STEAKHOUSE: 850-469-9898 · SOUTH 400 PALAFOX

FIVE SISTERS BLUES CAFÉ: 850-912-4856 · 421 WEST BELMONT STREET

ANGELENA'S RISTORANTE ITALIANO: 850-542-8398 · 101 EAST INTENDENCIA STREET

Celebrate the New Year!

SUNDAY, DECEMBER 31, 2023, 7:00 P.M.

Peter Rubardt, Conductor
Tony DeSare, Piano & Vocals
Edward Decker, Guitar
Dylan Shamat, Bass
Michael Klopp, Drums

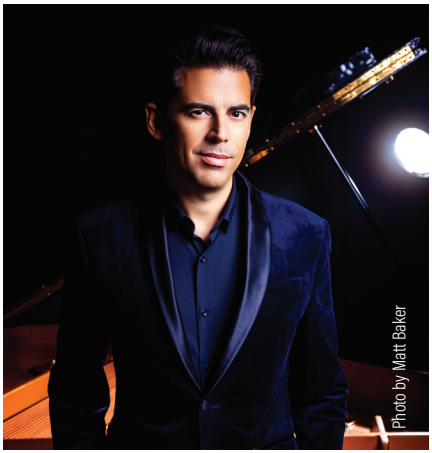
Selections to be Announced from the Stage

Guest Artist Sponsor:

Olive Branch PET HOSPITAL

Mark Sprayberry, DVM

Piano Provided By: Blues Angel Music
Media Sponsors: WEAR ABC 3, Cox Media, Cat Country 98.7 FM and NewsRadio 92.3 FM/1620 AM, Pensacola Magazine, InWeekly, WUWF 88.1 FM
Automobile Sponsor: Centennial Imports
Catering Sponsor: Culinary Productions
Décor Sponsor: Fioré
Guest Artist Accommodations Provided By: Hilton Garden Inn – Pensacola Airport/Medical Center
Musician Accommodations Provided By: Home2 Suites by Hilton Gulf Breeze Pensacola Area & Hampton Inn & Suites Pensacola/Gulf Breeze



Tony DeSare

Piano & Vocals

Named a Rising Star Male Vocalist in *Downbeat* magazine, Tony DeSare has lived up to this distinction by winning critical and popular acclaim for his concert performances throughout North America and abroad. From jazz clubs to Carnegie Hall to Las Vegas, headlining with Don Rickles and major symphony orchestras, DeSare has brought his fresh take on old-school class around the globe. DeSare has four top-ten *Billboard* jazz albums under his belt and has been featured on the *CBS Early Show*, NPR, *A Prairie Home Companion*, and *The Today Show*. His music has even been posted by social media celebrity juggernaut, George Takei. DeSare has also collaborated with Youtube icons Postmodern Jukebox. His *Lush Life* recording debuted at number three on the Billboard Traditional Jazz Chart, and he released *Song Diaries* Vol. 2 in 2022, now streaming on all platforms.

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

Forthcoming appearances include concerts with the Indianapolis Symphony Orchestra, San Francisco Symphony, Houston Symphony, Toronto Symphony Orchestra, Detroit Symphony Orchestra, and The Florida Orchestra.

He releases new recordings as well as videos of standards and new originals regularly on his YouTube channel, iTunes, and Spotify.

DeSare is a Yamaha Artist.

Beethoven & Blue Jeans

SATURDAY, JANUARY 13, 2024, 7:30 P.M.

Peter Rubardt, Conductor
Danielle Talamantes, Soprano
Julien Labro, Bandoneón

Ludwig van Beethoven
(1770 – 1827)

Symphony No. 4 in B♭ Major, Op. 60
I. Adagio - Allegro vivace
II. Adagio
III. Allegro vivace
IV. Allegro ma non troppo

INTERMISSION

Enrique Granados
(1867 – 1916)

Quejas, o la Maja y el Ruiseñor
(*The Maiden and the Nightingale*) from *Goyescas*

Heitor Villa-Lobos
(1887 – 1959)

Ária from Bachianas Brasileiras No. 5

Featuring Danielle Talamantes, Soprano

Astor Piazzolla
(1921 – 1992)

Concerto for Bandoneón, "Aconcagua"
I. Allegro marcato
II. Moderato
III. Presto

Featuring Julien Labro, Bandoneón

Concert Sponsor: MHW Moore, Hill & Westmoreland, P.A. Attorneys at Law

Guest Conductor Sponsor: Saltmarsh Financial Advisors, LLC An Affiliate of Saltmarsh, Cleaveland & Gund

Piano Provided By: Blues Angel Music
Media Sponsors: WEAR ABC 3, Cox Media, Cat Country 98.7 FM and NewsRadio 92.3 FM/1620 AM, Pensacola Magazine, InWeekly, WUWF 88.1 FM
Automobile Sponsor: Centennial Imports
Catering Sponsor: Culinary Productions
Décor Sponsor: Fioré
Guest Artist Accommodations Provided By: Hilton Garden Inn – Pensacola Airport/Medical Center
Musician Accommodations Provided By: Home2 Suites by Hilton Gulf Breeze Pensacola Area & Hampton Inn & Suites Pensacola/Gulf Breeze

Danielle Talamantes

Soprano

"It's not often that a fortunate operagoer witnesses the birth of a star!" critics hailed for Danielle Talamantes' recent role debut as Violetta in *La traviata* with the Hawaii Opera Theatre.

Last season's engagements include Gustav Mahler's Symphony No. 4 with the National Philharmonic, Giuseppe Verdi's Requiem with both the Pensacola Symphony Orchestra and North Carolina Master Chorale, Benjamin Britten's *War Requiem* with Opera Roanoke, and concerts with Lyric Fest, The United States Naval Academy, Choralis, the Artist Series of Sarasota (with her husband Kerry Wilkerson), and the Music Center at Strathmore.

Other recent engagements for Talamantes include the role of Mimì in *La bohéme* with Fairfax Symphony, Beatrice in *Il Postino* with Virginia Opera, and an appearance with The Metropolitan Opera for their production of *Carmen*. In addition, she appeared as a soloist in multiple classical masterworks, including Ludwig van Beethoven's Symphony No. 9 with Distinguished Concerts International New York, Verdi's Requiem with the National Philharmonic, Gabriel Fauré's Requiem and Ralph Vaughan Williams' *Serenade to Music* with Eugene Concert Choir, Johannes Brahms' Requiem with Riverside Choral Society at Lincoln Center, Fauré's Requiem and W.A. Mozart's Missa brevis in C Major with MidAmerica Productions at Carnegie Hall, Felix Mendelssohn's *Elijah* with Choralis, George Frideric Handel's *Messiah* with La Jolla Symphony, and in the National Philharmonic's Bernstein Choral Celebration concert.

Talamantes first earned a spot on The Metropolitan Opera roster in the spring of 2011, covering the role of Najade in *Ariadne auf Naxos*, and she was subsequently reengaged to cover the role of the Flower Maiden in Richard Wagner's *Parsifal*. She joined the house for their production of *The Exterminating Angel*, Richard Strauss' *Die Frau ohne Schatten*, and the Baroque pastiche *The Enchanted Island*. This rising star made her exciting stage debut as Frasquita in Bizet's *Carmen* and she has since returned to The Metropolitan Opera to perform the role of Anna in *Nabucco*. Other notable operatic engagements include the role of Marzelline in *Fidelio* with the Princeton Festival; Mimì in *La boheme* with the Symphony of Northwest Arkansas; the title role of Susannah with Opera Roanoke; Violetta in *La traviata* with Finger Lakes Opera; Donna Anna in *Don Giovanni* at Cedar Rapids Opera; the role of Sergente in Veremonda at Spoleto Festival USA; and Act I of *La bohéme* with the Symphony of Northwest Arkansas at Walton Arts Center.

Julien Labro
Bandoneón

Heralded as "the next accordion star" by Howard Reich of the *Chicago Tribune*, Julien Labro has established himself as one of the foremost accordion and bandoneón players in both the classical and jazz genres. Deemed "a triple threat: brilliant technician, poetic melodist and cunning arranger," Labro has continued to astonish audiences worldwide with his artistry, virtuosity, and creativity as a musician, composer, and arranger.

French-born Labro was influenced early by traditional folk music and the melodic, lyrical quality of the French chanson. Upon discovering the music of jazz legends, he quickly became inspired by the originality, freedom, creativity, and endless possibilities in their musical language. After graduating from the Marseille Conservatory of Music, Labro began winning international awards, including the Coupe Mondiale, the Castelfidardo Competitions, and many others. In 1998, Labro moved to the United States, where he further pursued his musical dream. Equipped with advanced degrees in classical music, jazz studies, and composition, Labro draws from his diverse academic background and eclectic musical influences as he searches for new themes and untried concepts, transforming and developing his creative ideas into new projects.

Labro has collaborated with numerous symphony orchestras and chamber ensembles, often playing the dual roles of solo artist as well as composer/arranger. These include the conductor-less, Boston-based chamber orchestra A Far Cry, Spektral Quartet, Arneis Quartet, Ensemble Vivant of Toronto, and Curtis On Tour from the Curtis Institute of Music faculty of Philadelphia. He has appeared as a guest soloist with numerous symphonies, such as the Detroit Symphony Orchestra, Orchestra of St Luke's, New World Symphony, Hartford Symphony Orchestra, Arkansas Symphony Orchestra, Grand Rapids Symphony, Cape Symphony, the Cleveland Pops Orchestra, Lebanese Philharmonic Orchestra, Qatar Philharmonic Orchestra, and many more.

In his free time, Labro is working on composing a new bandoneón concerto that will be a sequel to his accordion concerto *Apricity*.

Beethoven & Blue Jeans

Ludwig van Beethoven

Symphony No. 4 in B♭ Major, Op. 60

Ludwig van Beethoven was born on December 16, 1770, in Bonn, Germany, and died on March 26, 1827, in Vienna. The Symphony No. 4 was written in 1806, with its first private performance given in 1807 in Vienna and its first public performance given at the Burgtheater in Vienna on April 13, 1808. The work is dedicated to Count Franz von Oppersdorf, who commissioned it. The symphony is scored for one flute, two oboes, two clarinets, two bassoons, two horns, two trumpets, timpani, and strings.

