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**LIMA  
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ORCHESTRA**

*MUSIC DIRECTOR*  
**ANDREW CRUST**

**24**  
**25**  
SEASON

2024-2025 SEASON

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# SEASON SCHEDULE

## GRAND SERIES CONCERTS

- October 19, 2024 ..... Electric Love
- November 8, 2024 ..... Brahms and Water Music
- December 14, 2024 ..... Bells, Brass & Bows
- March 8, 2025 ..... Carmen and Bolero
- April 5, 2025 ..... Gershwin and the American Sound

## SPECIAL EVENTS

- October 18, 2024 ..... Young People’s Concert
- December 31, 2024 ..... New Year’s Eve: Disco & Motown
- January 18, 2025 ..... Organ by Candlelight | Lima
- January 19, 2025 ..... Organ by Candlelight | Minster
- February 2, 2025 ..... Family Concert: Symphonic Safari

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

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

# 2024-2025 SEASON

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

BY KARI KUHN



Friends and fellow music enthusiasts,

We are all here because we find enjoyment in the performance of live music, and we know that this experience, this Lima Symphony Orchestra concert, brings value to our lives. You are likely aware of some of the truly impactful things we are doing in area communities, but there's much more you may not know. Allow me to express the pride I have for this organization and its leadership by telling you of our

latest endeavors and accomplishments outside the concert hall.

The Lima Symphony Orchestra engages an estimated 7,000 people (in addition to ticketholders) through our vast array of free concerts, and educational and community programs. Among the most inspiring of these is the Healing Through Music program. This past summer, the LSO made history as the first full orchestra to perform inside an Ohio prison. I was in attendance and it was a day I will always remember. The singing voices of more than 100 incarcerated men, accompanied by the Lima Symphony Orchestra, carried across the prison yard and throughout Allen/Oakwood Correctional Institution. The concert brought tears to my eyes and I wasn't alone, as other audience members and performers shared in the powerful experience. Cellist Darlene Barrett told me it was "the most significant musical experience of [her] life."

The LSO's far-reaching social and educational impacts have grown exponentially under the leadership of Elizabeth Brown-Ellis. In my second year as president of the board, I have a newfound understanding of Elizabeth's tremendous value to the organization. She is a leader among leaders to arts organizations across Ohio and the United States. Elizabeth was elected to the League of American Orchestra Board for the 2024-2025 season, representing hundreds of orchestras nationwide with budgets from \$600,000 to \$2.8 million annually. She also completed a 2-year term as president of Creative Ohio, a state-wide arts advocacy group; all this in addition to her valuable service, past and present, to community nonprofit boards.

The Lima Symphony Orchestra owes much to Elizabeth and her dedicated staff. I'd like to mention them by name in recognition of their contributions to the 2024/25 season - Thomas Walter, accountant; Maureen Case, personnel director; Kim Shanahan, executive assistant; Joyce Tracy, director of development; Lydia Butterfield, education coordinator; Sierra Weltmer, production/stage manager; Kate Burkey, orchestra librarian; Joseph MacBenn, conductor of the Lima Area Youth Orchestra, and Ben Gaughran, new conductor of the Lima Symphony Chorus.

I would be remiss if I did not acknowledge the 80 or so people who make up our Lima Symphony Chorus. These volunteer vocalists give their talents and time, and they transform two concerts every season into extra special performances.

I offer my sincerest gratitude also to the more than 60 members of Friends of the Symphony. Their efforts recently average contributions to the LSO of more than \$17,000 annually. Friends volunteer for flower sales, sell food and "flock" unsuspecting people by stealthily filling their yards with pink flamingos. They are committed to consistent financial support of our endeavors.

As audience members we witness the talents of the musicians at Lima Symphony Orchestra concerts. We admire the fantastic skills of our conductor Andrew Crust, and we thank them all with our applause.

We don't always recognize the talents of the many people who set the stage for the LSO's success. They too deserve standing ovations. Please join me in thanking them personally when you see them next. Let's start with those who are here now, making things happen.

Sincerely,

Kari Kuhn  
President, Board of Directors of the Lima Symphony Orchestra

# FROM OUR EXECUTIVE DIRECTOR

BY ELIZABETH BROWN-ELLIS



Dear Friends,

Welcome to another magical evening with the Lima Symphony Orchestra! We are delighted to have you join us tonight and share in the transcendent power of music. Music has the incredible ability to touch our hearts, lift our spirits, and unite us all, no matter our background or diverse experiences.

We are deeply committed to sharing the joy of music with everyone in our region. This commitment is reflected in our numerous programs on and off the stage, each designed to provide impactful musical experiences.

Our Healing Through Music program at Mercy Health/St. Rita's Medical Center is a shining example of this dedication. Here, we bring the healing and restorative power of music to Behavioral Health clients, providing comfort and recognition during troubled times. It is incredibly rewarding to witness how music can uplift spirits and contribute to the healing process, providing a sense of peace and hope to those who need it most.

We are immensely proud of our recent Patriotic Pops concert at the Allen/Oakwood Correctional Institution. This groundbreaking event was the first full-orchestra concert at a correctional facility in Ohio and one of very few in the nation. We were profoundly moved when the 100 members of the prison chorus joined our orchestra in song. We are grateful to everyone who helped make this possible, proving that music can bring light and connection, even in the most unlikely of places.

For our youngest music enthusiasts, we offer Symphony Storytime and Morning with the Maestro. Symphony Storytime introduces children in a 7-county area to the wonders of music through engaging and interactive storytelling sessions, fostering a love of the arts from an early age. Morning with the Maestro offers students an inside look at the world of orchestral music, allowing them to experience the joy of music-making for the first time. These programs are designed to inspire the next generation of musicians and music lovers, ensuring that the beauty of classical music



continues to thrive in our community.

We are fortunate to fill our community with music with our free, outdoor summer concerts, both in our spectacular Greater Lima Region Park and Amphitheater and on the lovely campus of Ohio Northern University. There is nothing quite like seeing children dancing freely, families enjoying a beautiful evening together, and individuals from all walks of life coming together to share in the joy of live music. These concerts are a testament to our belief that music is for everyone and that it has the power to unite us all.

To all of our patrons, especially those who are joining us for the first time and those joining us in Minster and Bellefontaine, we extend a warm and heartfelt welcome. Your presence here tonight means more to us than words can express. Whether this is your first concert or one of many, we strive to create an inviting and inclusive environment where everyone can enjoy the richness of a live orchestra performance. We hope that tonight's concert will be the beginning of a long and enriching relationship with our orchestra.

I want to take a moment to express my deepest gratitude to our talented Maestro Andrew Crust, who is a collaborative and enthusiastic partner, and to our dedicated musicians, staff, and Board members. Their unwavering commitment and tireless efforts behind the scenes are instrumental in bringing our concerts to life and ensuring our orchestra thrives. Their passion for music and service to our community is truly commendable.

As we embark on this new season, we are filled with excitement and anticipation for the wonderful performances and initiatives ahead. Your support and enthusiasm are the lifeblood of our organization, and we are deeply grateful for your continued patronage. Together, we will continue to make a positive impact in our community and share the power of music with all.

Thank you for being a part of our musical journey. Enjoy the concert!



*Elizabeth Brown-Ellis*

# FROM OUR MUSIC DIRECTOR

BY ANDREW CRUST



Dear LSO patrons and family,

Welcome to our 24/25 season!

As I enter my fifth season as Music Director of the LSO, I reflect fondly on so many wonderful and varied programs we have shared together. We continue that trend this season—a trend of diverse programming, world-class guest artists, massively impactful educational programming, all made possible by the virtuosity and artistry of the musicians of the LSO and LSO chorus.

Several incredible guest artists join us this season. We begin with Canadian guest conductor Karl Hirzer and electric violin virtuoso Tracy Silverman who brings his diverse talents not only as a performer but as a composer as well, blending classical traditions with jazz, rock, and minimalism. Later on in the season, pianist David Lai delights with Gershwin's timeless *Rhapsody in Blue*, Jared Post serenades audiences by candlelight on the solo pipe organ, and our very own principal clarinet Greg Hamilton plays one of Mozart's final works, the *Clarinet Concerto*. Jeans 'n Classics return for a New Year's Eve full of Motown and Disco, and professional ballet dancers join us onstage to dance the Nutcracker for our beloved Bells, Brass & Bows program.

The virtuosity of the orchestra will be on full display with orchestral masterworks such as Prokofiev's *Romeo & Juliet*, Brahms' *Symphony No. 2*, Bizet's *Carmen Suites*, Ravel's *Bolero* and Copland's *Billy the Kid Suite*, and the chorus will shine in Handel's regal *Coronation Anthems*, excerpts from Copland's opera *The Tender Land* and Constant Lambert's colorful take on Latin America titled *Rio Grande*.

Our educational programs will inspire children and adults of all ages. We began with an impactful full symphony program in the summer at the Allen-Oakwood Correctional Institute where the orchestra performed with a choir of inmates. Throughout the season we'll continue our Mornings with the Maestro programs in the libraries with live musicians, we'll explore the history of humankind's relationship to animals and nature

in our Family Program which features life-size animal puppets. We'll explore the world of electric violin and Shakespeare in our Young People's Concerts, and so much more.

I believe that the Lima Symphony Orchestra is truly a gift in this community, and the impactful work that we do could not be possible without the artistry of the musicians, and the hard work of the staff and Board of directors. But we have an especially deep gratitude for you, our patrons. Whether you're a regular ticket buyer or you have the means to donate to our organization at an individual or corporate level, thank you. Without you, none of these powerful programs could enrich our community.

Thanks to your patronage, the LSO family is as strong as ever, and we're thrilled to see you in the concert hall, whether it be for classical masterworks, holiday, pops, outdoor programming, or family programming for all ages. There's really nothing like hearing a live symphony orchestra, and we can't wait to share our new season with you!

Enjoy the season!

A handwritten signature in black ink, appearing to read 'Andrew Crust', written in a cursive style.

*Andrew Crust*



# WELCOME TO THE VMCCC

BY ABE AMBROZA, CEO



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

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

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

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

We continue to make upgrades to Crouse Performance Hall as well as many other parts of the VMCCC. These upgrades guarantee top-notch performances and events throughout the year.

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

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

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

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

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

# ANDREW CRUST

## MUSIC DIRECTOR AND CONDUCTOR



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

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

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

In his second season as Music Director of the Vermont Symphony Orchestra, Crust programs and conducts a diverse array of performances throughout the state, collaborates with world-class soloists such as Sir Stephen Hough, Béla Fleck, Bella Hristova, Simone Porter, Joshua Roman, Adam Tendler, and Tracy Silverman and conducted the world premiere of Nico Muhly's new piano concerto "Sounding" in May of 2024. Crust also led efforts to create a new Pops series, revitalized the Young Person's Concert programming, and continues to pursue collaborations with various arts organizations in Vermont.

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



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

Crust served as the Associate Conductor of the Vancouver Symphony in Canada from 2019-2022, where he led around forty-five performances with the VSO each season and made dozens of recordings released on [theconcerthall.ca](http://theconcerthall.ca).

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

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

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

Crust is a firm believer in meaningful music education, having produced and written a number of original educational programs with orchestras. As an arranger/orchestrator, Crust partnered with Schirmer to make orchestrations of a set of Florence Price’s art songs, premiered in February 2022, and has orchestrated works by Alma Mahler and Prokofiev, as well as many popular and educational selections.



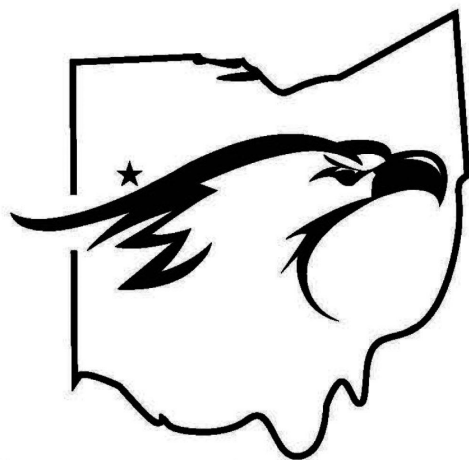
# We're meant to seek harmony.

To care for the mind, body and spirit.  
To celebrate our common chords.

*That's why St. Rita's is  
proud to support the  
Lima Symphony Orchestra  
and its power to connect  
our community.*



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# ELECTRIC LOVE



**SATURDAY,  
OCTOBER 19, 2024**

Veterans Memorial Civic & Convention Center

**7:30PM**

*EXCLUSIVE UNDERWRITER*



**TRACY SILVERMAN**  
*ELECTRIC VIOLIN*

**KARL HIRZER**  
*GUEST CONDUCTOR*

The Lima Symphony Orchestra returns to the stage this season plugged-in as we welcome guest artist electric violinist Tracy Silverman. Listen to a fusion of progressive rock ‘n’ roll and classical music through Silverman’s own avant-garde, yet lyrical compositions. Fall in love again with the romantic *Romeo and Juliet Suite* by Prokofiev, this time with a happy ending.