Beethoven's Fourth Symphony might qualify as a "middle child," situated as it is between two of the most groundbreaking works in all symphonic literature, the noble "Eroica" (Symphony No. 3) and the titanic Fifth Symphony. Like many middle children, the Fourth Symphony has a difficult time drawing attention away from its brawnier and more flamboyant siblings.

The Fourth as a more modest companion to the Third and Fifth seems to be the opinion of many writers and critics. Robert Schumann described the Fourth as "a slender Grecian maiden between two Nordic giants." The symphony also brought Classicism rather than Romanticism to the mind of Hector Berlioz, who wrote:

> *Here, Beethoven entirely abandons ode and elegy, in order to return to the less elevated and less somber, but not less difficult, style of the Second Symphony. The general character of this score is either lively, alert, and gay, or of a celestial sweetness.*

Some of the more Classical sound of Beethoven's Fourth may owe to the circumstances of its creation. Beethoven experienced a great deal of frustration through the first part of 1806, including the failure of his opera *Leonore* (later revamped as *Fidelio*) along with a number of personal and financial difficulties. When he was offered the opportunity to leave stressful Vienna for rural Silesia in the company of his patron, Prince Lichnowsky, Beethoven jumped at the chance.

One of their visits was to the castle of Count von Oppersdorf, who was such an avid patron of music that he insisted each member of his staff be proficient at playing a musical instrument. For Beethoven's visit, von Oppersdorf had his private orchestra perform the composer's Second Symphony. Beethoven was delighted to be able to accept a fee from the Count for his Fourth Symphony, even though the available evidence shows that Beethoven had written most of the work before he ever reached Silesia.

As with the proverbial middle child, it's best to appreciate the Fourth Symphony for its own merits. Instrumentally, it is the only Beethoven symphony with a single flute instead of the usual pair, and it famously gives the solo bassoonist a formidable workout in the finale. The opening movement moves from its mysterious introduction through to a boisterous *Allegro vivace*. The slow movement sways gently to the rocking rhythm heard in the violins at the very start. The *Minuet* (really a *scherzo*) revels in its quirky cross-rhythms in its outer sections and dances elegantly in its lilting *Trio*. The finale overflows with unbridled orchestral energy. Who says a "slender Grecian maiden" can't let her hair down and dance the night away?

Enrique Granados

Quejas, o la Maja y el Ruiseñor from *Goyescas*

Enrique Granados was born on July 27, 1867, in Lleida, Spain, and died on March 24, 1916, in the English Channel after his passenger ferry was torpedoed by a German U-boat. Quejas, o la Maja y el Ruiseñor *was written in 1911 with its first public performance on January 28, 1916, by the Metropolitan Opera in New York City. The work is scored for two flutes, two oboes, English horn, two clarinets, two bassoons, four French horns, harp, and strings.*

Enrique Granados' *Goyescas* is a unique example of a composer repurposing an existing work in a completely new form. While it is a common practice to arrange a piano work for orchestra (think of Modest Mussorgsky's *Pictures at an Exhibition* and Maurice Ravel's *Alborada del gracioso*), *Goyescas* is an extremely rare instance of a piano work transformed by the composer into a one-act opera.

Granados wrote the suite of six pieces comprising *Goyescas* in 1911, and he gave the first performance in Paris in 1914. The work was inspired by the paintings of the Spanish artist Francisco Goya (1746 – 1828), though only two of the pieces in the suite depict specific Goya paintings. Granados wrote of his obsession with Goya's paintings:

I am enamored with the psychology of Goya, with his palette, with him, with his muse the Duchess of Alba, with his quarrels with his models, his loves and flatteries. That 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.

Ernest Schelling, the American pianist who gave the United States premiere of the suite, encouraged Granados to transform the suite into an opera. Granados engaged the novelist, journalist, and poet Fernando Periquet to write the libretto. The librettist faced a formidable task. Where normally a composer writes music to match the rhythm of the libretto, Periquet had to fashion his words to match the melodies from the piano suite. The result was a one-act opera divided into three scenes, with a plot about a love triangle between a noblewoman and her two passionate suitors.

Goyescas' world premiere at the Paris Opera had to be canceled due to the outbreak of the First World War, but Granados managed to secure a contract to produce the work with the Metropolitan Opera. Despite the recent sinking of the British *Lusitania* in May of 1915, Granados and his wife made the trip to across the Atlantic in late 1915 for the premiere.

The New York production boasted a star-studded cast, including two of the operatic heartthrobs of the day, Giovanni Martinelli and Giuseppe De Luca, and it was the first opera in Spanish to be given at the Met. Paired in a double bill with Ruggero Leoncavallo's *Pagliacci*, Granados' new work opened to both critical and audience acclaim.

The premiere of *Goyescas* would be Granados' final artistic triumph. After the premiere in New York, President Woodrow Wilson invited the composer to perform a piano recital at the White House. As a result, he delayed his departure for Europe for several weeks, and instead of sailing directly back to Spain, he had to book passage to England and then to France. Because of the uncertainty of financial markets during wartime, Granados requested that his payment for *Goyescas* be in gold, and he supposedly placed the coins in a money belt that he wore on the voyage home.

The voyage from New York to England on the *SS Rotterdam* was uneventful, but on the trip from Folkestone to Dieppe aboard the steamer *SS Sussex*, the ship sailed through the heart of German U-boat activity in the English Channel. When the *Sussex* was torpedoed by the German submarine U-29, Granados and his wife Amaro were thrown clear of the wreckage into the sea. Granados made it to the safety of a lifeboat, but when he saw that Amaro was still floundering in the water he immediately dove in to save her. Rumored to be a poor swimmer with a lifelong fear of water, Granados drowned, quite possibly

dragged to the bottom by the weight of the profits from one of his greatest musical achievements.

While the opera *Goyescas* is rarely heard today, *Quejas, o la Maja y el Ruiseñor* is its most frequently heard excerpt, and its melody served as the model for Mexican singer Consuelo Velázquez's famous song *Bésame mucho*. The aria is heard at the opening of opera's third scene. In it, the noblewoman Rosario sits alone in the quiet of the evening listening to a nightingale sing, depicted in the orchestra with woodwinds and solo violin. She muses on the meaning of the bird's song and concludes that it sings of love. Granados sets the text to a melancholy, yearning melody that begins in introspection but grows in passionate intensity, decorated with flourishes reminiscent of *zarzuela* and *flamenco*. At the end, the music returns to the meditative wistfulness with which it began.

Heitor Villa-Lobos

Ária from *Bachianas Brasilieras No. 5*

Heitor Villa-Lobos was born March 5, 1887, in Rio de Janeiro, Brazil, and died November 17, 1959, in Rio de Janeiro. Bachianas Brasilieras No. 5 ***was written in 1938 as only the first movement; the second was added in 1945. It was given its first performance in Rio de Janeiro in 1939 with Ruth V. Corrêa as the soloist. The work is scored for soprano and eight cellos.***

At an early age, young Heitor Villa-Lobos was given a volume of sheet music for Johann Sebastian Bach's *Well-Tempered Clavier*, which opened a new musical world for him. His musical experience to that point had been with the Brazilian *chôro*, the music played by Brazilian street musicians. As he developed as a musician, Villa-Lobos would find a way to synthesize these two seemingly unrelated musical styles, forging an individual musical voice that would make him one of the great composers of the twentieth century.

Villa-Lobos composed nine works between 1930 and 1945 with the title *Bachianas Brasilieras*. The title doesn't translate well into English, but the music represents a fusion of the contrapuntal style of Johann Sebastian Bach with the melodic and harmonic language of Brazilian folk and dance music. Each of these works is a suite of movements, much in the manner of the keyboard suites of Bach. Each is scored for a different ensemble, ranging from flute and bassoon (No. 6) to full symphony orchestra (Nos. 2, 3, 4, 7, and 8).

Bachianas Brasilieras No. 5 is the only one of the set to include the human voice, though No. 9 includes the option to be performed by a chorus rather than the original string orchestra.

The Ária (*Cantilena*) is undoubtedly the composer's most famous composition. It is in three sections, with the first being a wordless chant, the soprano's ravishing melody floating over the plucked and bowed melodic lines of the ensemble. The central section, much in the manner of a recitative, includes verses by Ruth V. Corrêa:

> *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 the moon's wealth. The gentle light of the moon now awakens the cruel nostalgia that laughs and cries. In the evening, a dreamy, pretty cloud, slow and transparent, covers outer space with pink.*

At the conclusion of the poem, the opening music returns, this time with the soloist humming the haunting melody with which the work began.

Astor Piazzolla

Concerto for Bandoneón, "Aconcagua"

Astor Piazzolla was born March 11, 1921, in Mar del Plata, Argentina, and died July 4, 1992, in Buenos Aires. The Concerto for Bandoneón was written in 1979 on a commission from the Banco de la Provincia de Buenos Aires. The work was given its first performance on December 15, 1979, with the composer as soloist. The work is scored for solo bandoneón, timpani, percussion, harp, piano, and string orchestra.

It might be difficult for anyone outside Argentina to understand that country's unquenchable passion for tango. From its humble origins in the low-rent districts of the Argentine capital in the late-nineteenth century, tango became the nation's national dance and cultural symbol.

Astor Piazzolla was born in Buenos Aires in 1921. At the age of four, his family moved to New York. While growing up in the United States, he learned the bandoneón (the prototypical tango instrument, similar to a concertina) and piano. From an early age, Piazzolla felt that the conservative style of traditional tango was artistically unsatisfying. He studied composition with the great Argentine composer Alberto Ginastera and orchestral conducting with the Austrian conductor Hermann Scherchen. The music he wrote in his early 20s merged the essential features of tango with elements of jazz and proto-Stravinskian melodies and harmonies.

In 1954 Piazzolla moved to Paris to study composition with the legendary Nadia Boulanger, whose students included Aaron Copland, Elliott Carter, Quincy Jones, and Philip Glass. Piazzolla at first kept his background a secret from Boulanger, but in one lesson she asked him to play one of his tangos for her. At its conclusion, Boulanger said "Astor, this is beautiful. Here is the true Piazzolla – do not ever leave him." She urged him to devote himself to tango and to follow his true compositional voice, advice which Piazzolla heeded for the rest of his life.

Piazzolla introduced elements of jazz, rock, polytonality, and improvisation into the traditional tango form to create *tango nuevo* (*new tango*). This new tango was harsher, grittier, and angrier than the polite salon tango of the previous 30 years. His concerts and recordings brought *tango nuevo* to audiences around the world. He became close friends with the great Argentine writer Jorge Luis Borges, and had a fruitful artistic partnership with the poet Horacio Ferrer, with whom he wrote the "tango opera" *Maria de Buenos Aires*. Throughout his career he experimented with different combinations of instruments, and musicians from Yo-Yo Ma to Al Di Meola have continued to embrace and popularize his music.

For Piazzolla, the bandoneón was more than just his principal instrument, it was his muse and his confessional. He compared the instrument to his psychoanalyst, saying "I start playing, and I just blurt everything out." From its origins in Germany as a humble folk instrument, the bandoneón became an integral part of tango culture and one of the principal melodic voices of tango. Like the violin among the Jewish diaspora, the bandoneón was a relatively cheap instrument and its small size and portability helped its popularity in the growing tango culture of Buenos Aires.

Piazzolla wrote the Concerto for Bandoneón, String Orchestra, and Percussion in 1979 at the height of his popularity in Argentina and just at the start of his worldwide fame. The concerto's nickname, "Aconcagua," refers to the highest peak in the Americas, a 22,837-foot peak located in Mendoza Province in Argentina. The choice of title was not Piazzolla's own, but added by his publisher, Aldo Pagani, after the composer's death. Pagani justified the title by saying, "This is the peak of Astor's oeuvre, and the [highest] peak in South America is Aconcagua."

The concerto follows the standard Classical concerto model of three movements with a fast-slow-fast structure. The first movement (*Allegro moderato*) opens with muscular counterpoint between the soloist and the string section, seasoned with colorful

percussion led by timpani and piano. The dialogue between soloist and orchestra is constantly changing, sometimes in conflict, sometimes in harmony, sometimes dramatic, sometimes lyrical. The central part of the movement features expressive cadenzas for the soloist over a lush carpet of string sound and a longer solo cadenza before the return of the opening music.

The slow movement (*Moderato*) is a South American parallel to the atmospheric "night music" found in the works of Béla Bartók (like the slow movement of *Music for Strings, Percussion and Celesta*). It opens with the solo bandonéon musing on a sorrowful figure that threatens to be overwhelmed by its own grief and introspection, riveting in its quiet intensity. It is joined by a solo violin, harp, and piano and later a solo cello, creating an atmosphere of delicate intimacy. The strings enter with a yearning lyrical idea, over which the soloist pours out swirls of expressive melody, later joined by the harp and piano. The movement concludes with the intimate chamber music texture with which it began.

The finale (*Presto*) uses a tango that Piazzolla originally included in his music for the film *Con alma y vida*. Piazzolla remarked on this theme that "I didn't know how to finish it. And then I told myself: I give them a tango so the erudite know that when I want, I can write like them, and when I want, I can do my thing." The atmosphere of the opening movement returns, with soloist and orchestra reveling in the spiky counterpoint. Though it appears the movement will end like it began, the manic energy suddenly halts, and the bandoneón muses slowly and quietly over a slow march, punctuated with the rasp of the *güiro* and shrieking *glissandi* in the strings. The march grows in volume and intensity, concluding the concerto with a brusque final cadence.

David Cole

Hilton Garden Inn™

Pensacola Airport/Medical Center

THE PERFECT SPACE FOR YOUR

NEXT EVENT

Event Space

The Hilton Garden Inn is the perfect venue to host your next event: birthday, anniversary, wedding, family reunion, meetings and more. From small intimate parties to bigger receptions, let our experienced banquet manager assist you in coordinating all the details. Our on-site catering department will have everything you need to make your next event special.

The Garden Grille & Bar Restaurant Hours

Our on-site restaurant is open to the public daily.

Breakfast:
Mon - Fri: 6am - 10am
Sat & Sun: 6:30am - 11am

Dinner & Bar:
Opened daily 5pm - 10pm
with Happy Hour 5pm - 7pm

1144 AIRPORT BLVD
PENSACOLA, FL 32504

850-479-8900

WWW.PENSACOLAAIRPORTMEDICALCENTER.HGI.COM

Queens of Soul

A SCHIRMER THEATRICAL/GREENBERG ARTISTS CO-PRODUCTION
ARRANGEMENTS BY JEFF TYZIK
SATURDAY, FEBRUARY 17, 2024, 7:30 P.M.

Peter Rubardt, Conductor
Shayna Steele, Vocals
Tamika Lawrence, Vocals
Kelly Levesque, Vocals

Proud Mary by John Cameron Fogerty
As Recorded by Tina Turner

At Last by Mack Gordon and Harry Warren
As Recorded by Etta James

New Attitude by Jonathan Gilutin, Bunny Hull, and Sharon Robinson
As Recorded by Patti LaBelle

Midnight Train to Georgia by James Weatherly
As Recorded by Aretha Franklin

Don't Leave Me This Way by Kenneth Gamble, Leon Huff, and Cary Gilbert
As Recorded by Thelma Houston

Rolling in the Deep by Adele Laurie Blue Adkins and Paul Richard Epworth
As Recorded by Adele

The Best by Holly Knight and Mike Chapman
As Recorded by Tina Turner

Fallin' by Alicia Augello-Cook
As Recorded by Alicia Keys

I'm Every Woman by Valerie Simpson and Nick Ashford
As Recorded by Whitney Houston

INTERMISSION

I Wanna Dance with Somebody by George Merrill and Shannon Rubicam
As Recorded by Whitney Houston

What's Love Got to Do with It by Terry Britten and Graham Lyle
As Recorded by Tina Turner

Touch Me in the Morning by Michael Masser and Ronald Norman Miller
As Recorded by Diana Ross

You Know I'm No Good by Amy Winehouse
As Recorded by Amy Winehouse

Hello by Adele Laurie Blue Adkins and Gregory Allen Kurstin
As Recorded by Adele

Respect by Otis Redding
As Recorded by Aretha Franklin

I Never Loved a Man the Way I Loved You by Ronnie Shannon
As Recorded by Aretha Franklin

Freeway of Love by Narada Michael Walden and Jeffrey Cohen
As Recorded by Aretha Franklin

You Make Me Feel Like a Natural Woman by Carole King, Gerald Goffin, and Gerald Wexler
As Recorded by Carole King

All Arrangements Licensed by Schirmer Theatrical, LLC

GREENBERG ARTISTS

Schirmer Theatrical

Creative Team
Robert Thompson, Producer
Jeff Tyzik, Producer & Arranger
Jami Greenberg, Producer & Booking Agent
Alyssa Foster, Producer
Mary Helen Gustafson, Assistant Producer

Concert Sponsors: CENTENNIAL IMPORTS, REGIONS PRIVATE WEALTH MANAGEMENT

Guest Artist Sponsors: Olive Branch PET HOSPITAL, NewLIFE FERTILITY

Mark Sprayberry, DVM

Piano Provided By: Blues Angel Music
Media Sponsors: WEAR ABC 3, Cox Media, Cat Country 98.7 FM and NewsRadio 92.3 FM/1620 AM, Pensacola Magazine, InWeekly, WUWF 88.1 FM
Automobile Sponsor: Centennial Imports
Catering Sponsor: Culinary Productions
Décor Sponsor: Fioré
Guest Artist Accommodations Provided By: Hilton Garden Inn – Pensacola Airport/Medical Center
Musician Accommodations Provided By: Home2 Suites by Hilton Gulf Breeze Pensacola Area & Hampton Inn & Suites Pensacola/Gulf Breeze

Photo Credit Anna Webber

Shayna Steele

Vocals

At the age of 15, vocalist Shayna Steele first appeared in front of a nationally televised audience on Ed McMahon's *Star Search*. After losing by half a point, she returned home to Biloxi, Mississippi, to finish high school before pursuing a music degree.

An unexpected call in 2005 would drop her squarely in the middle of a new genre, electronica. Hearing that Moby "needed a screamer" for a track from his new album *Hotel*, a mutual friend recommended Steele, resulting in the disc's second single *Raining Again*. Two years later, she was back, laying down vocals for *Extreme Ways*, Moby's theme song for *The Bourne Ultimatum*, *The Bourne Legacy*, and *Jason Bourne*. In early 2008, they would collaborate for his *Disco Lies*. The song reached number one on the *Billboard* dance charts and was featured in J.J. Abrams' blockbuster *Cloverfield* and *The Backup Plan*. Her voice has been featured on the motion picture soundtracks for *Hairspray*, *Sex and the City 2*, and *In the Heights*, as well as NBC's *Smash* and the 2008 Summer Olympics highlights on the BBC. Steele has made television guest appearances on HBO's *The Sopranos*, and she reprised her Broadway role with "The Dynamites" in NBC's *Hairspray Live*.

After spending eight years as a Broadway ensemble member in shows such as *Rent* and *Hairspray* and six years in the background supporting artists such as Bette Midler, Rihanna, and Kelly Clarkson, Steele stepped out on her own with the release of her albums *Watch Me Fly* and *Rise*, which reached number three on the U.S. iTunes jazz charts.

Steele recently returned to school, pursuing her bachelor's degree in Interdisciplinary Music Studies at Berklee College of Music. She continues to tour the world with her band playing her original music.