Alexandra Du Bois	Fanfare for Symphony Orchestra
Tracy Silverman	Overture from “Love Song to the Sun” <i>Tracy Silverman, electric violin</i>
Tracy Silverman	For the Greater Groove <i>Tracy Silverman, electric violin</i>
Tracy Silverman	Chorinho <i>Tracy Silverman, electric violin</i>

### **Intermission**

Dmitri Shostakovich	Festive Overture, Op. 96
Sergei Prokofiev	Romeo and Juliet Suite No. 2, Op. 64 <ol style="list-style-type: none"><li>I. Montagues and Capulets</li><li>II. Juliet as a Young Girl</li><li>III. Friar Laurence</li><li>IV. Dance</li><li>V. Romeo and Juliet Before Parting</li><li>VI. Dance of the Girls with Lilies</li><li>VII. Romeo at Juliet’s Tomb</li></ol>

Radio Broadcast  
WGTE FM 91 will broadcast tonight’s concert on  
February 6, 2025 at 8:00PM

## **Fanfare for Orchestra (2008)**

**Alexandra du Bois (b. 1981)**

**Premiere: January 2009 | Atwood Concerto Hall, Anchorage, Alaska**

American composer and Virginia native Alexandra du Bois's music has been performed in esteemed concert halls throughout Europe, Australia, Southeast Asia, and North and South America. Known for her chamber, orchestral, and vocal compositions, du Bois' music often alludes to topics of indifference and inequality and draws from a wide range of sources, including literature, visual arts, and global cultures. *Fanfare for Orchestra* was inspired by hymn and Civil Rights Movement anthem, "We Shall Overcome." The work was commissioned by the Anchorage Symphony Orchestra, inspired by and dedicated to the inauguration of the first African American to hold the office of President of the United States.

*Fanfare* is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, three trumpets, two trombones, tuba, timpani, and strings.

## **Overture from "Love Song to the Sun" (2017)**

**Tracy Silverman**

*Love Song to the Sun* is a visual electric violin concerto scored for full symphony orchestra with prepared and live interactive video projections by Todd Winkler. It tells the dramatic one-day life story of a tiny bug, seen through its eyes. The work was premiered by the Anchorage Symphony Orchestra under the baton of Randall Fleischer.

## **For the Greater Groove (2018)**

**Tracy Silverman**

*For the Greater Groove* is a rhythmic work inspired by the notion of developing an understanding of the part each individual plays in the whole. The work was commissioned by Chris Norton and the Nashville Philharmonic Orchestra.

## **Chorinho (2009)**

**Tracy Silverman**

*Chorinho* is scored for chamber orchestra. The name of the work is derived from its form, a Brazilian song known as choro. "Choros," or the diminutive "chorinhos," are generally upbeat and light songs with quickly running notes and a jazzy Brazilian style.

**Festive Overture, Op.96 (1954)**  
**Dmitri Shostakovich (1906-1975)**

**Premiere: November 6, 1954 | Bolshoi Theatre Orchestra, Moscow, Russia**

Russian composer Dmitri Shostakovich's music is known for its powerful emotional impact, technical brilliance, and its reflection of the tumultuous political landscape of Soviet Russia during his lifetime. Stylistically, Shostakovich's music can be Neoclassical, Romantic, and modern - full of sharp contrasts and ambivalent tonalities. Politically, Shostakovich had to thread a needle between pushing artistic boundaries too far and excessive formalism, with the most significant threat being offending Stalin whose ill opinion could equate to a death sentence.

*Festive Overture* is a lively and exuberant work written for the Bolshoi Theater Orchestra to celebrate the 37th anniversary of the October Revolution. Famously, Shostakovich had only three days to compose the work, but his spirits were high, and the energetic brass fanfare, lyrical melodies, and vivacious sparkle make this overture timeless. The light mood of the composer and composition came a year and a half after the death of Joseph Stalin, a period of de-Stalinization known as the "Khrushchev Thaw." The relative relaxation of censorship and a loosening of artistic restrictions created a mood of cautious optimism and a desire to explore new creative avenues. *Festive Overture* has often been used to commemorate or celebrate events, including the 1980 Moscow Olympic Games and the 2009 Nobel Prize Concert.

*Festive Overture* is scored for two flutes, piccolo, three oboes, three clarinets, two bassoons, contrabassoon, four horns, three trumpets, two trombones, bass trombone, tuba, percussion, timpani, and strings.

**Romeo and Juliet Suite No. 2, Op. 64 (1935-1936)**

**Sergei Prokofiev (1891-1953)**

**Premiere: December 30, 1938 | Brno, Czechoslovakia (Complete Ballet)**

- I. *The Montagues and Capulets*
- II. *The Young Juliet*
- III. *Friar Laurence*
- IV. *Dance*
- V. *Romeo and Juliet Before Parting*
- VI. *Dance of the Girls With Lilies*
- VII. *Romeo at Juliet's Grave*



Among the many musical interpretations of William Shakespeare's *Romeo and Juliet*, Prokofiev's 1938 ballet ranks as one of the most popular and enduring. Born in 1891 in a part of the Russian Empire that is now Ukraine, Prokofiev studied with venerated composer Reinhold Glière and later at the Moscow Conservatory. He distinguished himself at a relatively young age and was touring internationally by his early 20s. It was during this time that he was introduced to Sergei Diaghilev, the founder of the famous Ballet Russes, with whom Prokofiev collaborated on several short ballets.

In 1918, amidst the backdrop of the Russian Revolution and Civil War, Prokofiev left Russia for New York, though he ultimately returned to Europe, living in Paris from 1922 to 1936. Prokofiev long considered returning to Russia, but was uncertain if his experimental musical styles would be well-received in the new political climate. Despite the risk, Prokofiev returned to the Soviet Union in 1936, where he remained for the rest of his life.

*Romeo and Juliet* was commissioned in 1934 by the Kirov Ballet. For Prokofiev, who was weighing the idea of returning to Russia at that time, this opportunity offered a possible point of transition. Prokofiev began work on the score, but the Kirov Ballet backed out before the work was completed. Prokofiev approached the Moscow Bolshoi Theatre with the project, but after initially accepting, they also backed out of the deal, saying that the music was “undanceable.”

With uncertainty hanging over the future success of his ballet, Prokofiev extracted musical portions of the ballet to use as performance pieces, creating two orchestral suites and ten piano works from the score that were first performed in 1936 and 1937. The music in the orchestral suites is not in chronological order but rather in sequences arranged by Prokofiev that work better in a concert hall setting. The orchestral suites' mixture of characters and scenes displays Prokofiev's strongest stylistic traits, including a blend of modernism, classicism, lyricism, and an element of the grotesque.

Eventually, the ballet was premiered in 1938 in Brno, Czechoslovakia, and in 1940 in Moscow. Ultimately the ballet was a musical and popular success. However, critical success did not save Prokofiev from political censure. He was pressured into admitting his guilt in leaning too heavily on “European formalism” and resolved to dedicate himself more diligently to Soviet standards by including folk elements into his works and portraying Soviet citizens in a more positive light. This cloud hung heavy over him for the remainder of his career. In a sad, ironic coincidence, Prokofiev's death was overshadowed by the same man who cast a cloud over his final years. Prokofiev died on March 5, 1953, the same day as Joseph Stalin.

*Romeo and Juliet* is scored for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, tenor saxophone, two bassoons, contrabassoon, four horns, two trumpets, cornet, three trombones, tuba, timpani, percussion, harp, piano, and strings.

## Tracy Silverman



Tracy Silverman is one of the world's foremost electric violin soloists, bringing concert hall legitimacy to this next-generation instrument. As part of Silverman's vision for the "future of strings," he has premiered and recorded several major new electric violin concertos written specifically for him by composers John Adams (*The Dharma at Big Sur*), Terry Riley (*The Palmian Chord Ryddle*), Nico Muhly (*Seeing is Believing*), Roberto Sierra (*Ficciones*), Kenji Bunch (*Embrace*), and 3 concertos of his own; appearing with the LA Philharmonic, BBC Symphony, and many others at Carnegie Hall, Disney Hall, Royal Albert Hall, and stages all over the world.

Formerly first violinist with the innovative Turtle Island String Quartet, Silverman made his professional debut at the age of 13 as soloist with the Chicago Symphony Orchestra and was named one of 100 distinguished alumni by The Juilliard School. Silverman is notable not only for his development and use of the electric 6-string violin but also for what he terms "progressive string playing," an evolution of classical string playing that embraces contemporary popular idioms such as rock, jazz, and hip hop.

TV/internet and radio appearances include a solo Tiny Desk Concert on NPR, on *A Prairie Home Companion*, on *Performance Today*, on *St. Paul Sunday*, and on *CBS News Sunday Morning*. A longtime proponent of string education, Silverman is a leader in the progressive string community and the host of *The Greater Groove: The Future of Strings* podcast. His *Strum Bowing* method has been adopted by players and teachers all over the world. Silverman is the author of *The Strum Bowing Method: How to Groove on Strings*, and *The Rhythm String Player: Strum Bowing in Action*, as well as several *étude* books and online courses on his *Strum Bowing Groove Academy*. Silverman is on the faculty of Belmont University in Nashville.

## Karl Hirzer




The gifted young Canadian conductor Karl Hirzer can't remember a time when he didn't want to be a musician.

Hirzer grew up in Vancouver, British Columbia, in a household filled with music. His parents had Glenn Gould and Louis Armstrong on the CD player; he and his mother sang along with Irish folk songs on the radio (and he'd let her know if she hit a wrong note). He was "composing" at

the family's upright piano at age four. Formal piano lessons began at six. At twelve he started playing guitar in heavy metal bands and dreamed of becoming a rock star, while simultaneously perfecting Chopin Études and Beethoven Sonatas. He earned his Associate of the Royal Conservatory of Music at seventeen. Today he can be found on the podium internationally, having led orchestras from Vancouver to Boston, from the Gstaad Festival to educational programs in Warsaw. He is the 2022 recipient of the Heinz Unger Award, presented biennially by the Ontario Arts Council to Canada's most promising emerging conductor, and in 2023 completed a seven-year tenure as Associate Conductor with the Calgary Philharmonic. Hirzer was a prodigious pianist and studied to become a soloist at the University of Victoria before getting his master's at McGill University in Montreal.

Hirzer got his first taste of conducting an orchestra during his undergrad and basked in the wondrous experience of sharing his musical ideas with a big band of musicians and an audience, through simple gestures. Imagine - hundreds of people in the concert hall, each having a unique experience of a shared moment, something communal and intimate at the same time, forging a personal relationship with a composer who may be long dead - or sitting in the front row. He believes music plays an essential role in our lives. It touches us viscerally, even though we can't really explain why or how. Hirzer is especially committed to exploring music by living composers and believes that modern music defines what the classical idiom is today. He is also heavily invested in bringing music to young audiences, helping them discover a sound world that is completely captivating. His contributions to the arts, community, and education were recognized with his inclusion in Avenue Magazine's Top 40 under 40 list for 2022. He continues to perform as an instrumentalist and also composes his own music, blending genres while mixing acoustic and electronic instruments. His debut album of original material, *Relaxer Distractor*, was released in the fall of 2023.



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

-Leonard Bernstein

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# THE MATH BEHIND THE MUSIC



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

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

With that in mind, looking at the financial side of our concerts is very interesting. To break even for this concert alone without any philanthropic support, we would have to charge a ticket price of more than \$90 per person.

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

Orchestra wages and Guest Artist Fees -- \$30,050

Musician mileage (not including wages) -- \$11,230

Promotion and program books -- \$5,545

Music rental, production costs, and performance hall expenses -- \$10,100



The expenses listed above don't include the salaries of our Music Director, Executive Director, or staff who keep the organization running throughout the year or the costs of maintaining an office. However, instead of \$90, our tickets are just \$35 to \$45 each (and only \$10 or \$15 for students). The difference is made up through the generous support of our concert underwriters and our annual fund donors.

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

# HONOR ROLL OF CONTRIBUTORS

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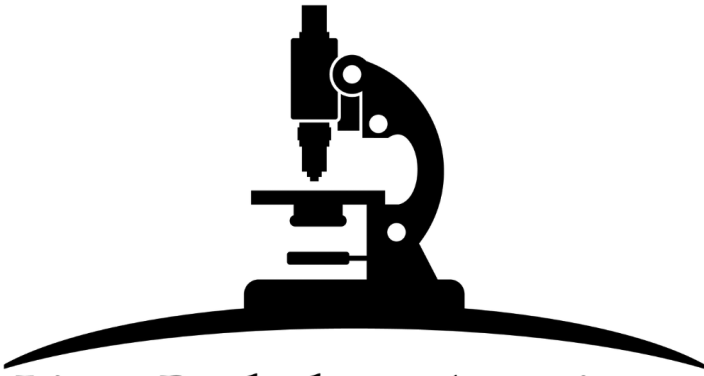
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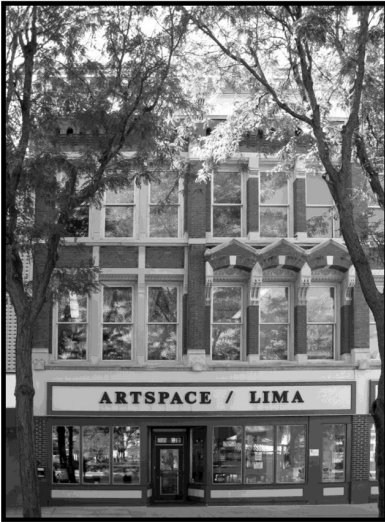
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**Program Spotlight:**  
**POETRY OUT LOUD**

Ohio Poetry Out Loud State Champion Amanda Braig of McNicholas High School (Cincinnati) reciting a poem at the 2024 state finals. She competed at the National Finals in Washington, D.C. Image credit: Terry Gilliam



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# EDUCATION AND ENGAGEMENT



## 2024 YOUNG PEOPLE’S CONCERT

**Electric Dreams**

**Friday, October 18, 2024 | 9:30 A.M. and 11 A.M.**

*Tracy Silverman, electric violin*

*Karl Hirzer, guest conductor*

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

Experience an electrifying concert as the grooviest electric violinist, Tracy Silverman, debuts with the Lima Symphony Orchestra. Under the baton of guest conductor Karl Hirzer, the orchestra brings rock ‘n’ roll to the stage with Silverman’s own unique modern compositions. Our young people are invited to an all-new twist on the orchestra – plugged in and bluesy!