Tamika Lawrence

Vocals

Tamika Lawrence is a two-time GRAMMY Award-winning singer, actor, and writer. Her movie credits include *Dear Evan Hansen* and *The Greatest Showman*. She was a series regular on *That Damn Michael Che Show* and *Better Nate Than Ever*. In 2022, she received a Drama Desk nomination for her work in *Black No More*, written by Black Thought of The Roots and John Ridley of *12 Years A Slave*. Her Broadway credits include *Caroline Or Change*, *Gettin' The Band Back Together*, *Come From Away*, *Dear Evan Hansen Beautiful*, *If/Then*, *Matilda*, and *The Book of Mormon*.

Kelly Levesque

Vocals

Kelly Levesque is a singer-songwriter from New York who began her career in the studio at the age of 3, with her musician-father recording her first notes. Levesque has performed as a soloist on leading international stages such as Royal Albert Hall, The Sydney Opera House, The Kennedy Center, Budokan, The White House, and Madison Square Garden. She has also shared the stage with such artists as Sting, Jamie Foxx, Andrea Bocelli, David Foster, Josh Groban, Michael Bolton, Smokey Robinson, John Legend, Patti LaBelle, and many more.

Levesque's soaring vocal range, beautiful tone, and stunning stage presence have provided her with an international recording and performing career since she signed her first major recording deal with Reprise/Warner Brothers Records. She has had two top-five *Billboard* classical crossover albums, one with her group Three Graces and the second with Diane Warren's duet group Due Voci.

Levesque has been honored to perform for international royalty, four United States presidents, and His Holiness Pope Benedict XVI.

She believes in creating "music with meaning" as part of her philanthropic support and wrote the song *Never Forever* to raise awareness and funding for those who have experienced domestic violence. The song was released with the support of the Miss America Organization and Safe Horizon through their #PuttheNailinit campaign. She also wrote the song *I Won't Let You Down* to benefit the KNOWAutism Foundation and children and families affected by autism.

Levesque is featured on several film and television soundtracks, including *America's Sweethearts* and the title song on the new *Inspector Gadget* series.

Mozart, Mahler & Mendelssohn

SATURDAY, MARCH 2, 2024, 7:30 P.M.

Peter Rubardt, Conductor
Susan Platts, Mezzo-Soprano

Felix Mendelssohn
(1809 – 1847)

Calm Sea & Prosperous Voyage, Op. 27

Gustav Mahler
(1860 – 1911)

Kindertotenlieder

I. *Nun will die Sonn' so hell aufgeh'n*
II. *Nun seh' ich wohl, warum so dunkle Flammen*
III. *Wenn dein Mütterlein*
IV. *Oft denk' ich, sie sind nur ausgegangen*
V. *In diesem Wetter*

Featuring Susan Platts, Soprano

Please hold applause until the conclusion of the cycle.

INTERMISSION

W.A. Mozart
(1756 –1791)

Symphony No. 40 in G Minor, K. 550

I. Molto allegro
II. Andante
III. Menuetto
IV. Allegro assai

Guest Artist Sponsors: BAPTIST HEALTH CARE, RIESBERG INSTITUTE

Media Sponsors: WEAR ABC 3, Cox Media, Cat Country 98.7 FM and NewsRadio 92.3 FM/1620 AM, Pensacola Magazine, InWeekly, WUWF 88.1 FM
Automobile Sponsor: Centennial Imports
Catering Sponsor: Culinary Productions
Décor Sponsor: Fioré
Guest Artist Accommodations Provided By: Hilton Garden Inn – Pensacola Airport/Medical Center
Musician Accommodations Provided By: Home2 Suites by Hilton Gulf Breeze Pensacola Area & Hampton Inn & Suites Pensacola/Gulf Breeze

Susan Platts

Mezzo-Soprano

British-born, Canadian mezzo-soprano Susan Platts brings a uniquely rich and wide-ranging voice to the concert and recital repertoire. She is particularly esteemed for her performances of Gustav Mahler's works. Platts is a Rolex Mentor and Protégé Arts Initiative Fellow, which gave her the opportunity to study with world-renowned soprano Jessye Norman.

Platts has performed with, among others, the Philadelphia, Cleveland, and Minnesota orchestras, Orchestre de Paris, BBC Symphony Orchestra, the Montreal, Vancouver, Toronto, Detroit, Milwaukee, Baltimore, and Houston symphonies, as well as the Los Angeles and St. Paul Chamber Orchestras.

She has collaborated with many of today's leading conductors, including Marin Alsop, Sir Andrew Davis, Christoph Eschenbach, JoAnn Falletta, Jane Glover, Vladimir Jurowski, Carlos Kalmar, Keith Lockhart, Kent Nagano, Yannick Nézet-Séguin, Carlos Miguel Prieto, Peter Oundjian, Bramwell Tovey, Osmo Vänskä, and Pinchas Zuckerman.

Platts' opera highlights include W.A. Mozart's *Die Zauberflöte* at London's Royal Opera House, Richard Wagner's *Die Walküre* with the London Philharmonic Orchestra, and John Adams' *Nixon in China* for BBC Proms. Orchestral highlights include Gustav Mahler's *Das Lied von der Erde* and the premiere of a new work by Howard Shore with the Toronto Symphony Orchestra, Giuseppe Verdi's Requiem with the National Arts Center Orchestra, Edward Elgar's *The Dream of Gerontius* in Mexico City with the Orquesta Sinfónica Nacional, and Mahler's Third Symphony with the Royal Scottish National Orchestra.

Platts appears on Naxos releases *La Tragédie de Salomé* (Florent Schmitt) and Mahler's *Das Lied von der Erde* (chamber version). She has recorded the full version of *Das Lied von der Erde* with the Tokyo Metropolitan Orchestra, Mahler's *Lieder eines fahrenden Gesellen* with the Smithsonian Chamber Players, and *Lieder* of Robert and Clara Schumann and Johannes Brahms on the ATMA label.

In 2021, she pursued her love of baking and wrote a cookbook called *Aria Ready for Dessert? – A Musician Takes Center Stage in the Kitchen*, available on Amazon. She also started a food blog called *Baking, Bits & Bobs*.

Mozart, Mahler & Mendelssohn

Felix Mendelssohn

Calm Sea and Prosperous Voyage, Op. 27

Felix Mendelssohn was born February 3, 1809, in Hamburg, Germany, and died November 4, 1847, in Leipzig. Calm Sea and Prosperous Voyage *was written in 1828 and revised in 1834. It was first performed on September 7, 1828, in Berlin, conducted by the composer. The overture is scored for piccolo, two flutes, two oboes, two clarinets, two bassoons, contrabassoon, two horns, three trumpets, timpani, and strings.*

Felix Mendelssohn was raised in a privileged household, and as a result, he moved in loftier social circles than most composers. His father was a respected banker, and his grandfather was the philosopher Moses Mendelssohn. It was only natural that Mendelssohn would meet prominent figures from all walks of life, and one of the most influential on his career was the revered German poet Johann Wolfgang von Goethe.

Mendelssohn's composition teacher, Carl Friedrich Zelter, introduced the 12-year-old composer to Goethe, whereupon Goethe asked the young man to sit at his piano and play something. Zelter played a brief tune for the boy, which Mendelssohn played back perfectly and then proceeded to improvise a virtuoso fantasia on the tune. One listener described Mendelssohn's astonishing improvisation as music that "poured out like liquid fire." He also impressed Goethe by sight-reading W.A. Mozart and Ludwig van Beethoven manuscripts that the poet owned and performing a chamber music work with visiting musicians. From that first encounter, the elderly poet and the young musician maintained a warm friendship, ending only with Goethe's death in 1832.

Given its title, one might assume that *Calm Sea* and *Prosperous Voyage* was a single work by Goethe that inspired Mendelssohn's overture. In fact, it is a combination of two poems, *Calm Sea* and *Prosperous Voyage*, which were set to music as a choral work by Beethoven in 1812. Mendelssohn chose to express the two verses in instrumental music but followed Beethoven's example of treating the two poems as a whole.

Goethe's verses are as follows:

Calm Sea (1795)
Silence deep rules over the waters
Calmly slumbering lies the main
While sailor views with trouble
Nought but one vast level plain
Not a zephyr is in motion!

Silence fearful as the grave!
In the might waste of ocean
Sunk to rest is every grave.

Prosperous Voyage (1795)
The mist is fast clearing
And radiant is heaven
While Aeolus loosens
Our anguish-fraught bond.

The zephyrs are sighing
Alert is the sailor
Quick! Nimbly be plying!
The distance approaches
I see land beyond!

Mendelssohn wrote this about his design for the overture:

The introduction I planned in this way: That a pitch gently sustained by the strings for a long while hovers here and there and trembles, barely audible, so that in the slowest Adagio, now the basses, now the violins, rest on the same pitch for several bars. The whole stirs sluggishly from the passage with heavy tedium. Finally it comes to a halt with thick chords and the

Prosperous Voyage sets out. Now all the wind instruments, the timpani, oboes, and flutes begin and play merrily to the end.

The overture's beginning almost suspends time in its reverent serenity, foreshadowing the introduction to the composer's Fifth Symphony. The texture is much like that of a hymn, each melodic voice changing slowly in the quiet texture, with occasional expressive surges in the strings gently disturbing the overall calm. A brief flute arabesque in imitation of birdsong brightens the texture, followed by an exuberant increase in tempo. A dramatic surge from the whole orchestra ushers in a joyous *Allegro*. A lyrical, yearning idea in the low strings provides a respite from the tempestuous energy. While there are a few tense moments with winds and violins crying above the stormy tempest of the rest of the orchestra, joyful exuberance returns, leading to a final triumphant trumpet fanfare that fades into a peaceful conclusion.