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## IN-SCHOOL PROGRAMS

Our In-School programs provide interactive musical experiences for hundreds of children of all ages across schools in Allen County. Students have the opportunity to learn more about music from our Music Director, guest artists, and local musicians. These educational programs make music accessible for children, many of whom may not otherwise have the opportunity to hear live music. The Lima Symphony Orchestra is thankful for our generous underwriter who makes these visits possible!





# EDUCATION AND ENGAGEMENT



## HEALING THROUGH MUSIC

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

## PATRIOTIC POPS AT ALLEN/OAKWOOD CORRECTIONAL INSTITUTION

On June 30, 2024, the Lima Symphony Orchestra made history as the first Ohio orchestra to perform with their full ensemble inside a prison - and possibly the first in the entire nation. Our musicians were welcomed to Allen/Oakwood Correctional Institution for a concert we thought would be impossible.

As part of the performance, the symphony performed the world premiere of “Halls of Justice,” written by former inmate Kevin Kohler while he was incarcerated. Kohler said, “When I first became incarcerated, I thought I



would never be able to have music again.” Instead, Kohler composed “Halls of Justice” and returned to the facility to hear us perform this exceptional piece. Additionally, the Allen/Oakwood men’s chorus, comprising of nearly 100 men, performed side-by-side with the orchestra for the revered “Battle Hymn of the Republic.”

Since the development of the Healing Through Music program, Executive Director Elizabeth Brown-Ellis, personnel manager Maureen Case, Allen/Oakwood Chaplain Paul Engle, and Assistant Chaplain Rickey Downey have worked tirelessly to bring this concert to fruition. Their unwavering commitment ensured that the inmates at Allen/Oakwood had the unique opportunity to experience a full orchestra live during their time there.

These men deserve and need the hope and peace that music brings. What a treasure it was to share our music with these members of our community who were so welcoming of us. In an interview with Fox News: Lifestyle, Elizabeth Brown-Ellis stated “People often comment [on how] fortunate the inmates are that we bring music into the prison,” instead, she expressed, “we are the lucky ones.”





# EDUCATION AND ENGAGEMENT

## PATRIOTIC POPS

Each year, the Lima Symphony Orchestra performs a free Patriotic Pops concert at Ohio Northern University. Last season, we were proud to expand our Patriotic Pops series to the new Pangle Pavilion at the Greater Lima Region Park and Amphitheater. We are so thrilled to be continuing our tradition of Patriotic Pops at Ohio Northern University while building new traditions in Lima at the Pangle Pavilion.



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## SYMPHONY STORYTIME

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



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# EDUCATION AND ENGAGEMENT



## MORNINGS WITH THE MAESTRO

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

2024-2025 Morning with the Maestro Dates:

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

Saturday, December 14

Saturday, January 18

Saturday, March 8

Saturday, April 5

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





## DRUMMING UP HOPE

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

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# BRAHMS AND WATER MUSIC

**FRIDAY, NOVEMBER 8, 2024**

Veterans Memorial Civic & Convention Center

**7:30PM**

*MUSIC DIRECTOR*  
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Relish in a program for kings and queens as we share the stage with the Lima Symphony Chorus for Handel's regal *Water Music* and choral anthems such as "Zadok the Priest" and "The King Shall Rejoice." Moving forward to the 19th century, we conclude with Brahms' pastoral *Symphony No. 2*.

George Frideric Handel	Water Music Suite No. 2, HWV 349 I. Overture (Allegro)
George Frideric Handel	Zadok the Priest, HWV 258 <i>Lima Symphony Chorus</i>
George Frideric Handel	Water Music Suite No. 2, HWV 349 I. Alla Hornpipe
George Frideric Handel	Let Thy Hand Be Strengthened, HWV 259 <i>Lima Symphony Chorus</i> <i>Ben Gaughran, choral conductor</i>
George Frideric Handel	The King Shall Rejoice, HWV 260 <i>Lima Symphony Chorus</i>
George Frideric Handel	Water Music Suite No. 2, HWV 349 IV. Bourrée

### **Intermission**

Johannes Brahms	Symphony No. 2 in D Major, Op. 73 I. Allegro non Troppo II. Allegro non Troppo III. Allegretto grazioso IV. Allegro con spirito
-----------------	---

Radio Broadcast  
WGTE FM 91 will broadcast tonight's concert on  
March 6, 2025 at 8:00PM



## **George Frideric Handel (1685-1759)**

Handel was a German-born composer revered for his orchestral compositions, concerti grossi, and choral works - including operas, oratorios, cantatas, and anthems. A contemporary of J.S. Bach (they were born the same year), Handel's music exemplifies the High Baroque style, characterized by its technical sophistication, emotional depth, and ornate beauty. German-raised and trained, Handel first gained recognition as a composer of Italian Opera. He eventually settled in London in 1712 and was warmly accepted by his adopted countrymen. He was respected and revered, so much so that when Handel died in 1759, he was given a state funeral at Westminster Abbey.

### **Coronation Anthems No. 1-3 (1727)**

**Premiere: October 11, 1727 | Westminster Abbey, London, England**

Handel was commissioned to write the Coronation Anthems for the coronation of George II and Queen Caroline on October 11th, 1727. The last official act of King George I before his death in 1727 was to grant naturalization to Handel, and the Coronation Anthems were Handel's first compositions as a naturalized British citizen.

The Coronation Anthems use combinations of ensembles scored for two oboes, two bassoons, three trumpets, timpani, strings, continuo, and choir.

### ***Coronation Anthem No. 1 - Zadok the Priest***

The text recounts the anointing of Solomon by Zadok and Nathan and the people's rejoicing.

The words of *Zadok the Priest* have been sung at every coronation since that of King Edgar in 973 AD, and Handel's setting has been sung at every one since 1727. The grandiose music and large (for the time period) music forces reflect the size and importance of the occasion and venue.

*Zadok the priest  
and Nathan the prophet  
anointed Solomon king.  
And all the people rejoiced and said:  
"God save the King!  
Long live the King!  
May the King live forever!  
Amen! Amen! Alleluia!"*

## ***Coronation Anthem No. 2 - Let Thy Hand Be Strengthened***

The anthem *Let Thy Hand Be Strengthened* was the first of the four anthems to be performed at the ceremony and the only one to have no vocal soloists and no trumpets or drums. It is in three movements, of which the first is a glorification of the monarch, the second a plea for justice and mercy, and the third a joyous Alleluia.

## ***Coronation Anthem No. 3 – The King Shall Rejoice***

*The King Shall Rejoice* text from Psalm 21

*The King shall rejoice in thy strength, O Lord.  
Exceeding glad shall he be of thy salvation.  
Glory and great worship hast thou laid upon him.  
Thou hast prevented him with the blessings of goodness  
and hast set a crown of pure gold upon his head.  
Alleluia.*

## **Water Music (1717)**

### **Premiere: July 17, 1717 | River Thames, London, England**

*Water Music* is a suite of short movements for small orchestra, famously premiered on a barge on the River Thames as entertainment for a royal cruise for King George I. Suites were popular musical forms throughout the Baroque Era and offered an opportunity to perform works in many contrasting styles. This work is boisterous, appropriately designed for the occasion of outdoor performance. *Water Music* is organized into three suites in different keys and for different groupings of instruments.

A contemporary description in a letter from Friedrich Bonet, a Prussian diplomat, describes the festive occasion:

*“At about eight in the evening the King repaired to his barge. Next to the King’s barge was that of the musicians, about 50 in number – trumpets, horns, oboes, German flutes, French flutes, violins, and basses, but no singers. The music had been composed specially by the famous Handel, a native of Halle and his Majesty’s principal court composer. His Majesty’s approval of it was so great that he caused it to be played three times in all, twice before and once after supper, even though each performance lasted an hour. The evening was as fine as could be desired for this occasion and the number of barges and boats full of people wanting to listen was beyond counting.”*

## Symphony No. 2 in D Major, Op. 73 (1877)

Johannes Brahms (1833-1897)

Premiere: December 30, 1877 | Vienna Philharmonic under the baton of Hans Richter

- I. *Allegro non troppo*
- II. *Adagio non troppo*
- III. *Allegretto grazioso*
- IV. *Allegro con spirito*

Brahms was an outsider among 19th-century composers. While composers such as Liszt, Wagner, and Berlioz wrote programmatic music and music dramas reflecting a story in direct musical terms, Brahms' approach was often compared to composers from the century before – creating “abstract” music purely for the beauty of it and refining 18th-century classical forms, albeit in a 19th-century Romantic language. Brahms' compositional talent was recognized early on by contemporary composers and supporters Robert and Clara Schumann. The Schumanns' enthusiastic endorsement of Brahms' talent helped cement his reputation and fame but left him feeling burdened with the responsibility of carrying the mantle of the Classical legacy beyond Beethoven. The weight of these expectations, coupled with his own intense and self-critical perfectionism, partly explain why Brahms didn't publish his first symphony until he was already in his 40s and had decades of compositional success in other areas.

A year after the successful premiere of the *Symphony No. 1* (over which Brahms labored for so long), *Symphony No. 2* was composed in the comparatively lightning speed of four months during the summer of 1877 in Pörschach, a tiny lake resort town in Austria. *Symphony No. 2* is the lightest of Brahms' four symphonies, having a generally cheery and pastoral feeling, drawing comparisons by many to Beethoven's *Symphony No. 6* (Pastoral). From the start, the relaxed and lilting melody projects a sense of ease, albeit with some rolling thunder clouds on the periphery. The opening four notes of the *Allegro non troppo* subtly permeate the overall work, seamlessly weaving the piece together. The full and lush harmonies, so typical of Brahms, envelope the work. The symphony was enthusiastically received by the public, so much so that the audience demanded an encore of the finale at the first performance.

*Symphony No. 2* is scored for two flutes, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, and strings.



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# LIMA SYMPHONY CHORUS

## BENJAMIN GAUGHRAN, CONDUCTOR



For more than two decades, Benjamin Gaughran (pronounced [gɔk-rən] / 'gohk-run') has immersed himself in the world of music, showcasing his multifaceted talents as a conductor, pianist, singer, and educator. Hailing from a British-Caribbean background, he brings a unique blend of cultural influences to his musical endeavors. Throughout his career, Gaughran has demonstrated remarkable versatility, leading a wide array of ensembles in diverse settings, including children, youth, community, church, semi-professional, and professional choirs, as

well as musical theatre companies and orchestras.

At the University of Michigan (U-M), Gaughran currently holds several prestigious conducting positions. He serves as the conductor for The Orpheus Singers and is Assistant Conductor of The Chamber Choir and The U-M Men's Glee Club, where he guides and shapes the musical talents of university students. Previously, he was the conductor of The Arts Chorale and The U-M Women's Glee Club. Beyond academia, Gaughran is deeply involved in the local community music scene. He holds the role of music director for the Women's Chamber Chorus in Ann Arbor and serves as the Director of Music at The First Congregational Church, further demonstrating his commitment to enriching musical experiences beyond the university campus.

Gaughran's dedication to music extends beyond traditional concert settings. Gaughran has a history of working with diverse groups, including a prison outreach choir and youth chamber singers. His ability to connect with various communities through music highlights his passion for making music accessible to all.

In addition to his conducting roles, Gaughran is an accomplished educator. As a certified teacher, he frequently serves as a guest clinician at local Michigan schools, sharing his expertise with the next generation of musicians. He has also been an adjudicator at Choral Festivals, providing valuable feedback and guidance to aspiring performers.

Gaughran's musical journey is marked by a commitment to excellence and lifelong learning. He holds a Bachelor of Music degree from Royal

Holloway, University of London, England, and completed a master's in leadership before earning his master's degree in choral conducting at U-M under the guidance of Dr. Eugene Rogers. In his final year of the Doctor of Musical Arts degree in choral conducting at U-M, Gaughran continues to refine his skills and expand his musical horizons.

Beyond his musical pursuits, Gaughran treasures his roles as a husband and father. He finds joy in traveling and exploring different cultures with his family, particularly indulging in his ancestral Caribbean heritage through learning to cook traditional cuisine from Trinidad and Tobago.