Gustav Mahler

Kindertotenlieder

Gustav Mahler was born in Bohemia on July 7, 1860, and died in Vienna on May 18, 1911. Kindertotenlieder *was written in 1904 and received its first performance on January 29, 1905, with baritone Friedrich Weidemann as the soloist with the Vienna Court Opera Orchestra conducted by the composer. The song cycle is scored for solo voice (either baritone or mezzo-soprano), piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, timpani, percussion, harp, and strings.*

Death was a recurring theme in both the life and music of Gustav Mahler. Mahler, the second of 14 children, experienced the loss of eight of his siblings, all of whom died in childhood. The deaths of his brothers and sisters affected him deeply, especially that of his younger brother Ernst, with whom he was especially close. This experience with death is an integral part of Mahler's musical expression, from the parody funeral march in the First Symphony and the titanic funeral processions that begin the Second and Fifth Symphonies, through to the fatalistic poems set in *Das Lied von der Erde* and the composer's final farewell to the world in his Ninth Symphony, whose first movement rhythms were a portrayal of the failing pulse of the composer's own diseased heart. Sometimes death is greeted as a relief from the sorrows of life, as heard in the "Heavenly Life" poem that concludes the Fourth Symphony. Sometimes death is triumphantly overcome by love and joy, as in the final movements of the Fifth. Sometimes death is the victor, as in the crushing finale of the Sixth Symphony.

It seems one of the great ironies of Mahler's life that he would embark on a song cycle about the death of children at a time when his life was filled with great joy. In the summer of 1901, Mahler had risen from his humble beginnings to become head of the Vienna Court Opera, which he developed to be one of the premier opera companies in the world. Yet an intestinal hemorrhage after a performance of Mozart's *The Magic Flute* gave him reason to contemplate his own mortality. As a result, he felt compelled to set three of the five poems of Friedrich Rückert's *Kindertotenlieder* that summer, performing them for his longtime friend Natalie Bauer-Lechner in August of that year. He ceased work on the song cycle for three years but returned to the Rückert texts in the summer of 1904.

By this time, Mahler had even fewer reasons to contemplate death. He had wooed and married Alma Schindler, regarded as one of the most eligible women in Vienna, and an accomplished composer in her own right, and his fame at the Court Opera rose to new heights. The couple welcomed the birth of their daughter Maria in November 1902, followed by a second daughter, Anna, in 1904.

When Alma learned that Mahler had resumed work on *Kindertotenlieder*, she was furious. She believed that by setting these poems on the death of children, Mahler was tempting fate, especially when their children were often in poor health. Sadly, Alma's premonition came true. Both daughters developed scarlet fever (the same disease

that killed Rückert's daughters) in 1907. While Anna made a complete recovery, Maria died from the disease.

Mahler took the texts for *Kindertotenlieder* from the collection of poetry with the same name by Rückert, written in the aftermath of the death of the poet's children from scarlet fever. Rückert never intended for the poems to be published, but after the poet's death they were collected and printed. Mahler chose five of Rückert's verses to set to music, originally for voice and piano, and later scored for orchestra. While occasionally individual songs from *Kindertotenlieder* are heard in recital, Mahler intended that they should be heard complete, writing that "these five songs are heard as one inseparate unit, and in performing them their continuity should not be interfered with."

Mahler sets the five songs of *Kindertotenlieder* as a musical progression, with the full resources of the orchestra only being employed in the final song. The love of nature, another prevalent theme in Mahler's music, is found in each of the verses, possibly explaining why Mahler chose these five poems from the vast number that Rückert wrote.

In the first, *Now the Sun Wants to Rise as Brightly*, the poet meditates that the sun rises with its usual brightness, even though his children have died in the night. He tries to pump up his own courage by forcing himself into the light of the new day.

The second poem, *Now I See Why with Such Dark Flames*, describes the bright eyes of the dead child, recalling the power of that glance, and mourning that those living eyes are recalled only by the night's stars.

The third poem, *When Your Mama*, describes the poet's heartbreak when the mother enters the home and the father's glace is drawn down to the bottom of the doorstep, where the child's face appears no more.

In the fourth poem, *I Often Think That They Have Just Stepped Out*, the poet imagines that his children are not dead but have merely gone for a walk nearby, but then sadly realizes that it is a walk from which they will never return.

The final poem, *In This Weather*, the poet muses on how he would never allow his children to venture out into the storm but realizes that now his anxiety is pointless and that his children are sheltered by the hand of God.

Throughout the work, Mahler highlights the text with masterful strokes of orchestration, with winds and strings alternating in the opening song, and the dark colors of violas and English horn in the third. *Kindertotenlieder* remains one of the most heartfelt elegies in all of music, and one of the most moving manifestations of Mahler's complex intertwining of love and death.

W. A. Mozart

Symphony No. 40 in G Minor, K. 550

Wolfgang Amadeus Mozart was born in Salzburg, Austria, on January 27, 1756, and died in Vienna on December 5, 1791. The Symphony No. 40 was composed in 1788 but was not heard in Mozart's lifetime. The symphony is scored for one flute, two clarinets, two bassoons, two horns, and strings.

In the eighteenth century, what we call "classical" music was the pop music of its time, with the emphasis on the new. A symphony or string quartet would be played in public a few times and then shelved or discarded; audiences constantly demanded new works in the concert hall and the opera house. Composers usually wrote on commission for their wealthy patrons or for orchestras and opera companies looking for new music by "trending" composers. Those composers wrote for the present, not the future, hence Mozart's 41 symphonies and Joseph Haydn's 70-plus string quartets.

Mozart's Symphony No. 40 is one of only two symphonies Mozart wrote in a minor key. Its disturbing opening, a meditative,

yearning melody over a pulsating string accompaniment, betrays turbulent emotions as it leaps upwards and then descends into chromatic unease before the full orchestra shouts it into silence. Through its wide-ranging emotions and jagged melodic lines, this turbulent movement is miles away from the sunny opening of his "Jupiter" Symphony (No. 41). The slow movement's gentle rocking provides a moment of relief from the turbulence of the other movements. The minuet seems almost determined to make the dancers stumble, with its jerky syncopations and offbeat accents, relieved only by the noble hymn of the trio section. The nervous finale is full of tempestuous energy, with the opening upward melodic thrust dominating the movement up to the three abrupt final chords.

And herein lies the mystery: Mozart never heard the G-Minor symphony in a public performance. In fact, no one did at the time – it was part of a set of three symphonies (Nos. 39–41) found in manuscript after his death. Never heard during his lifetime, no record of a commission for these works, just three of the supreme examples of the Classical symphony from the pen of an undisputed master. Perhaps part of Mozart's genius is that he had an innate need to bring his music into the world, because it was inside of him just waiting to get out.

David Cole


PSO
PENSACOLA
SYMPHONY
ORCHESTRA
MOZART
MADNESS
OVERTURE TO DON GIOVANNI
HORN CONCERTO NO. 4 IN E-FLAT MAJOR
Featuring Jacquelyn Adams
SYMPHONY NO. 38, "PRAGUE"
FEBRUARY 3, 2024
FIRST UNITED METHODIST CHURCH
TICKETS $20
PensacolaSymphony.com | 850.435.2533

Symphonic Spectacular

SATURDAY, MARCH 23, 2024, 7:30 P.M.

Peter Rubardt, Conductor
William Hagen, Violin

Modest Mussorgsky *Overture to Khovantchina*
(1839 – 1881)
Edited by Dimitri Shostakovich

Max Bruch Violin Concerto No. 1 in G Minor, Op. 26
(1838 – 1920)
I. Vorspiel – Allegro moderato
II. Adagio
III. Finale – Allegro energico

Featuring William Hagen, Violin

The first and second movement are played without pause.

INTERMISSION

Sergei Prokofiev Symphony No. 5 in B♭ Major, Op. 100
(1891 –1953)
I. Andante
II. Allegro marcato
III. Adagio
IV. Allegro giocoso

Piano Provided By: Blues Angel Music
Media Sponsors: WEAR ABC 3, Cox Media, Cat Country 98.7 FM and NewsRadio 92.3 FM/1620 AM, Pensacola Magazine, InWeekly, WUWF 88.1 FM
Automobile Sponsor: Centennial Imports
Catering Sponsor: Culinary Productions
Décor Sponsor: Fioré
Guest Artist Accommodations Provided By: Hilton Garden Inn – Pensacola Airport/Medical Center
Musician Accommodations Provided By: Home2 Suites by Hilton Gulf Breeze Pensacola Area & Hampton Inn & Suites Pensacola/Gulf Breeze

William Hagen
Violin

The riveting 30-year-old American violinist William Hagen has appeared as a soloist with many of the world's great orchestras, including the Chicago Symphony Orchestra, Chamber Orchestra of Europe, San Francisco Symphony, Frankfurt Radio Symphony, and many more. Already a seasoned international performer, he has been hailed as a "brilliant virtuoso…a standout" (*The Dallas Morning News*) whose playing is "… captivating, floating delicately above the orchestra" (*Chicago Classical Review*). He was the third-prize winner of the 2015 Queen Elisabeth Competition, one of the highest-ranking Americans ever in the prestigious competition. Hagen performs on the 1732 "Arkwright Lady Rebecca Sylvan" Stradivarius, on generous loan from the Rachel Barton Pine Foundation.

Hagen recently performed with the Sacramento and Savannah Philharmonics, the North Carolina and Omaha symphonies, and Symphoria, with recitals for the Santa Fe Chamber Music Festival, Aspen Music Festival, and the Colburn School.

Hagen has performed with conductor Nicolas McGegan both at the Aspen Music Festival and with the Pasadena Symphony, and made his debut with the Oregon Symphony under Carlos Kalmar, performed with the Brussels Chamber Orchestra in Beijing and at the Aspen Music Festival with conductor Ludovic Morlot, and played recitals in Paris, Brussels, and at the Ravinia Festival. Collaborations include those with Steven Isserlis at the Wigmore Hall, with Tabea


Photo by Matt Clayton

Zimmermann at the Beethovenhaus in Bonn, with Gidon Kremer, Steven Isserlis, and Christian Tetzlaff in Germany, and in New York City with the Jupiter Chamber Players. Since his debut with the Utah Symphony at age 9, Hagen has performed with conductors such as Marin Alsop, Christian Arming, Miguel Harth-Bedoya, Michel Tabachnik, and Hugh Wolff. A native of Salt Lake City, he first heard the violin when he was 3 and began taking lessons at age 4 with Natalie Reed and Deborah Moench. At age 10, he began studying with Robert Lipsett at the Colburn School in Los Angeles, where he studied until the age of 17.

After studying at The Juilliard School for two years with Itzhak Perlman, Hagen returned to Los Angeles to continue studying with Robert Lipsett at the Colburn Conservatory. He then went on to study at the Kronberg Academy in Germany with Christian Tetzlaff. Hagen is an alumnus of the Verbier Academy in Switzerland, the Perlman Music Program, and the Aspen Music Festival.

Symphonic Spectacular

Modest Mussorgsky

Overture to *Khovantchina*

Modest Musssorgsky was born on March 21, 1839, in Karevo, Russia; he died on March 28, 1881, in St. Petersburg. His opera Khovantchina *received its first performance on February 21, 1886, in St. Petersburg by the Musical Dramatic Circle conducted by Eduard Goldshteyn. The overture is scored for three flutes, two oboes, English horn, three clarinets, two bassoons, contrabassoon, four horns, two harps, piano, celesta, timpani, percussion, and strings.*

The opera *Khovantchina* had its roots in the bicentennial celebrations of the birth of Peter the Great in 1872. Within a year, Mussorgsky was starting to sketch arias and scenes concerning the uprising led by Prince Ivan Khovansky against the regent Sofia Alekseyevna (Peter the Great's mother), who rose to the throne upon the death of Peter's elder brother, Tsar Feodor III. The opera would occupy Mussorgsky for the remainder of his life – his sketches begin in 1873 and continue through August of 1880. The result was a five-act epic with an episodic and somewhat chaotic plot. In 1960, Dmitri Shostakovich revised and reorchestrated the work for a production in Moscow, working from Mussorgsky's original sketches. It is that version we will hear this evening.

The title "Dawn on the Moskva River" was the composer's own idea for the brief Overture. He described the work as "depicting dawn over the Moscow River, matins at cockcrow, the patrol, and the taking down of the chains (on the city gates)." From its open undulating melodic lines in violas and clarinets, second violins sing a rhapsodic melody with hints of Russian Orthodox chant, surrounded by bird calls in oboe, flute, and bassoon. As the oboe sings the same tune, it is accompanied by *pianissimo* violin scales. We hear the church bells of Red Square tolling in horns, percussion, and harp, with a more impassioned statement of the principal tune in cellos, clarinets, and bassoons. As the music begins to fade, flute, clarinet, and horn are heard intoning brief fragments of the tune over shimmering *tremolo* violins, and the Overture ends quietly, with harp, celesta, and *pizzicato* strings leading to a final mystical *tremolo* in the violas.

Max Bruch

Violin Concerto No. 1 in G Minor, Op. 26

Max Bruch was born January 6, 1838, in Cologne, Prussia (now Germany), and died on October 2, 1920, in Berlin. The Violin Concerto No. 1 was completed in 1866 and given its first performance on April 24, 1866, in Coblenz with soloist Otto von Königslöw, with the orchestra conducted by the composer. The concerto is scored for solo violin with two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, timpani, and strings.

The Rathausturm (City Hall Tower) in Cologne, Germany, was nearly destroyed during the Second World War, and rebuilt in 1975. In 1981, the city decided to commission statues of famous people significant in the city's development to decorate the outside of the structure. The tower would thus serve as a visual history of the city, ascending chronologically from the bottom to the top. On the third floor of the south face of the tower, there is a statue of a man dressed in an old-fashioned frock coat, sporting long, thick hair down to his shoulders, a short but luxuriant beard and a bushy walrus mustache. He poses holding one hand up to his ear, signifying that listening was an important part of his life. This Dickens-like figure is composer Max Bruch, born in Cologne in 1838, and, in his lifetime, one of the most famous composers in all of Europe.

Bruch received his earliest musical training from his mother, an accomplished soprano. His first compositions were written when he was 9, and at age 14 he won the prestigious Frankfurt Mozart-Stiftung Prize for music composition. Through a long and distinguished career, he wrote more than 200 works, including four operas, three symphonies, three violin concertos, and numerous symphonic, choral, and chamber works. He earned the reputation as a notable conductor, serving as music director for orchestras from Breslau (now Wroclaw, Poland) to Liverpool, and in 1893 he accepted an invitation from the Handel and Haydn Society in Boston to lead a performance of his own oratorio *Arminius*. He excelled as a teacher as well, spending the final 20 years of his career teaching musical composition in Berlin.

Just as time and weather relentlessly erode and alter statues, time and the fickle dictates of musical fashion inevitably take their toll upon the popularity and reputation of every composer, for good or ill. While composers like Ludwig van Beethoven, Richard Wagner, and Igor Stravinsky created new musical innovations throughout their lives, Bruch, whose training was firmly rooted in the "Classical" Romanticism of Felix Mendelssohn, Robert Schumann, and Johannes Brahms, was still writing in the same conservative style at his death in 1920 as he did 60 years earlier. For all his prolific output, only three of Bruch's compositions are heard frequently in the concert hall: *Kol Nidrei* for cello and orchestra, the *Scottish Fantasy* for violin and orchestra, and Violin Concerto No. 1. Of these three works, it is the First Concerto that is heard most frequently on orchestra programs; it was Bruch's first successful major work, and it has maintained its place as one of the cornerstones of the violin repertoire, beloved by violinists and audiences alike.

The First Concerto was Bruch's first major orchestral work, and he struggled with its construction over several years. After a preliminary performance in 1866, Bruch remained dissatisfied and withdrew it from performance. In consultation with the renowned violinist Joseph Joachim, Bruch revised the concerto substantially, and conducted the new version in Bremen on January 7, 1868, with Joachim as soloist. Joachim performed it frequently, and late in life, he stated that it belonged in the highest ranks of concertos for the instrument, worthy of being compared to the concertos of Beethoven, Brahms, and Mendelssohn. The score bears a dedication to Joachim in appreciation for his advice and advocacy of the concerto.

One of Bruch's concerns was that the opening movement was too brief and too free form to be considered a concerto. He had originally titled the movement *Introduzione – Fantasia* but changed it to *Vorspiel* (Prelude) in the revised version. Bruch had thought of calling

the entire work *Fantasia* and expressed that opinion in a letter to Joachim. Joachim thought otherwise:

> *The designation concerto is completely apt. Indeed, the second and third movements are too fully developed for a fantasy. The separate sections of the work cohere in a lovely relationship, and yet—and this is the most important thing—there is adequate contrast.*

The *Vorspiel* opens with brief, solemn phrases from the orchestral winds answered by expressive and passionate cadenzas from the soloist. The final thunderous statement from the full orchestra leads to the *Allegro moderato*, where the soloist's dramatic first theme is presented in fiery chords and flourishes over an ominous pulsing accompaniment. The storms of the *Allegro* dissipate; the soloist introduces a more lyrical and yearning melody which grows in intensity and subsides before the storm returns. The soloist's virtuoso acrobatics lead to a fierce orchestral interlude that returns to the opening gesture of the movement. This time, however, the soloist's cadenzas take us into another passionate orchestral outburst that gently introduces the slow movement, connected to the *Vorspiel* without a pause.

The solo violin begins the *Adagio* with a melody of great warmth and sweetness. The movement gradually builds in intensity, reaching a rapturous climax in the orchestra, answered with equal ardor by the soloist. After one last nostalgic recollection of the movement's melodies, the simplicity of the opening returns and the movement closes serenely.

Rustling strings begin the finale with a feeling of anticipation, over which the soloist bursts in with a bold theme in double stops, unstoppable in its relentless drive and vigor. A contrasting lyrical theme is taken up by both soloist and orchestra, but it is the fireworks of the opening melody that carry the day, accelerating to the exhilarating final chords.

Sergei Prokofiev

Symphony No. 5 in B♭ Major, Op. 100

Sergei Prokoviev was born April 23, 1891, in Sontsovka Ukraine, and died March 5, 1953. The Symphony No. 5 was written in 1944 and premiered on January 13, 1945, in Moscow with the State Symphonic Orchestra of the USSR conducted by the composer. The symphony is scored for two flutes, piccolo, two oboes, English horn, two clarinets, E-flat clarinet, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, piano, harp, and strings.

The devastation suffered by the Soviet Union during the Second World War is difficult to comprehend. Hitler's *Operation Barbarossa*, launched in the summer of 1941, shattered the treaty between the two nations and sent the Soviet army reeling, with both military and political leaders completely unprepared for the onslaught. During the siege of Leningrad, more soldiers and citizens died than the combined casualties of all other combatants during the rest of the entire war. Russian casualties at Stalingrad were estimated to be in excess of 1.2 million, not counting those who died from frostbite and exposure. The loss of industry, farmland, and civilian casualties was incalculable, and it took years for the nation to recover. In total, it has been estimated that the Soviet Union suffered total human losses of 27 million people – a figure just slightly higher than the current population of Australia.

The Soviet authorities turned to their artists to boost the morale of their war-ravaged nation. Sergei Prokofiev, like many artists and musicians in the Soviet Union, was secluded from the tumult of war, having been transported to a private shelter for artists located 150 miles from Moscow. As the war raged, Prokofiev felt the need to return to a genre that he had not explored in nearly 14 years – the symphony.

Since the premiere of the Fourth Symphony in 1930, Prokofiev's life and musical style had undergone quite a number of changes. His permanent return to the Soviet Union in 1936 was greeted with great acclaim, and he

threw himself into contributing to Soviet life, with works such as *Peter and the Wolf* and the soundtrack to the acclaimed 1938 Sergei Eisenstein film *Alexander Nevsky.* With the start of the war, Prokofiev tailored his music with an eye to remaining in the good graces of the authorities, especially in the aftermath of Stalin's systematic purges of both the military and cultural leaders of the nation.

Prokofiev wrote that the Fifth was "...a symphony about the spirit of man." He provided no program for the work except to say that "In the Fifth Symphony I wanted to sing the praises of the free and happy man — his strength, his generosity, and the purity of his soul. I cannot say I chose this theme; it was born in me and had to express itself."