To learn more about or contact Gaughran, please visit:  
[benjamingaughran.com](http://benjamingaughran.com)

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

Katie Bachelor  
Emalee Cunningham  
Brianna Ferris  
Suzanne Hollenbacher  
Stefanie Holtz  
Kay Huber  
Judy Logan  
Susan Miller

Bobbi Parker  
Nicole Roberts  
Nikki Rohrbaugh  
Cathy Woodward

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

Julie Crawford  
Allison Doerter  
Heidi Hall

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

## ALTO

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

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

Cathy Nihiser  
Marianne Schmenk  
Sharon Schnell  
Dee Smith

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

Linda Allen  
Natalie Buckholdt  
Nancy Carter

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

## TENOR

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

Matt Alessandrini  
John Hutchinson  
Kevin Reeks  
Mark Simons  
Sean Varga

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

Seth Baker  
Gary Ebbing  
John Hickman  
Gunnar Hudson  
Kevin Kidd

Brian Timpe  
Tom Wyen

## BASS

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

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

Chad Williams  
Brent Zimmerman

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

Jaired Birks  
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**Michael Houff**  
Concertmaster  
**Anita Chiu**  
Asst. Concertmaster

Thomas Carey  
Maureen Case  
I Chang  
Ashtin Johnson

Yanina Nagorny  
Alayne Wegner

## VIOLIN II

**Principal - Vacant**  
Lori Bright  
Lesla DeBorde  
Christine Klosterman

Lu Li  
Sarah Longbrake  
Bethany Maltinsky  
Michael Sieberg

William Stanley  
Carla Weltin

## VIOLA

**Principal - Vacant**  
Vince Huzicka

Si Yu Jiang  
Ruth Myers

Melissa Peraza  
Daniel Winfield

## CELLO

**Yu-Wen Wang\***  
Principal  
**Shelbi Wagner**  
Asst. Principal

Darlene Barrett  
Gustavo Carpinteyro  
Daniel Comiskey  
Jonathan Kampfe

Hanna Lacey  
Li Chuan Lin  
Wei-Shuan Yu

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**Victor Dome**  
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**Ben Grabell**  
Co-Principal  
Moses Carreker

Michael Cerrone  
Joanne Shaffer  
Aidan Terry

## FLUTE

**Erin Torres**  
Principal

Ali Dettmer

Dylan Masariego

## OBOE

**Terri Rivetti**  
Principal

Chloe Basel

## CLARINET

**Greg Hamilton**  
Principal

Paige Stafford

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Michael Suman  
Principal

Omar Lozano

Sally Teegarden

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Principal

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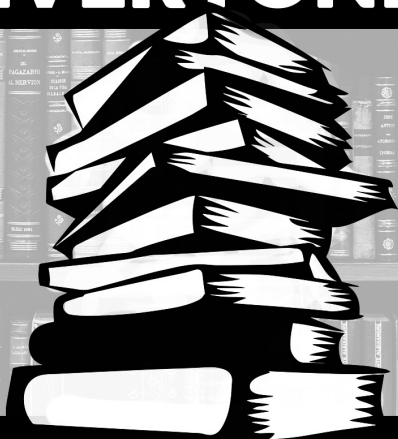
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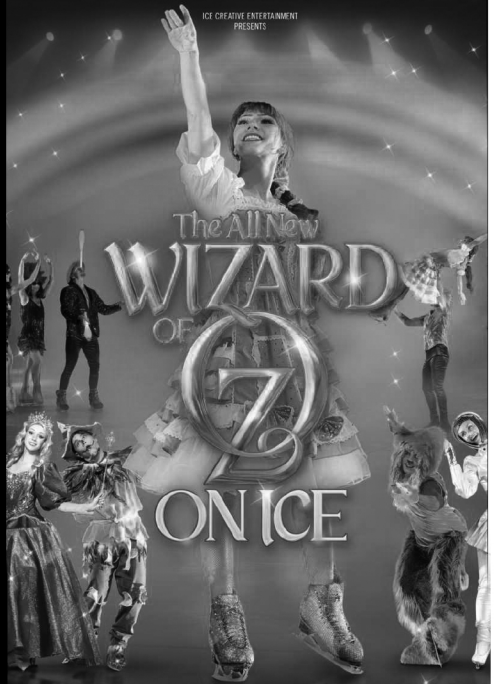
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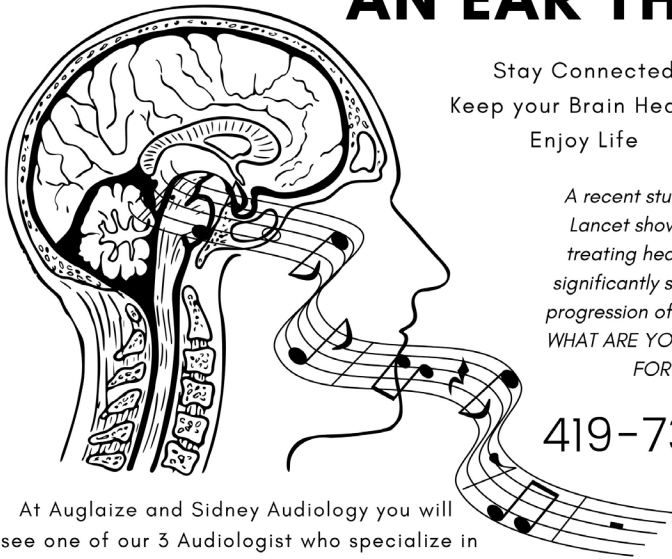


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## JEAN ZINK

*President of the Friends of the Symphony*



The Friends of the Symphony is a volunteer group dedicated to promoting and strengthening our Lima Symphony Orchestra through volunteer and financial support. We donate our time to organizing fundraisers such as our geranium sales in May and our mum sales in September.

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

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

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

We are always looking for new members to help us promote and support our symphony. We are fortunate to have a symphony of this caliber so close to home. It is very important that we continue to keep the music going! If you are interested in joining us, please contact our membership chair Jan Miller at 419-204-7246 or our President Jean Zink at 419-303-9050. Membership forms are available online at [limasympphony.com/friends-of-the-symphony](http://limasympphony.com/friends-of-the-symphony).

Keep the Music Going!

Jean Zink  
President of the FOS

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## Calendar of Events 2024-2025

### Special Events:

Mum Sale Pick Up ..... Wednesday, September 11, 2024 | 10 AM – 6 PM  
*Apollo Career Center, 3325 Shawnee Road, Lima, Ohio 45806*

Geranium Sale Pick Up..... May 14, 2025 | 10 AM – 6 PM  
*Apollo Career Center, 3325 Shawnee Road, Lima, Ohio 45806*

### General Meetings:

Fall Luncheon ..... Friday, October 18, 2024 | 12:30 PM  
*Shawnee Country Club, 1700 Shawnee Road, Lima, Ohio 45805*  
*With guest artist electric violinist Tracy Silverman and guest conductor Karl Hirzer*

Notable Luncheon ..... Friday, November 8, 2024 | 12:00 PM  
*Shawnee Country Club, 1700 Shawnee Road, Lima, Ohio 45805*  
*With Choral Conductor Ben Gaughran and Maestro Andrew Crust*

Fa La La Luncheon ..... Friday, December 13, 2024 | 12:00 PM  
*Shawnee Country Club, 1700 Shawnee Road, Lima, Ohio 45805*  
*With dancer Sarah Webb and Maestro Andrew Crust*

Mid-Winter Brunch..... Friday, March 7, 2025 | 12:00 PM  
*Shawnee Country Club, 1700 Shawnee Road, Lima, Ohio 45805*  
*With solo clarinetist Greg Hamilton and Maestro Andrew Crust*

Spring Luncheon..... Friday, April 4, 2025 | 12:00 PM  
*Shawnee Country Club, 1700 Shawnee Road, Lima, Ohio 45805*  
*With guest pianist David Lai, guest mezzo-soprano Kira McGirr, Choral Conductor Ben Gaughran, and Maestro Andrew Crust*

**To RSVP for the luncheons, please mail a check made payable to “Friends of the Symphony” to:**

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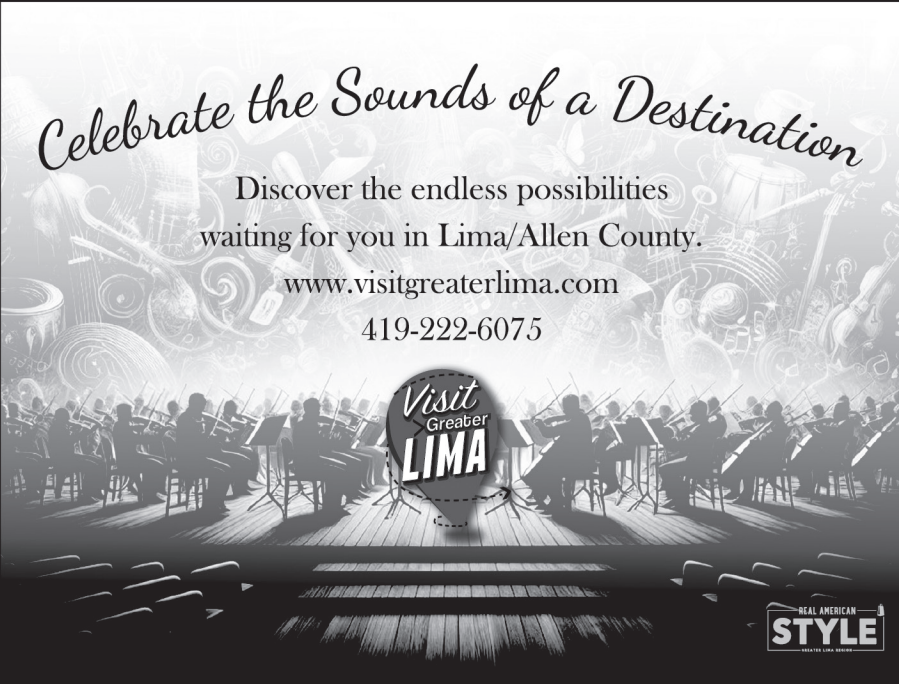
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Celebrate the holidays with Bells, Brass & Bows as we bring cherished Christmas films to life. Listen to the hauntingly beautiful soundtrack from *The Nightmare Before Christmas*, comical tunes from *How the Grinch Stole Christmas*, and the festive music of *The Polar Express*. Continuing with our annual tradition, sing along with sacred hymns and beloved carols, then delight in our concluding piece: Tchaikovsky's *Nutcracker Suite*.

Samuel Coleridge-Taylor Christmas Overture from *The Forest of Wild Thyme*

Danny Elfman Nightmare Before Christmas Suite

Various Sing-a-Long Jukebox\*

Glen Ballard and Concert Suite from the Polar Express

Alan Silvestri I. Believe

II. Spirit of the Season

III. The Polar Express

IV. When Christmas Comes to Town

Arr. Jerry Brubaker How the Grinch Stole Christmas (Medley)

Various Sing-a-Long Jukebox\*

Leroy Anderson Sleigh Ride

### Intermission

Pyotr Ilyich Tchaikovsky The Nutcracker Suite, Op. 7  
*With dancers from Lyn's Academy of Dance*  
*Sarah Webb, dancer*

Overture

Chocolate (Spanish Dance)

Coffee (Arabian Dance)

Tea (Chinese Dance)

Trepak (Russian Dance)

Dance of the Reed Flutes

March

Waltz of the Flowers

Dance of the Sugar Plumb Fairy

Pas de Deux

\*Audience seat numbers will be chosen at random and patrons will choose which carol out of the following to hear: *Jingle Bells*, *Frosty the Snowman*, *Joy to the World*, *Silver Bells*, *Let it Snow*, *Winter Wonderland*, and *Silent Night*.

Radio Broadcast  
WGTE FM 91 will broadcast tonight's concert on  
December 26, 2024 at 8:00PM

## Jingle Bells

[Chorus]

Jingle bells, jingle bells  
Jingle all the way  
Oh, what fun it is to ride  
In a one-horse open sleigh, hey  
Jingle bells, jingle bells  
Jingle all the way  
Oh, what fun it is to ride  
In a one-horse open sleigh

[Verse 1]

Dashing through the snow  
In a one-horse open sleigh  
O'er the fields we go  
Laughing all the way  
Bells on bobtails ring  
Making spirits bright  
What fun it is to ride and sing  
A sleighing song tonight

[Chorus]

Jingle bells, jingle bells  
Jingle all the way  
Oh, what fun it is to ride  
In a one-horse open sleigh, hey  
Jingle bells, jingle bells  
Jingle all the way  
Oh, what fun it is to ride  
In a one-horse open sleigh

[Verse 2]

A day or two ago  
I thought I'd take a ride  
And soon, Miss Fanny Bright  
Was seated by my side  
The horse was lean and lank  
Misfortune seemed his lot  
He got into a drifted bank  
And then we got upsot

## Frosty the Snowman

Frosty, the snowman was a jolly happy soul  
With a corncob pipe and a button nose  
And eyes made out of coal  
Frosty, the snowman is a fairy tale, they say  
He was made of snow, but the children know  
That he came to life one day

There must have been some magic  
In that old silk hat they found  
For when they placed it on his head  
He began to dance around

Frosty, the snowman, he had to hurry on his way  
But he waved goodbye sayin', "Don't you cry  
I'll be back again some day, I'll be back again some day  
I'll be back again some day"

Frosty, the snowman knew the sun was hot that day  
So he said, "Let's run and we'll have some fun  
Now, before I melt away"  
Down to the village with a broomstick in his hand  
Runnin' here and there, all around the square  
Sayin', "Catch me if you can"

He led them down the streets of town  
Right to the traffic cop  
He only paused a moment  
When he heard him holler, "Stop"

Frosty, the snowman, he had to hurry on his way  
But he waved goodbye sayin', "Don't you cry  
I'll be back again some day, I'll be back again some day  
I'll be back again some day"

## Joy to the World

[Verse 1]

Joy to the world! the Lord is come;  
Let earth receive her King;  
Let every heart prepare him room,  
And heaven and nature sing,  
And heaven and nature sing,  
And heaven, and heaven, and nature sing.

[Verse 2]

Joy to the world! the Savior reigns;  
Let men their songs employ;  
While fields and floods, rocks, hills, and plains  
Repeat the sounding joy,  
Repeat the sounding joy,  
Repeat, repeat the sounding joy.