The gestation of the Fifth Symphony coincided with a change in the fortunes of the war. With victories at Kursk and in Belarus and the Ukraine, Soviet forces had driven the Nazis out of Russia and were pushing them back to their own borders. By the time of the premiere of the Fifth Symphony in January 1945, the Soviets had beaten the Germans back to the Vistula River in Poland.

Interest in the Fifth Symphony's premiere ran high for both musical and political reasons. Besides being the first performance of a new Prokofiev symphony, Soviet artillery at the Moscow city limits were prepared to signal the start of the advance across the Vistula. Prokofiev himself would conduct the premiere, with the State Symphonic Orchestra of the USSR in the Great Hall of the Moscow Conservatory. The nation's cultural and political elite were on hand for the event.

The great pianist Sviatoslav Richter was seated in the third row of the orchestra, eagerly awaiting the first notes of the new symphony. He later wrote:

> *The Great Hall was illuminated, no doubt, the same way it always was, but when Prokofiev stood up, the light seemed to pour straight down on him from somewhere up above. He stood like a monument on a pedestal. And then, when Prokofiev had taken his place on the podium and silence reigned in the hall, artillery salvos suddenly thundered forth. His baton was raised. He waited, and began only after the cannons had stopped. There was something very significant in this, something symbolic. It was as if all of us—including Prokofiev—had reached some kind of shared turning point.*

The premiere performance was a triumph and led to subsequent performances around the world. Serge Koussevitzky, who led the American premiere with the Boston Symphony in November of 1945, said about Prokoviev's Fifth that "...it is the greatest musical event in many, many years. The greatest since Brahms and Tchaikovsky! It is magnificent! It is yesterday, it is today, it is tomorrow."

The work is in four movements but altered slightly from a conventional symphonic format. The first is a majestic *Andante*, which unfolds with both hope and gravitas, enhanced by Prokofiev's masterful orchestration. The second, *Allegro marcato*, is one of Prokofiev's wittiest *scherzos*, veering between a manic Cossack dance and vaudeville theatrics. There is no real trio section, only a brief chorale tune before the orchestral hijinks resume. The third movement, constructed from the score for an abandoned film project of Alexander Pushkin's *The Queen of Spades*, sings yearningly, sometimes sorrowfully. The finale opens with a reminiscence of the first movement, but the violas propel the movement into the concluding *Allegro giocoso*, whose high spirits conclude the symphony in optimistic joy.

David Cole

Season Finale

SATURDAY, APRIL 20, 2024, 7:30 P.M.

Peter Rubardt, Conductor
Wang Lu, Guest Composer
Orion Weiss, Piano

Ralph Vaughan Williams
(1872 – 1958)

A London Symphony (Symphony No. 2)
I. Lento – Allegro resoluto
II. Lento
III. Scherzo (Nocturne)
IV. Finale – Andante con moto – Maestoso alla marcia – Lento – Epilogue

INTERMISSION

Wang Lu
(b. 1982)

Surge

Surge was commissioned by the League of American Orchestras with the generous support of the Virginia B. Toulmin Foundation

George Gershwin
(1898 – 1937)

Concerto in F
I. Allegro
II. Adagio – Andante con moto
III. Allegro agitato

Featuring Orion Weiss, Piano

Guest Artist Sponsor: B&L BEGGS & LANE RLLP ATTORNEYS and COUNSELLORS at LAW SINCE 1883

Additional Support Provided By: The Robert and Gloria Turner Fund for Special Music
Meet the Musicians Sponsor: Olive Branch Pet Hospital - Mark Sprayberry, DVM

Piano Provided By: Blues Angel Music
Media Sponsors: WEAR ABC 3, Cox Media, Cat Country 98.7 FM and NewsRadio 92.3 FM/1620 AM, Pensacola Magazine, InWeekly, WUWF 88.1 FM
Official Automobile Sponsor: Centennial Imports
Official Catering Sponsor: Culinary Productions
Official Décor Sponsor: Fioré
Guest Artist Accommodations Provided By: Hilton Garden Inn – Pensacola Airport/Medical Center
Musician Accommodations Provided By: Home2 Suites by Hilton Gulf Breeze Pensacola Area & Hampton Inn & Suites Pensacola/Gulf Breeze

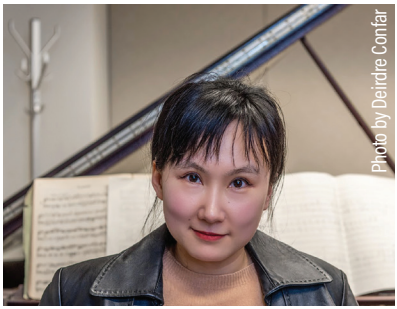


Photo by Deirdre Confar

Wang Lu
Composer

Wang Lu writes music that reflects urban environmental sounds, linguistic intonation and contours, traditional Chinese music, and freely improvised practices. She is an Associate Professor of Music at Brown University. Her works have been performed internationally, by ensembles that include Ensemble Modern, the New York Philharmonic, Chicago Symphony Orchestra, Minnesota Orchestra, and Boston Lyric Opera, among others. She received the Berlin Prize in Music Composition from the American Academy in Berlin, Wladimir and Rhoda Lakond Award in Music from American Academy of Arts and Letters, Koussevitzky Award from the Library of Congress, Fromm Commission from Harvard University, and was a 2014 Guggenheim Fellow. Her portrait albums, *Urban Inventory* (2018), and *An Atlas of Time* (2020) were released to critical acclaim.


Photo by Lisa-Marie Mazzucco

Orion Weiss
Piano

One of the most sought-after soloists and chamber music collaborators of his generation, Orion Weiss is widely regarded as a "brilliant pianist" (*The New York Times*) with "powerful technique and exceptional insight" (*The Washington Post*). He has dazzled audiences with his passionate, lush sound and performed with dozens of orchestras in North America, including the Chicago Symphony Orchestra, Boston Symphony Orchestra, Los Angeles Philharmonic, and New York Philharmonic.

Recent seasons have seen Weiss in performances for the Lucerne Festival, Denver Friends of Chamber Music, Chamber Music Society of Lincoln Center, The Kennedy Center, 92nd Street Y, and at the Aspen, Bard, Ravinia, and Grand Teton summer festivals. Other highlights include a performance of Ludwig van Beethoven's Triple Concerto with the Saint Paul Chamber Orchestra, a livestream with the Minnesota Orchestra, the release of his recording of Christopher Rouse's *Seeing*, and recordings of George Gershwin's complete works for piano and orchestra with the Buffalo Philharmonic and JoAnn Falletta. Weiss can be heard on the Naxos, Telos, Bridge, First Hand, Yarlung, and Artek labels.

Known for his affinity for chamber music, Weiss performs regularly with violinists Augustin Hadelich, William Hagen, Benjamin Beilman, and James Ehnes; pianists Michael Brown and Shai Wosner; cellist Julie Albers; and the Ariel, Parker, and Pacifica Quartets. In recent seasons, he has also performed with the San Francisco Symphony, Philadelphia Orchestra, Pittsburgh Symphony Orchestra, Toronto Symphony Orchestra, National Arts Centre Orchestra, Israel Philharmonic Orchestra, and Orpheus Chamber Orchestra.

A native of Ohio, Weiss attended the Cleveland Institute of Music and made his Cleveland Orchestra debut performing Liszt's Piano Concerto No. 1 in 1999. That same year, with less than 24 hours' notice, Weiss stepped in to replace André Watts for a performance of Shostakovich's Piano Concerto No. 2 with the Baltimore Symphony Orchestra. Weiss's list of awards includes the Classical Recording Foundation's Young Artist of the Year, Gilmore Young Artist Award, an Avery Fisher Career Grant, and more. In 2004, he graduated from The Juilliard School, where he studied with Emanuel Ax.

Season Finale

Ralph Vaughan Williams

A London Symphony (Symphony No. 2)

Ralph Vaughan Williams was born October 12, 1872, in Down Ampney, Gloucestershire, England, and died on August 26, 1958, in London. A London Symphony *was written in 1914 and revised in 1918, 1920, and 1936. It received its first performance on March 27, 1914, at Queen's Hall in London, conducted by Geoffrey Toye. The symphony is scored for three flutes (third doubling piccolo), two oboes, English horn, two clarinets, bass clarinet, two bassoons, contrabassoon, four horns, two trumpets, two cornets, three trombones, tuba, timpani, percussion, harp, and strings.*

Early in his career, following his musical training at the Royal College of Music and Trinity College, Ralph Vaughan Williams and his friend Gustav Holst traveled to the English countryside to collect English folksongs, hoping to preserve the oral tradition of folk music that was gradually dying as a result of the industrialization of Great Britain. In this venture, they followed the example of the Hungarian composers Béla Bartók and Zoltan Kódály, who were doing similar work throughout Eastern Europe. Like Bartók and Kódály, Holst and Vaughan Williams absorbed the grammar and syntax of English folk music, with its modal melodies and harmonies, and synthesized that national voice into their music for the concert hall. In the aftermath of his folk song work, Vaughan Williams wrote his earliest masterpieces, infused with the spirit of British folk music, including the *Norfolk Rhapsody No. 1*, *On Wenlock Edge*, and *the Fantasia on a Theme* of Thomas Tallis.

The second event that had a lasting influence on Vaughan Williams was his period of study with Maurice Ravel in Paris in the winter of 1907 – 08. While solid documentation is lacking concerning his lessons with Ravel, the music Vaughan Williams produced after 1908 is more concise, more unified in compositional voice, and more delicately and colorfully orchestrated. One of the first works in which Ravel's influence is apparent is Vaughan Williams' *A London Symphony*, later published as his Symphony No. 2.