## Silver Bells

City sidewalks, busy sidewalks, dressed in holiday style  
In the air there's a feeling of Christmas  
Children laughing, people passing, meeting smile after smile  
And on every street corner you hear

Silver bells, silver bells  
It's Christmas time in the city  
Ring a ling, hear them ring  
Soon it'll be Christmas day

String of street lights, even stop lights blink a bright red and green  
As the shoppers rush home with their treasures  
Hear the snow crunch, see the kids bunch, this is Santa's big scene  
And above all this bustle you'll hear

Silver bells, silver bells  
It's Christmas time in the city  
Ring a ling, hear them ring  
Soon it'll be Christmas day

## Winter Wonderland

Sleigh bells ring, are you listening?  
In the lane, snow is glistening  
A beautiful sight  
We're happy tonight  
Walking in a winter wonderland

Gone away is the bluebird  
Here to stay is a new bird  
To sing a love song  
While we stroll along  
Walking in a winter wonderland

In the meadow, we can build a snowman  
We'll pretend that he is Parson Brown  
He'll say, are you married?  
We'll say, no man  
But you can do the job when you're in town

Later on, we'll conspire  
As we dream by the fire  
To face unafraid  
The plans that we've made  
Walking in a winter wonderland

## Silent Night

[Verse 1]  
Silent night, holy night  
All is calm, all is bright  
Round yon Virgin, Mother and Child  
Holy Infant so tender and mild  
Sleep in heavenly peace  
Sleep in heavenly peace

[Verse 2]  
Silent night, holy night  
Shepherds quake at the sight  
Glories stream from heaven afar  
Heavenly hosts sing Alleluia  
Christ the Savior is born  
Christ the Savior is born

## Let it Snow

Oh, the weather outside is frightful  
But the fire is so delightful  
And since we've no place to go  
Let it snow! Let it snow! Let it snow!

Man it doesn't show signs of stopping  
And I brought me some corn for popping  
The lights are turned way down low  
Let it snow! Let it snow!

When we finally kiss goodnight  
How I'll hate going out in the storm  
But if you'll really hold me tight  
All the way home I'll be warm

And the fire is slowly dying  
And, my dear, we're still goodbying  
But as long as you'd love me so  
Let it snow! Let it snow and snow!

## Christmas Overture (~1910)

**Samuel Coleridge-Taylor (1875-1912)**

**Publication 1925**

Samuel Coleridge-Taylor was an English conductor and composer born in London in 1875. Coleridge-Taylor leaves an interesting and multi-faceted legacy, defined partly by race, politics, interest in America, and complex and lyrical music. Coleridge-Taylor, who described himself as Anglo-African, was born to a White English mother and a Black father from Sierra Leone. His father had come to England to study medicine and subsequently left (before he learned about the pregnancy) due to race-related limitations he faced practicing medicine in England. Musically, Coleridge-Taylor is best remembered for his cantata *Hiawatha's Wedding Feast*, based on the text by American poet Henry Wadsworth Longfellow. *Hiawatha's Wedding Feast* found such popularity among choral societies in England in the early 20th century that in number of performances it lagged only behind such warhorses as Handel's *Messiah* and Mendelssohn's *Elijah*.

*Christmas Overture* was initially composed by Coleridge-Taylor as incidental music to a children's play (a 'charming poetical fairy drama') by Alfred Noyes called "The Forest of Wild Thyme." The play was intended for production in 1910 but was never performed. The composer may not have reached the point



of orchestrating the music before the project was abandoned, and the Overture was not arranged for orchestral ensemble until after Coleridge-Taylor's death in 1925 by Sydney Baynes. The Overture contains several well-known Christmas tunes, including "God Rest Ye Merry Gentlemen," "Hark! The Herald Angels Sing," and "Good King Wenceslas." However, the Overture is more than just a collage and contains a notable amount of original material as part of the work.

Unfortunately, Coleridge-Taylor died at age 37 due to pneumonia before he could fulfill his musical potential. He was penniless and had not seen his professional accolades translate into any kind of monetary success. National grief over the composer's unexpected death and outrage at conditions that created his financial situation led to the establishment of the Performing Rights Society in Britain.

*Christmas Overture* is scored for two flutes, oboe, two clarinets, two bassoons, two horns, two trumpets, three trombones, timpani, percussion, harp, and strings.

## **The Nightmare Before Christmas Suite (1993)**

**Danny Elfman (b. 1953)**

**Film Premiere: October 9, 1993 | New York Film Festival**

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

Despite lacking formal training, when Elfman returned to the US, he began adapting and arranging jazz and big band music for a group formed by his brother, eventually taking over as singer-songwriter. The group, Oingo Boingo, released eight studio albums, and fans might remember their hit song "Weird Science," featured in the movie of the same name.

In 1985, Elfman scored his first studio film with Tim Burton's *Pee-Wee's Big Adventure*. Burton was a fan of Oingo Boingo and invited Elfman to join the project. Elfman has collaborated with Burton on nearly 20 projects, including *Pee-Wee's Big Adventure*, *Batman*, *Edward Scissorhands*, *Beetlejuice*, *Big Fish*, *Wednesday*, and *The Nightmare Before Christmas*.

*The Nightmare Before Christmas* is a stop-motion animated film that tells the story of Pumpkin King Jack Skellington's misguided effort to take over

Christmas. The popular and off-beat film features the voices of several well-known actors, including Chris Sarandon (Jack speaking voice), Catherine O'Hara (Sally), William Hickey (Dr. Finkelstein), Glenn Shadix (Mayor), Paul Reubens (Lock), and Ken Page (Oogie Boogie). Danny Elfman himself does Jack Skellington's singing voice. Since its release, the film has gained a cult following. It was nominated for an Academy Award for Best Visual Effects.

Elfman's style has many influences, including jazz, 19th and 20th century Classical music, electronic music, minimalism, and experimental music. Given his versatile range of styles, Elfman's music is infinitely adaptable. His work spans genres, including thrillers, musicals, dramas, indie films, family films, documentaries, horror, and comic book action films.

*The Nightmare Before Christmas Suite* is scored for three flutes, two oboes, English horn, three clarinets, bass clarinet, contrabass clarinet, two bassoons, contrabassoon, four horns, two trumpets, four trombones, tuba, alto saxophone, tenor saxophone, baritone saxophone, timpani, percussion, piano, celesta, harp, synthesizer, and strings.

### **Concert Suite from Polar Express (2004)**

**Alan Silvestri (b.1950)**

**Premiere: October 13, 2004 | Chicago International Film Festival**

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

*The Polar Express* is an animated Christmas adventure film based on the 1985 eponymous children's book by Chris Van Allsburg. The film tells the story of a young boy who boards a mysterious train bound for the North Pole to visit Santa Claus. The film was highly praised by many, described as "enchancing" and "haunting." However, many find the animation style unsettling, venturing into the "uncanny valley," a concept describing the uneasy feeling people experience when a humanoid object closely resembles a human but is not

quite realistic enough. Animation aside, the music from *The Polar Express* plays a critical role in enhancing the film's storytelling, immersing viewers in its magical world that perfectly complements the story's theme of wonder and adventure.

*Concert Suite from Polar Express* is scored for three flutes, piccolo, three oboes, English horn, three clarinets, bass clarinet, E-flat clarinet, two bassoons, contrabassoon, eight horns, three trumpets, four trombones, bass trombone, timpani, percussion, piano, celesta, two harps, and strings.

## **How the Grinch Stole Christmas Medley (1966)**

**Arr. Jerry Brubaker**

**Aired: December 18, 1966**

Now a Christmas staple, *How the Grinch Stole Christmas* began as a 1957 book of the same name by Theodor "Dr. Seuss" Geisel. It tells the classic story of a grumpy and vengeful Christmas-hating Grinch who learns the value of love, joy, and friendship from the Whos of Whoville. The animated musical Christmas television special directed by Chuck Jones with music by Albert Hague (1920-2001) aired in 1966. Hague was a German-born songwriter, composer, and actor of modest fame. In addition to writing four Broadway musicals and a handful of popular songs, he acted in television and film, most notably as the music teacher Benjamin Shorofsky on the TV series *Fame*.

While there have been many subsequent adaptations of *How the Grinch Stole Christmas*, the music from the original television special has endured in popularity. In 1968, an LP narration of the story by Boris Karloff and with music from the television special won "Best Recording for Children" at the 10th annual Grammy Awards. The music, especially *You're a Mean One, Mister Grinch*, has made its way into many subsequent versions and has been covered by many notable artists. The medley you will hear this evening includes *You're a Mean One, Mister Grinch, He Carves the Roast, and Welcome Christmas*.

*How the Grinch Stole Christmas Medley* is arranged for two flutes, two oboes, two clarinets, two bassoon, four horns, two trumpets, three trombones, tuba, timpani, percussion, piano, and strings.

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

**Leroy Anderson (1908-1975)**

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

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

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

*Sleigh Ride* is scored for two flutes, piccolo, two clarinets, two oboes, two bassoons, two alto saxophones, tenor saxophone, baritone saxophone, four horns, three trumpets, three trombones, tuba, percussion, piano, and strings.

## **The Nutcracker (1892)**

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

**Premiere: December 18, 1892 | Mariinsky Theatre, St. Petersburg, Russia**

Since its premiere in 1892, *The Nutcracker* ballet has become a timeless winter classic and an annual tradition for many families. Based on the E. T. A. Hoffman tale "The Nutcracker and the Mouse King," the story tells of a little girl who receives a nutcracker as a Christmas gift and her subsequent dream-like journey through fantastical lands.

When Tchaikovsky created the music for *The Nutcracker*, he had already demonstrated considerable success as a composer of music for the ballet. Previous scores included *The Sleeping Beauty* in 1890 and *Swan Lake* in 1877. The first performance took place at the Imperial Mariinsky Theatre in Saint Petersburg, Russia.

While the initial ballet was not a great success, the music for the ballet has been frequently performed since its premiere. The ballet itself regained popularity over time and by the 1960s, many ballet companies throughout the United States had taken to mounting the production on an annual basis. The short vignettes of different magical lands, coupled with featured roles for children throughout the ballet, offer delight for both young and old. Tchaikovsky's now-ubiquitous score is melodic, rich, and uncomplicated. The combination of fantasy, wholesomeness, and enduring musical quality have made *The Nutcracker* an accessible and favorite ballet for both seasoned patrons and first-time attendees.

*The Nutcracker* ballet is scored for three flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, percussion, two harps, celesta, and strings.

### Sarah Webb



Sarah Webb, a Columbus native, received her training and graduated from BalletMet and went on to dance with BalletMet as a trainee in the company. She spent a year in the Richmond Ballet trainee program then moved to Palm Beach Gardens, Florida to dance with Ballet Palm Beach. Some of her favorite roles include performing the title role in *Snow White*, Carabosse in *Sleeping Beauty*, Step-Sister in *Cinderella*, Helena in *A Midsummer Night's Dream*, Mercedes from *Don Quixote* as well as Lady Capulet in *Romeo & Juliet*.

Webb is currently dancing with Columbus Dance Theatre where she has had some recent debuts including Alice in *Alice In Wonderland*, The Raven in *Wonderment*, and Princess Katerina in *Firebird*.

Along with dancing with Columbus Dance Theatre, Webb is also a ballet teacher at New Albany Ballet Company where she teaches in the children's division, general and progressive levels.

## Jason Duff



Jason Duff is the Founder & CEO of Small Nation based in Bellefontaine, Ohio. Duff and his team are passionate about the revitalization and success of small towns and small businesses. He has been credited with the revitalization of more than 56 historic building in Downtown Bellefontaine and is a regular speaker and thought leader on the topic for the WSJ, CNBC, INC magazine and Forbes. Duff is an Alumnus of Ohio Northern University. His performance credits in local and regional theatre productions include: West Side Story, Once Upon A Mattress, Music Man, Joseph & the Amazing Technicolor Dreamcoat, Lil' Abner, Sound of Music, Too Many Sopranos, Godspell, Assassins, Candide, The Who's Tommy, Grease, Jekyll & Hyde & ONU Holiday Spectacular.

## Lyn's Academy of Dance



Since 1994 Lyn's Academy of Dance has provided comprehensive dance training to both the pre-professional and recreational dancer in the greater Lima area. It is their mission and commitment to provide quality dance instruction and artistic training of the highest possible caliber. In developing and maintaining a successful dance program, they offer all students a positive learning experience while promoting an atmosphere of fun and excitement. They want each dancer to reach their full potential and gain an appreciation for the art of dance. They also provide performance opportunities so that students may participate in the world of dance through community engagement projects, competitions, and annual recitals to showcase their talents. Their instructors have years of experience as teachers and choreographers, are college graduates in dance and continue their education and research in dance.

Lyn's Academy of Dance proudly offer instruction in: Ballet, Pointe, Tap, Jazz, Lyrical, Hip Hop, Modern, Contemporary, Toddler and Pre-School Creative Movement, Dance Tumbling/Gymnastics.







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# NOTES FROM UNDERWRITERS

## AR-HALE FAMILY FOUNDATION

Leo Hawk



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

## BENEVOLENT AND PROTECTIVE ORDER OF ELKS



Lima Lodge #54

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



# CENOVUS ENERGY

Dean Hempfling, Lima Refinery



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

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

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

# CITIZENS NATIONAL BANK

Chad King, SVC/Lima City President



Citizens National Bank is committed to investing in the communities we serve. We are proud to support the Lima Symphony Orchestra Young People’s Concert with the goal of fostering a love and appreciation for music and the arts among the youth in the Lima/Allen County area. We hope this investment nurtures an appreciation of the arts in the youth of our community

which will further enrich that culture for generations to come.

# NOTES FROM UNDERWRITERS

## FRIENDS OF THE SYMPHONY

Jean Zink, President



The Friends of the Symphony actively seeks to support the LSO and enrich lives within the Lima community by broadening the musical experiences right here in our hometown. We believe that the Lima Symphony makes Lima the premier regional destination for the very best in classical music.



## HCF FAMILY OF COMPANIES



For over 50 years, the HCF Family of Companies is proud to care for the needs of our community members through our continuum of services offered locally at Burton's Ridge Assisted Living, Shawnee Manor, Roselawn Manor, Wapakoneta Manor, EncompassCare Therapy, Heritage Healthcare, and Legacy Hospice.

Just as we bring deep-rooted family traditions to those in our care, the Lima Symphony Orchestra enriches the social and cultural spirits within the Lima community members. The musical talent, dedication, and commitment to excellence the Lima Symphony Orchestra demonstrates continue to be strengths of this community. We are honored to be part of such a profound pillar in the area.

## THE LATE HENRY AND BEVERLY HAWK

Through their decades of generous support of our annual family concerts, Beverly and Henry Hawk made it possible for more than 92,000 area children and their families to experience the magic of a live symphony performance created especially for them. During their lives, Henry and Beverly challenged us, encouraged us, and always supported us. Their giving and joyful spirit is with us as we continue to strive for innovative and meaningful children's performances, carrying their legacy well into the future.

# KEYSTONE MEATS



Keystone Meats has been Lima’s hometown butcher shop for more than 60 years. For four generations, our family has enjoyed many benefits of our vibrant community and we are proud to support the arts and educational programs that enrich the lives of the citizens of Lima and Allen County. We are honored to support the Lima Symphony Orchestra, and we are extremely grateful to enjoy this opportunity within our community.

# LIMA CONVALESCENT HOME



The Lima Convalescent Home Foundation is honored to offer its support to the Lima Symphony Orchestra this year. Having dedicated over half a century to healthcare for the senior population within the Lima community, the Lima Convalescent Home Foundation acknowledges the importance of the arts for people of all ages. We firmly believe in the vast and varied advantages of music for the well-being and happiness of our community. Music can inspire, heal, uplift, and connect people of all ages and backgrounds. Having a symphony in our town is a precious gift that we cherish and celebrate. We are delighted to sponsor an event this year and to continue our support for the Lima Symphony Orchestra in the future.

# LIMA MEMORIAL HEALTH SYSTEM

**Michael Swick, President**



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



# NOTES FROM UNDERWRITERS

## LIMA PATHOLOGY ASSOCIATES



Since its creation in 1969, Lima Pathology Associates has been intentional about supporting the local communities we serve. It's through our Sponsorship of Lima Symphony Orchestra that we endeavor to enrich the Lima community and quality of life. Our physicians and families enjoy partaking in the wonderful musical experiences of LSO concerts and children's educational programming. We desire all residents of West Central Ohio to have the same opportunities.

LPA offers an excellent work-life balance that nurtures a positive supportive work environment of tightknit professionals while allowing for flexibility to enjoy family, community, and all activities Lima has to offer.

Vibrant cities offer access to the arts. Please join us in attending concerts and in financially supporting the growth of the Lima Symphony Orchestra, because our communities are all the better for it.

## LIMA PUBLIC LIBRARY

**Liz Winhover, Head of Public Relations**



The Lima Library's mission is to offer materials and services for the informational, educational and recreational enrichment of the citizens of Allen County.

We are pleased to continue our partnership with the Lima Symphony Orchestra in an ongoing effort to reach those goals for our patrons- both inside and outside of the library.

## LIMA ROTARY FOUNDATION



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

to support education, community well-being and those with disabilities in need of assistance.

# MERCY HEALTH/ST. RITA'S MEDICAL CENTER

Ronda Lehman, President



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

Health we appreciate the LSO and the entertainment, hope and healing they bring to Lima and the surrounding communities.

# NUTRIEN



Nutrien is proud to be a member of the Lima community and to sponsor the Lima Symphony

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

# OMNI SOURCE

John Ficorilli, Marketing Manager



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

communities.

# NOTES FROM UNDERWRITERS

## RAABE FORD LINCOLN

Joe Nott, President



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Continually evolving to serve is part of our mission at Raabe. Founded in 1922 by Charles C. Raabe, Raabe Motor Sales, Inc. has been serving and supporting our community for over 100 years in ways that add value, unity and great experiences for our guests. The Lima Symphony Orchestra embodies these same fundamentals and is a true asset to Lima, Allen Co., and our surrounding communities. We're honored to be a supporter of the 2024-2025 LSO season and Candlelight Concert.

## REINEKE FAMILY DEALERSHIPS

Thomas A. Reineke, President and CEO



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

(2024) Pop Concert - Disco and Motown along with Gershwin and the American Sound in April (2025).

## SUPERIOR CREDIT UNION

Phil Buell, President and CEO



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



# TOM AHL FAMILY OF DEALERSHIPS

Tom Ahl, Dealer Principal



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

# WALTER DEVELOPMENT

William Walter, President



Through the efforts and support of many dedicated people over the years, Lima has managed to maintain its own outstanding Lima Symphony Orchestra. Today that Symphony is fortified with a bright Conductor, an involved and willing board, and very capable management, what they need most of all at this time is our strong support to get them to that bright future that exists for them. We at Walter Development have chosen this time to step up our longstanding support

for Lima’s own cultural gem – The Symphony! Won’t you join us?

# WEBB INSURANCE, INC.

Larry Webb, President (Retired)



Webb Insurance is proud to support the Symphony and bring music to the Downtown Lima area. We are delighted again this year to be underwriting the first Grand Series Concert of the season: Electric Love. You will probably want to sing along with the progressive rock ‘n’ roll songs performed by electric violinist, Tracy Silverman and the many talented Orchestra Musicians. Thank you to all who help bring these talented artists to Lima. We hope to see you at the Symphony!

# TRIBUTE GIFTS

**These gifts, received between July 1, 2023 and August 1, 2024, provide a personal expression of recognition, honor, and remembrance. Thank you.**

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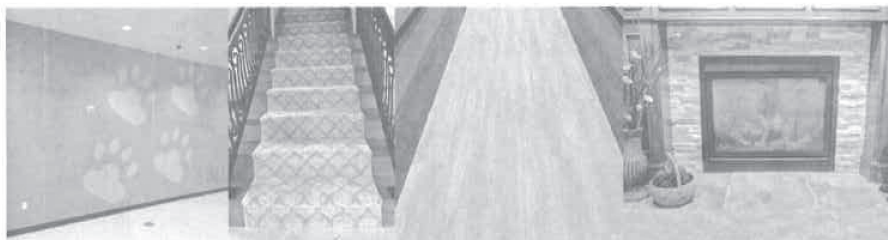
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# NEW YEAR'S EVE: DISCO *Motown*

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*MUSIC DIRECTOR*  
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**TUESDAY,  
DECEMBER 31, 2024**

Veterans Memorial Civic & Convention Center

**7:30PM**

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Dance the night away this New Year's Eve as we welcome back Jeans 'n Classics for an evening of Disco and Motown. Get your groove on with the sounds of Stevie Wonder, the Temptations, ABBA, and more. Relive your favorite hits while enjoying a surprise feature from the recent movie sensation: Barbie.

*Selections to be announced from stage*

## Peter Brennan – Arranger, Guitarist, Jeans ‘n Classics Founder



Born in England, Peter Brennan was heavily influenced by bands like the Beatles. He studied Music Composition and Theory at Western University in London, Ontario where he now resides. During the ‘70s and ‘80s he toured extensively throughout North America, establishing himself as a guitarist and Music Director with a variety of groups. He also became an in-demand producer/arranger with top-ten successes in the United Kingdom and producer awards and grants in Canada, where he was selected as a Juno Awards judge.

Brennan has always loved the sound of a rock band with an orchestra. In the early ‘90s this dream became a reality with the establishment of Jeans ‘n Classics.

The Jeans ‘n Classics family features some of the finest vocalists and instrumentalists in Canada and the United States. Brennan has also created and developed orchestra shows for a number of headliners of worldwide note, including Roger Hodgson (formerly of Supertramp) and Martin Fry of ABC, with whom Brennan performed at the Royal Albert Hall in London accompanied by the BBC Concert Orchestra.

Brennan recently received the Mayor’s Award for the Arts in London, Ontario and was named to the University Of Western Ontario/Faculty Of Music “Wall Of Fame.”

## Jeff Christmas - Drums



Jeff Christmas is a Canadian composer, arranger, conductor, drummer, and percussionist who studied at York University (Toronto), Western University (London), and Berklee College of Music (Boston). He has conducted and performed with symphony orchestras across Canada and the United States, appearing with artists such as Denny Doherty, Michael Burgess, The Rankins, Ashley MacIsaac, J.P. Cormier, Jackie Richardson, Martin Fry (ABC), and Roger Hodgson (formerly of Supertramp), and was recently conductor for legendary and multi-Grammy

Award winning artist Michael Bolton.

He has been the guest conductor with many orchestras including Tucson Symphony, Calgary Philharmonic, Fresno Philharmonic, Winnipeg Symphony,

Roanoke Symphony, Thunder Bay Symphony, Victoria Symphony, South Dakota Symphony, Vancouver Island Symphony, Lansing Symphony, Springfield Symphony, Stratford Symphony, International Symphony, Lexington Philharmonic, and Jacksonville Symphony.

Christmas's original compositions *With Glowing Hearts* and *Carry the Light* were featured in the documentary "Vancouver 2010– Olympic Torch Relay." He was also the Musical Director/Arranger for the opening of the MTS Centre in Winnipeg, where he conducted the Winnipeg Symphony Orchestra with guest artists Randy Bachman, Burton Cummings, Tom Cochrane, Doc Walker, and Chantal Kreviazuk.

As a drummer and guest conductor for *Jeans 'n Classics*, Christmas has appeared with artists such as Amy Sky, Marc Jordan, Lorraine Segato (Parachute Club), Alan Frew (Glass Tiger), Rik Emmett (Triumph), Brian Vollmer (Helix), Lawrence Gowan, Jim Witter, Thomas Wade, The Spoons, and the late Kenny McLean (Platinum Blonde).

Christmas's many original compositions for live performance include Opening Ceremonies music for the Canada Games, film and television work, musical theatre, and arrangements for numerous Pops shows.

Awards include: Multiple London Music Awards (for composing), the 2005 Jack Richardson Award for Classical Soloist/Conducting, and a 2013 induction into Western University's Don Wright Faculty of Music "Wall of Fame."

### **Tracey Gallant - Vocalist**



Tracey Gallant is a captivating and lively performer known for her infectious energy. Originally from the east coast of Canada (beautiful PEI!), she is now based in Toronto where she works alongside some of the city's finest musicians. She has headlined at local festivals such as Toronto Pride, Taste of the Danforth, and Beaches Jazz. She has also traveled and performed all throughout Canada, into the US, overseas (Oman, Morocco), and the Caribbean. Gallant is a versatile singer and covers an extensive and diverse range of musical styles, from croony jazz to edgy rock, and she

also writes her own original music.

Gallant is always thrilled at every opportunity she gets to make music, and is very happy whenever she has the chance to join the talented musicians and singers of *Jeans 'n Classics* and to help bring audiences a unique night of music to remember.

## Gavin Hope - Vocalist



With his lightning speed comedic timing, skills on the dance floor, and a truly exceptional, velvety, emotional voice, Gavin Hope is a natural born performer and always a fan favorite!

Hope is a three-time Juno Award Nominee, both as a solo vocalist and also as a longtime Baritone member of the iconic Canadian a cappella group, The Nylons, with whom he wrapped up a sold-out Farewell Tour in Canada, the United States, Belgium, and Holland in 2017. He recorded six studio albums with The Nylons as well as two successful solo albums: AC/Pop album “Anything Like Mine,” which nationally charted in the Top 100 and Top 40, and most recently the beautifully minimalist Jazz album “For All We Know,” called one of the top Canadian Jazz albums of 2013 by the Toronto Star.

Hope’s love of the stage also includes musical theatre. Major hit production highlights include original Canadian cast member of Broadway’s The Lion King (Simba) and RENT (Collins) in Toronto. In addition to countless commercials and TV appearances, Hope has also toured the globe as a solo vocalist, sharing appearances with the likes of Natalie Cole, Deborah Cox, James Brown, Aretha Franklin, and many more notable names.

Hope has been a headlining featured vocalist with Jeans ‘n Classics for more than a decade. With JNC, Hope has been performing Symphony Pops concerts in the United States and Canada, bringing the music of Earth Wind and Fire, Michael Jackson, Prince, Stevie Wonder, Rocky Horror, Motown, Woodstock, Soul, Apollo, Rock and Pop, and more, to the symphonic stage. Hope is thrilled to call Jeans ‘n Classics his music family and to be a core artist in many of the incredible and dynamic shows they offer.

## Andrea Koziol - Vocalist



Andrea Koziol is a performing songwriter, improviser, and actor based in Toronto. She has released six solo albums to date, the most recent of which is “I’ll Be Seeing You” (2019) with renowned Newfoundland jazz pianist and composer Bill Brennan.

Koziol has toured festivals, concert halls, and clubs across North America fronting her own ensembles and supporting numerous collaborations.

She has been honoured with a residency at the Banff Centre for the Arts, the KM Hunter Award for Music, and recognition from Canadian arts councils at every level.

Recent theatre credits include *The Cave* (Soulpepper/Luminato, 2019), a groundbreaking interspecies song cycle. She is a lover of beat-based improv, musical cliff jumping, and using her voice to make people feel something.

Koziol is always proud to take the stage with *Jeans 'n Classics* and bring the unparalleled magic of symphony orchestra to audiences everywhere.

### **Stephanie Martin - Vocalist**



Stephanie Martin is a bilingual Canadian songwriter, singer and actor who has performed all over the world in award-winning theatrical productions and concert tours.