If it hadn't been for his friend and fellow composer George Butterworth, Vaughan Williams might never have written *A London Symphony* at all. Later in life, Vaughan Williams reminisced on how Butterworth had pushed him to write a symphony:

> *We were talking together one day when he said in his gruff, abrupt manner: "You know, you really ought to write a symphony." I answered...that I'd never written a symphony and never intended to...I suppose Butterworth's words had stung me and, anyhow, I looked out for some sketches I had made for...a symphonic poem about London and decided to throw it into symphony form...From that moment, the idea of a symphony dominated my mind. I showed the sketches to George bit by bit as they were finished, and it was then that I realised that he possessed in common with very few composers a wonderful power of criticism of other men's work and insight into their ideas and motives. I can never feel too grateful to him for all he did for me over this work and his help did not stop short at criticism.*

Sadly, Butterworth did not live to see the full flower of Vaughan Williams' career. Butterworth was killed by a sniper's bullet at Pozières in France in August 1916 during the Battle of the Somme. Butterworth's own compositions were much in the same style as Vaughan Williams, and those that he completed indicate a musical career destined for greatness, horribly cut short by the cruelty of war. Vaughan Williams dedicated *A London Symphony* to Butterworth in grateful appreciation for his friendship, criticism, and encouragement.

The composition of *A London Symphony* occupied Vaughan Williams through 1912 and 1913. After a successful first performance at the Queen's Hall in March of 1914, he sent the score of *A London Symphony* to conductor Fritz Busch in Germany. With

the assassination of Archduke Ferdinand in Sarajevo and the outbreak of the war, the original score was lost. For a second performance in February 1915, Butterworth, Geoffrey Toye, and music critic E.J. Dent managed to reconstruct the symphony from the orchestral parts used for the first performance. The composer decided that the symphony needed revision and produced a new version in 1918 but revised it again in 1920. The symphony was published after this revision and this version was recorded for the gramophone in 1925. He took up the work again in 1933 and revised it further, publishing a final revision in 1936. It is in this form that the symphony is performed and recorded today. After two decades of revision, the final version of *A London Symphony* was fully 20 minutes shorter than the work premiered in 1914.

The symphony is in the traditional four movements. The programmatic title sparked controversy about whether the work was a true symphony or a programmatic suite or symphonic poem. While the composer asserted that it was a symphony, he remarked that naming the work "a symphony by a Londoner" might be more accurate. He further explained that the programmatic allusions in the work were a part of the musical structure: "If listeners recognise suggestions of such things as the Westminster Chimes or the Lavender Cry, they are asked to consider these as accidents, not as essentials of the music." Other references to London abound, including imitations of hansom cabs in the second movement and piano accordions (a common street instrument) in the third. Yet the overall structure conforms to the broad outlines of a Classical symphony, even if the details reflect a twentieth-century outlook.

The opening movement's murky introduction suddenly bursts into energetic life, and the entire movement follows the classical form of a symphony first movement, albeit with a wealth of musical material subjected to a nearly constant development, colored by the Impressionist timbres of muted brass, low woodwinds, and dark low strings. The second movement, according to the composer, is a picture of "Bloomsbury Square on a November afternoon," constructed as set of variations on three somber ideas. The ensuing *Scherzo* (*Nocturne*) is a shimmering quicksilver romp, shadowy and brilliant by turns, punctuated by cheeky cross-rhythms. The central trio section provides an earthy and boisterous contrast before the light-footed opening dance returns, finally relaxing into a gentle silence. The finale opens with a portentous fanfare of solemn majesty followed by a dignified slow march. The music grows and develops until the eerie bars of the first movement introduction return to conclude the symphony, forming a fitting epilogue to Vaughan Williams' affectionate tribute to Britain's capital city.

Wang Lu

Surge

Wang Lu was born 1982 in Xi'An, China.* Surge *was composed in 2022 and given its first performance on January 20, in 2023, by the New York Philharmonic conducted by Dalia Stasevska. The work is scored for piccolo, three oboes, three clarinets, two bassoons, contrabassoon, four horns, three trumpets, three trombones, tuba, timpani, percussion, piano, harp, and strings.

Surge was written in 2022 on a commission from the Virginia B. Toulmin Foundation. Wang Lu has provided this note for *Surge*:

> *With alarming new environmental and political challenges emerging all the time, there is an overwhelming sense of unforeseen surges of the unknown that permeate our lives. Yet there is also an irresistible sense of collective urgency to build on more complex perspectives that, though sometimes tumultuous, would tolerate bold and unique innovations.*
>
> *With these thoughts in mind,* Surge *frequently features full orchestral tutti moments, transforming them into colossal textures, shifting and mixing tone colors while amplifying a single theme throughout. Momentous rhythmic motives insistently drive the inexorable waves of orchestral layers forward towards abrupt shifts.*

This work was partially completed at the Hermitage Artist Retreat and Yaddo Artist Residency. It is dedicated to my dear friend, composer Patrick Castillo, who shines a bright light on our field of new music.

George Gershwin

Concerto in F

George Gershwin was born in Brooklyn, New York, on September 26, 1898, and died in Los Angeles, California, on July 11, 1937.* Concerto in F *was written in 1925 and given its first performance at Carnegie Hall in New York City on December 3, 1925, with the composer as soloist and Walter Damrosch conducting the New York Philharmonic. The concerto is scored for solo piano, piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, and strings.

The spectacular success of Gershwin's *Rhapsody in Blue* with Paul Whiteman's Orchestra at Aeolian Hall in February 1924 catapulted the composer into the spotlight with its mixture of jazz riffs and Lisztian bravura. Gershwin had always been a little shy about his skills as a composer of concert music, and he wondered how he would build upon the *Rhapsody*'s success. As fate would have it, he didn't have long to think about it. Present in the audience that evening was Walter Damrosch, the conductor of the New York Philharmonic. The very next day, Damrosch offered Gershwin a commission for a three-movement piano concerto orchestrated by the composer and to be premiered by Gershwin, Damrosch, and the Philharmonic in Carnegie Hall. While there is no evidence to support the rumor that Gershwin's first task after receiving the commission was to buy a book to tell him what a concerto was, he did undertake a crash course in orchestration, soliciting the advice of composer Robert Russell Bennett, well known as a skilled arranger for orchestra.

Gershwin's obligations on Broadway and elsewhere kept him from starting work on the concerto until May 1925. His initial sketches, written in London, were given the tentative title *New York Concerto*, which was later jettisoned in favor of the more abstract *Concerto in F*. Gershwin managed to finish the work, including the orchestration, by November 1925, prompting the composer to write:

> *Many persons had thought that the Rhapsody was only a happy accident…I went out to show them that there was plenty more where that came from. I made up my mind to compose a piece of "absolute" music. The Rhapsody, as the title implied, was a blues impression. The Concerto would be unrelated to any program. And that is exactly how I wrote it. I learned a great deal from that experience. Particularly in the handling of the instruments of the orchestra.*

The concerto generated considerably less audience and critical enthusiasm than the *Rhapsody*, though the professional musicians who came to hear the work (such as violinist Jascha Heifetz and pianist Josef Hoffman) were effusive in their praise of Gershwin's performance. Though the initial reception was lukewarm, the concerto has become a staple of the keyboard repertoire and is a favorite of musicians and audiences.

A brief orchestral introduction, by turns steely and playful, sets the stage for the soloist, who enters with a bluesy cadenza leading to the rhapsodic first theme. As in the *Rhapsody*, Gershwin finds creative ways to combine classical virtuosity with the streetwise expression of jazz. The orchestra and piano create a lively musical kaleidoscope, alternating between musical agreement and musical opposition. A bouncy rhythmic figure, part scherzo, part boogie-woogie, leads to a more lyrical idea with echoes of *Our Love is Here to Stay*. At the climax of the movement, the soulful opening melody is sung passionately by the full orchestra, surrounded by brilliant figurations from the piano. The end of the movement concisely summarizes the previous ideas, growing in speed and energy through the thrilling conclusion. Gershwin wrote that the first movement "employs the Charleston rhythm. It is quick and pulsating, representing the young, enthusiastic spirit of American life."

A bluesy trumpet solo starts the slow movement, in which the outer slow sections encase a more cocky and energetic central section. Gershwin observed that this movement "has a poetic nocturnal atmosphere which has come to be referred to as the American blues, but in purer form than that in which they are usually treated." A solo violin leads back to the return of the opening blues, and the piano indulges in an extended cadenza before a final nostalgic reminiscence of the central section builds to a dramatic climax. A final gentle reference to the opening brings the movement to a quiet close.

Gershwin called the finale "an orgy of rhythms, starting violently and keeping the same pace throughout." The orchestra's rapid-fire introduction is taken up by the soloist, and a large portion of the movement is a non-stop *moto perpetuo* brimming with jazzy vitality. Various themes from previous movements are presented in modified form, much in the style of the Romantic concertos of Liszt and Saint-Saëns. The hurtling energy pauses momentarily for a final grandiose reflection upon the principal theme of the first movement, and the concerto's opening fanfare brings the concerto to its boisterous conclusion.

David Cole

Advertiser Listing


Experience a connection to God and a community of people to call your own.
Find community at Olive
olivebaptist.org
OLIVE BAPTIST CHURCH

We had so much fun Celebrating our 50th Year!

Come join us for our 51st!

For membership information
visit us at psog.org
or contact Lynne Tobin at 850-549-5889

psoGuild
PENSACOLA SYMPHONY ORCHESTRA GUILD


STAY
IN TUNE
WITH YOUR
LOCAL NEWS
ALLEN STRUM
CHIEF METEOROLOGIST
BOB SOLARSKI
ANCHOR
SUE STRAUGHN
ANCHOR
DAN SHUGART
SPORTS DIRECTOR
GET THE MOST LIVE NEWS,
WEATHER AND SPORTS
WHERE YOU LIVE!
WEAR
NEWS
abc
3
NORTHWEST FLORIDA'S NEWS LEADER
WEEKDAYS AT 6PM
WEARTV.COM


PSO
PENSACOLA
SYMPHONY
ORCHESTRA
MOZART'S
MAGNIFICENT
VOYAGE
A THEATRICAL CONCERT FOR ALL AGES
FEATURING CLASSICAL KIDS LIVE!
APRIL 27, 2024, 10 A.M.
SAENGER THEATRE
TICKETS $10
PensacolaSymphony.com | 850.435.2533