In the theatre, she has played leading roles in *Les Misérables*, *Napoleon*, and Schwartz's *The Musical*, among others. In studio, she sang the voice of Pocahontas in the French version of the Disney movie and performed on many cast albums. On the concert scene, she has performed with symphony orchestras across North

America, Europe, and Asia.

Her creative songwriting is inspired by a lifelong spiritual inquiry and a passionate conviction that music has an unparalleled unitive power. Her first recording of original songs, *Shape, Line & Harmony*, was produced by Chad Irschick (Susan Aglukark, Ron Hynes, The Rankins) and received widespread airplay and critical acclaim ("Among the year's best new releases" – CBC Radio One).

Her second album *April Snow*, also produced by Irschick, was released in 2016 and reached #2 in the Top 100 iTunes AdultContemporary Chart in Canada and received rave reviews ("Luminous vocalist/composer Stephanie Martin not only possesses a delicious vocal instrument, but on her new, completely appealing recording, she also demonstrates her considerable chops as a composer of accessible, highly musical material" – *The Whole Note*).



## John Regan - Keyboard



John Regan has been a member of Jeans 'n Classics since the early 1990s. Classically trained but conditioned by rock, pop, and folk music, Regan's repertoire is vast. Prior to joining Jeans 'n Classics he worked with Second City in London, Ontario and did solo work across southwestern Ontario. Regan cites Joe Jackson, Tom Waits, Elton John, and Roy Bittan as influences.

Since becoming a Jeans 'n Classics regular performer, Regan has shared the piano with such notables as Roger Hodgson (Supertramp), Lawrence Gowan (Styx), as well as his good friend Don Paulton (Lighthouse, Jeans 'n Classics). He has performed with more than 50 orchestras across North America. In addition to the piano, Regan often plays host and emcee in Jeans 'n Classics' concerts, offering insight and whimsy to the musical selections.

A high school teacher and football coach by day, Regan lives in London with his wife and two small children.

## Mitchell Tyler - Bass



Conductor, arranger, bassist, and educator Mitchell Tyler is an Honours Bachelor of Music (Theory & Composition) and Bachelor of Education graduate of Western University and has been a member of the Jeans 'n Classics Band since 1992.

As a performer he has shared the stage with many artists including Rik Emmett (Triumph), Alan Frew (Glass Tiger), Roger Hodgson (Supertramp), and Lawrence Gowan (Styx) and played in the touring productions of Chicago (2015) and Mamma Mia (2012).

Tyler is a part-time contract teacher of string music and classical guitar with the Thames Valley District School Board in London, Ontario and has been a professional educator since 1993. He served as Orchestra London Canada's Education Director from 2010 to 2013. He has extensive experience writing, developing, programming, and conducting curriculum-linked educational content for symphony orchestras, currently offered through his company, Symphonic Kids. He has been the musical director for the beloved children's entertainment troupe Dufflebag Theatre since 2008.



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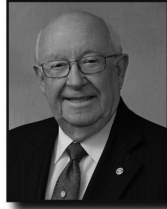
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The Lima Noon Optimists and the Lima Symphony Orchestra share a passion for the development of young musicians and have co-sponsored the Lima Area Youth Orchestra for more than 40 years. These students represent a bright future for our orchestra and our community. The 2024-2025 Youth Orchestra is excited to present a December concert and a finale spring concert in March.

The recently created Cadet Orchestra, a select performance ensemble for younger players, will also perform at each of the concerts.

### **2024-2025 Performance Schedule:**

Sunday, December 15, 2024 at 4:00 PM  
Lima Senior High School Auditorium

Sunday, March 30, 2025 at 4:00 PM  
Lima Senior High School Auditorium

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*Solo Organ Work TBA*

Edward Elgar                      Sospiri: Adagio for Strings, Harp and Organ, Op. 70  
*Jared Post, organ*

Franz Joseph Haydn              Concerto for Organ No. 1 in C Major, Hob. XVIII  
   I. Allegro moderato  
   II. Largo  
   III. Allegro molto  
*Jared Post, organ*

**Intermission**

*Solo Organ Work TBA*

Johann Sebastian Bach              Orchestral Suite No. 3 in D Major BWV 1068  
   II. Air on the G String

Tomaso Albinoni                      Concerto a Cinque, Op. 7 No. 5  
*Terri Rivetti, oboe*  
*Chloe Basel, oboe*

Wolfgang Amadeus Mozart      Serenade No. 13 for Strings “Eine Kleine Nachtmusik”  
   I. Allegro  
   II. Romanze  
   III. Menuetto  
   IV. Finale

Radio Broadcast  
WGTE FM 91 will broadcast tonight's concert on  
April 3, 2025 at 8:00PM

## **Sospiri for Strings, Harp and Organ, Op. 70 (1914)**

**Edward Elgar (1857-1934)**

**Premiere: August 15, 1914 | London, England**

Edward Elgar's "Sospiri," composed just after the outbreak of World War I, carries poignant significance reflected in its title, which translates from Italian as "sighs." Originally conceived as a companion piece to the lighter, popular work "Salut D'Amour," its mood shifted dramatically amidst the somber atmosphere preceding the war.

Elgar, known for his mastery in capturing the emotional depth of his time, imbues "Sospiri" with a profound sense of introspection and melancholy, reflecting the anxieties and uncertainties of the era. The piece stands as a testament to Elgar's ability to evoke deep emotion through his music, resonating with listeners through its tender melodies and rich harmonic textures. Elgar dedicated "Sospiri" to his longtime friend and esteemed violinist, William Henry Reed.

*Sospiri* is scored for strings, harp, and organ.

## **Concerto for Organ No. 1 in C Major, HOB. XVIII:1 (1756)**

**Joseph Haydn (1731-1809)**

**Premiere: Unknown**

**I. Allegro Moderato**

**II. Largo**

**III. Allegro molto**

Often referred to as the "Father of the Symphony" and the "Father of the String Quartet," Joseph Haydn was a prolific and influential Austrian composer of the Classical period. Among his numerous works, Haydn composed several concertos, including a series of organ concertos that demonstrate his mastery in blending the solo instrument with orchestral textures.

*The Concerto for Organ No. 1 in C Major* is believed to have been composed around 1756 during the time when Haydn obtained aristocratic patronage from Baron Carl Josef Fürnberg, just a few years before his employment with the Esterházy family. This concerto is notable for its elegant simplicity and the clarity of its form, which were hallmarks of the Classical style.

The concerto is structured in the typical three-movement form common to Classical concertos. The first movement (Allegro moderato) opens with a lively and engaging orchestral introduction, setting the stage for the organ's entrance. The movement is characterized by its bright and cheerful themes, which are passed between the orchestra and the soloist in a delightful dialogue.



The interplay between the organ and the orchestra showcases Haydn's skill in creating balanced and harmonious exchanges. The second movement (Largo) provides a contrast with a slower, more lyrical character. Here, the organ takes on a more expressive and introspective role, delivering a serene and contemplative melody. This movement highlights Haydn's ability to craft beautiful, singing lines for the organ. The final movement (Allegro molto) is a spirited and joyful rondo, featuring a recurring main theme that is both catchy and exuberant. The organ and orchestra engage in a playful and energetic dialogue, with each iteration of the theme bringing new variations and surprises. The movement culminates in a lively and festive conclusion, leaving the audience with a sense of exhilaration.

*Concerto for Organ No. 1 in C Major* is a testament to Haydn's ingenuity and creativity as a composer. While it may not be as frequently performed as some of his other works, the Concerto for Organ No. 1 remains an important piece within the organ concerto repertoire. The concerto exemplifies Haydn's ability to infuse charm, wit, and elegance into his music.

*Concerto for Organ No. 1* is scored for two oboes, two trumpets, strings, and solo organ.

### **Orchestral Suite No. 3, Mvt. 2 "Air on the G String" (ca. 1731)**

**Johann Sebastian Bach (1685-1750)**

**Premiere: Unknown**

Johann Sebastian Bach's impact on classical music is profound and enduring. In his lifetime, the genre was still evolving, with aspects like standardized tuning and four-part harmonies still in development. Bach's meticulous attention to detail and innovative spirit set the standard for counterpoint, canon, and fugue, defining classical music for decades after his death.

Prolific and devoutly Lutheran, Bach composed hundreds of works for courts and churches. He was driven by a strong work ethic and a belief that his music served God's glory. He passed away in 1750 at age 65, following complications from eye surgery.

The "Air on the G String" from Orchestral Suite No. 3 is particularly popular among Bach's vast repertoire. This second movement, featuring strings and continuo alone, showcases a captivating melody over a steady walking bass line. Its serene pace and enduring popularity have made it a staple in recordings, popular culture, and wedding ceremonies alike.

*Air on the G String* is scored for string orchestra.



**Serenade No. 13 for Strings in G Major, K. 525 “Eine Kleine Nachtmusik”  
(1787)**

**Wolfgang A. Mozart (1756-1791)**

**Premiere: Unknown**

**I. Allegro**

**II. Romanze: Andante**

**III. Menuetto: Allegretto**

**IV. Finale: Allegro**

Mozart’s Serenade No. 13 in G major, “Eine Kleine Nachtmusik,” remains one of his most beloved compositions. Although the exact reasons for its composition remain unclear, many of Mozart’s serenades were typically commissioned pieces. Surprisingly, this serenade, despite its popularity, was not published until 1827, long after Mozart’s passing. The title, “Eine Kleine Nachtmusik” or “A Little Night Music,” originates from Mozart’s personal catalog.

Characterized by its carefree, light-hearted nature, the music radiates joy with its memorable melodies. In Mozart’s time, “serenade” referred broadly to 18th-century chamber works intended for light entertainment, often suited for social gatherings and outdoor festivities, though specifics of its premiere are undocumented.

Despite the mysteries surrounding its inception and early performances, “Eine Kleine Nachtmusik” endures as one of Mozart’s most iconic and cherished compositions, celebrated for its elegant melodies and cheerful spirit.

*Eine Kleine Nachtmusik* is scored for two violins, viola, cello, and double bass, but is often performed by string orchestra.

## Jared Post



Jared Post has had the privilege of leading the Music Ministry of St. Augustine Catholic Church in Minster since 2017. A small-town native of St. Henry, Post graduated from Ball State University in Muncie, Indiana with a Bachelor of Music in Organ Performance. He studied organ with Raul Prieto Ramirez and Dr. Stephen Price. Additionally, Post studied choral conducting with Dr. Andrew Crow and Dr. Kerry Glann.

Post has had the privilege to perform in prestigious venues around the world including in Barcelona, Spain; Salzburg, Austria; Wies, Germany; and New York City. He has also performed in many masterclasses, seminars, and concerts throughout the Midwest.

For his duties at St. Augustine, Post directs 175 singers split among seven choirs for the church, including the Men's, Women's, Mixed, Children's, and Resurrection Choirs as well as the Brass Quintet and the Bell Choir. He is also the organist for the church's six weekly Masses and plays for numerous weddings and funerals throughout the liturgical year. Recently, Post led a multi-year effort to rebuild and expand the church's pipe organ, a now three-manual, 57-rank instrument.

As a member of the Minster community, he teaches piano and organ students. Post also enjoys boating in the summer months and singing baritone in a local barbershop quartet.

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# FAMILY CONCERT: SYMPHONIC SAFARI

*Original program and story by Andrew Crust*

**SUNDAY, FEBRUARY 2, 2025**

Veterans Memorial Civic & Convention Center

**3:00PM**

**MUSIC DIRECTOR  
ANDREW CRUST**

**CHOREOGRAPHER  
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**NICOLE AND ROB NELSON AT THE MET**

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Lions and tigers and bears, oh my! Bring your whole family on a “Symphonic Safari” as we present a multimedia production of animal-themed works. Witness animals come to life through a choreographed feature of life-sized animal puppets set to vibrant music. Alongside this enchanting production, Maestro Andrew Crust shares an original story exploring the interconnection between the animal kingdom and humans.

Hans Zimmer  
Elton John & Tim Rice

The Lion King  
The Circle of Life  
Hakuna Matata

Sergei Prokofiev

Peter and the Wolf

Ludwig van Beethoven

Symphony No. 7  
II. Allegretto

Ludwig van Beethoven

Symphony No. 7  
III. Scherzo

Jacques Offenbach

Can-Can from *Orpheus in the Underworld*

Joseph Hadyn

Symphony No. 94 “Surprise”

Nikolai Rimsky-Korsakov

Flight of the Bumblebee

Sergei Prokofiev

Romeo and Juliet Suite  
Montagues and Capulets

Camille Saint-Saëns

Carnival of the Animals  
Aviary (Volière)

Pinkfong

Arr. by Andrew Crust

Baby Shark

Maurice Ravel

Mother Goose Suite  
Le jardin féérique



## **“The Circle of Life” from *The Lion King* (1994)**

**Hans Zimmer (b. 1957)**

**Film Premiere: June 15, 1994**

“The Circle of Life” is a song from the movie *The Lion King*, released by Disney in 1994. The music was composed by Hans Zimmer, and the lyrics were written by Tim Rice. The song is sung at the beginning of the movie when all the animals in the Pride Lands come together to celebrate the birth of Simba, the lion cub who will become king one day. The African instruments and rhythms in the song were inspired by real African music, making it feel authentic. The music from *The Lion King* won an Academy Award for Best Original Score.

## **“Hakuna Matata” from *The Lion King* (1994)**

**Hans Zimmer (b. 1957)**

**Film Premiere: June 15, 1994**

“Hakuna Matata” from Disney’s *The Lion King*, was composed by Hans Zimmer with lyrics by Tim Rice. In the movie, the song is sung by Timon and Pumbaa, Simba’s new friends who teach him a carefree way of living. “Hakuna Matata” is a phrase in Swahili, a language spoken in East Africa. It means “no worries.”

## **Peter and the Wolf (1936)**

**Sergei Prokofiev (1891-1953)**

**Premiere: May 2, 1936 | Orchestra of the Moscow Philharmonic Society, Moscow**

“Peter and the Wolf” is a musical story composed by Sergei Prokofiev in 1936. It’s about a brave boy named Peter and his adventure in the forest. Peter lives with his grandfather, and one day he goes out into the meadow, leaving the gate open. Soon, a big, bad wolf appears, and Peter, with the help of his animal friends, must find a way to catch the wolf and save the day! Each character in the story is represented by a different instrument, making it easy to follow who is who just by listening to the music.

### *Characters and Their Instruments:*

**Peter:** The string instruments (violin, viola, cello, and double bass) play Peter’s theme. The music sounds brave and adventurous.

**Bird:** The flute plays the bird’s theme, which is light and fluttery, just like a bird flying.

**Duck:** The oboe represents the duck with a gentle and waddling tune.

**Cat:** The clarinet plays the cat’s theme, which is smooth and sneaky.

**Grandfather:** The bassoon represents the grandfather, with a deep and grumpy sound.

Wolf: The French horns play the wolf's theme, which is scary and growly.  
Hunters: The timpani and bass drum represent the hunters with a loud and rhythmic march.

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

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

### **Symphony No. 7, II. Allegretto (1811-1812)**

**Premiere: December 8, 1813 | Vienna**

Symphony No. 7 is one of Beethoven's most popular works and was first performed in 1813. The second movement of this symphony, called "Allegretto," is especially loved by many people, so much so that at the symphony's premiere in 1813, the audience demanded an encore of this movement. The melody is simple but powerful, demonstrating Beethoven's ability to create amazing music with simple themes.

### **Symphony No. 3, III. Scherzo (1803-1804)**

**Premiere: June 9, 1804 | Private performance with Beethoven conducting**

Beethoven's Symphony No. 3 is also known as the "Eroica," or "Heroic." Beethoven finished this symphony in 1804, and it was a groundbreaking piece for its time. The word "scherzo" means "joke" or "play" in Italian. In music, a scherzo is a lively piece that is often fast and playful. Listen carefully, and you might hear parts that sound like animals playing or birds chirping. Beethoven loved nature, and he sometimes included sounds from the natural world in his music.

### **Orpheus in the Underworld, "Can-Can" (1858)**

**Jacques Offenbach (1819-1880)**

**Premiere: October 21, 1858 | Théâtre des Bouffes-Parisiens, Paris**

Offenbach was a French composer known for writing fun and lively operettas, which are like musical plays with singing and dancing. The "Can-Can" is a famous piece of music from Offenbach's operetta *Orpheus in the Underworld*, first performed in 1858. The Can-Can is a fast and energetic dance that became very popular in Paris, especially in the dance halls of the Moulin Rouge.



## **Symphony No. 94 “Surprise,” II. Andante (1791)**

**Joseph Haydn (1732-1809)**

**Premiere: March 23, 1792 | London**

Austrian composer Joseph Haydn was known as the “father of the symphony,” writing over 100 of them! Haydn was known for his playful musical antics and cheerful tunes. One of his most famous pieces is Symphony No. 94, also known as the “Surprise” Symphony. See if you can hear how it got this nickname.

## **Flight of the Bumblebee (1899-1900)**

**Nikolai Rimsky-Korsakov (1844-1908)**

**Opera premiere: November 3, 1900 | Solodovnikov Theatre, Moscow**

“Flight of the Bumblebee” was written by Russian composer Nikolai Rimsky-Korsakov. It was written as an orchestral interlude for his opera *The Tale of Tsar Saltan*, which was first performed in 1900. This piece is very short but incredibly fast and exciting, and it’s meant to sound like a bumblebee flying around quickly. In the story, a prince is magically transformed into a bumblebee to help him fly away and see his father, the tsar.

## **Romeo and Juliet Suite – Montagues and Capulets (1935-1936)**

**Sergei Prokofiev (1891-1953)**

**Premiere: December 30, 1938 | Brno, Czechoslovakia (Complete Ballet)**

Among the many musical interpretations of William Shakespeare’s *Romeo and Juliet*, Prokofiev’s ballet ranks as one of the most popular and enduring. *Romeo and Juliet* was commissioned in 1934 by the Kirov Ballet. Prokofiev began work on the score, but the Kirov Ballet backed out before the work was completed. Prokofiev approached the Moscow Bolshoi Theatre with the project, but after initially accepting, they also backed out of the deal, saying that the music was “undanceable.”

*Romeo and Juliet* is scored for two flutes, piccolo, two oboes, English horn, two clarinets, bass clarinet, tenor saxophone, two bassoons, contrabassoon, four horns, two trumpets, cornet, three trombones, tuba, timpani, percussion, harp, piano, and strings.

## **Carnival of the Animals, Aviary (Volière)**

**Camille Saint-Saëns (1835-1921)**

**Premiere: February 25, 1922 | Concerts Colonne, Paris**

Camille Saint-Saëns was a French composer, organist, and conductor. He was a musical prodigy, making his musical debut at the age of 10! *Carnival of the Animals* is one of his most famous works and is a light-hearted musical suite with 14 movements, each depicting different animals. In the Aviary movement, Saint-Saëns uses music to depict birds. Some of the instruments sound like birds chirping, while others sound like wings flapping or birds hopping around. The work was so fun and silly that Saint-Saëns forbade the work from being publicly performed during his lifetime because he was worried that people wouldn't take him seriously. After he died the piece was published and turned out to be one of his most popular works!

## **Baby Shark**

**Pinkfong**

**Arranged by Andrew Crust**

“Baby Shark” is a fun and catchy children’s song that has become incredibly popular all around the world. Baby Shark has actually been a nursery rhyme for a long time and it is unclear who originally wrote it. The Baby Shark that you will hear today became a global phenomenon after being recorded by a 10-year-old Korean-American singer named Hope Segoine for the Korean educational company Pinkfong in 2015. Since that time, it has become the most-viewed video on YouTube EVER, with over 9 billion (yes, BILLION) views.

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

**Maurice Ravel (1875-1937)**

**Premiere: January, 1912 | Paris**

*Ma Mère L'Oye* is a suite by French composer Maurice Ravel. Intended for children and written initially as a piano duet for the two children of a close friend in 1908, Ravel arranged the work as both a ballet and orchestra suite in 1911. The five sections are based on the fairy tales of French author Charles Perrault (1628-1703) and others, which is reflected in the programmatic titles and musical reference to specific stories. "Le Jardin Féérique" (The Fairy Garden) is the last of five movements and references the waking of Sleeping Beauty from her deep sleep and marriage to Prince Charming.

*Ma Mère L'Oye* is scored for two flutes, piccolo, two oboes, English horn, two clarinets, two bassoons, two horns, timpani, percussion, harp, celesta, and strings.

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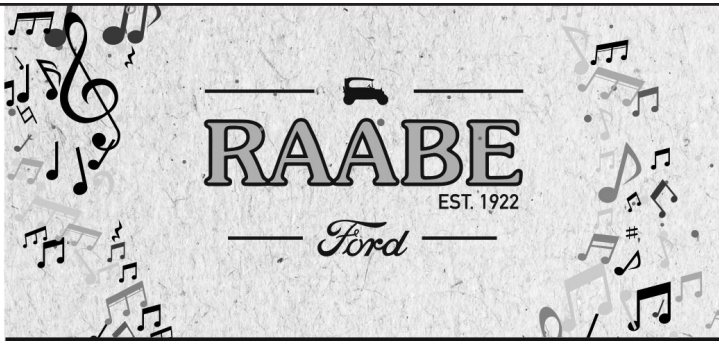
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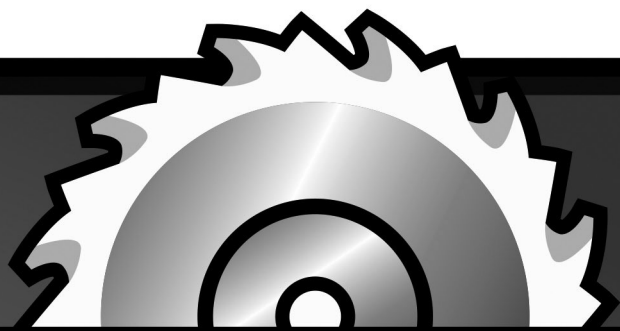
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*- Plato*



# CARMEN AND BOLERO

**SATURDAY, MARCH 8, 2025**

Veterans Memorial Civic & Convention Center

**7:30PM**

*SOLO CLARINET*  
**GREG HAMILTON**

*MUSIC DIRECTOR*  
**ANDREW CRUST**



*UNDERWRITER*

**LEO & ARLENE HAWK**

*GUEST ARTIST UNDERWRITER*



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Embark on an adventure to Spain as Music Director Andrew Crust leads the orchestra in a dramatic program of esteemed works set in the Spanish vista. Delight in the seductive melodies from Bizet's *Carmen Suites*, revisiting your favorite selections from this cherished opera. Return to the world of ballet as we conclude our program with the powerful allure of Ravel's Bolero.

Wolfgang Amadeus Mozart

Clarinet Concerto in A Major, K. 622  
*Greg Hamilton, clarinet soloist*

### **Intermission**

Georges Bizet

Carmen Suite No. 1  
I. Prélude & Aragonaise  
II. Intermezzo  
III. Seguedille  
IV. Les toréadors

Georges Bizet

Carmen Suite No. 2  
II. Habanera  
III. Chanson de toréador  
IV. La garde montante  
V. Danse bohème

Maurice Ravel

Bolero

Radio Broadcast  
WGTE FM 91 will broadcast tonight's concert on  
May 8, 2025 at 8:00PM

## **Concerto in A Major for Clarinet and Orchestra, K. 622 (1791)**

**Wolfgang A. Mozart (1756-1791)**

**Premiere: October 16, 1791 | Prague, performed by Anton Stadler**

The *Concerto for Clarinet* in A major was one of Mozart's final works. In the last year of his life, Mozart had fallen on hard times financially. He had to borrow large sums of money to pay his debts and support his children and his wife, who was ill. Nonetheless, Mozart was busy that year. He composed two operas (*The Magic Flute* and *La clemenza di Tito*), a piano concerto (K. 595), his clarinet concerto (K. 622), a string quartet (K. 614), a motet, and began work on his famous Requiem.

The concerto was composed for clarinetist Anton Stadler. Anton (1753-1812) and his brother Johann were clarinet soloists in Vienna. In addition to running in the same musical circles, Stadler belonged to the same Masonic lodge as Mozart, and the two became close friends. Mozart created several works for Stadler, with the Clarinet Concerto being the last. The concerto is for a small ensemble and has a chamber-music quality. The clarinet serves as both soloist and accompanist, and the work showcases the full range of the instrument and virtuosic dexterity of the soloist through almost constant playing. The Clarinet Concerto was written for a basset clarinet, an instrument favored by Stadler at the time but one that did not remain popular. A basset clarinet extends beyond the lower range of the instrument we know today.

There are many medical theories about the cause of Mozart's death. His personal physician concluded that Mozart died of miliary fever, symptoms of which include high fever and millet-seed-shaped red bumps on the skin. Other theories range from trichinosis from eating undercooked meat to acute nephritic syndrome caused by a streptococcal infection. Mozart died on December 5, 1791, less than two months after the premiere of this concerto, and was buried in a common grave as was typical for the era.

*The Concerto for Clarinet and Orchestra* is scored for two flutes, two bassoons, two horns, and strings.

## **Carmen Suites (1873-1874)**

**George Bizet (1838-1875)**

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

When French composer Georges Bizet completed a draft for his opera *Carmen*, he was quite pleased, telling a friend, "I have written a work that is all clarity and vivacity, full of colour and melody." His opera, which would become one of the most popular in the repertoire, captures the imagination with its passionate and melismatic melodies, beautiful harmonies, and masterful orchestration. The

opera is set in southern Spain and tells the story of Don José, a naive soldier, and Carmen, his gypsy seductress. After losing her fickle love to another man, Don José murders Carmen in a fit of passionate jealousy. The opera itself broke many conventions and scandalized the audience due to its immorality, violence, proletarian characters (depictions of whom would not become more common in opera until the *Verismo* style of composers like Mascagni and Puccini), and the tragic murder of the main character.

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

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

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

## **Bolero (1928)**

**Maurice Ravel (1875-1937)**

**Premiere: November 20, 1928 | Paris Opéra, Paris**

French composer Maurice Ravel wrote *Bolero* near the end of his innovative and successful career. Commissioned by Ida Rubenstein for her ballet troupe, the choreography by Bronislava Nijinska featured a Gypsy woman dancing on a table in a Spanish tavern, whipping the audience into a frenzy. Though well-received, the work has found more enduring popularity as a concert piece than a ballet. The work is named after a traditional slow Spanish folk dance in a triple meter.

Appropriately, Ravel’s *Bolero* mimics Spanish sounds and rhythms. Historically, Spain was often characterized as “exotic” to Western and Northern Europeans because of its proximity to North Africa and its mix of Arabic, Jewish, and

Gypsy influences. The unassuming work begins with a simple two-measure repeating rhythm tapped out on a snare drum. The rhythm underlies two primary repeated melodies passed around from section to section set against a continuous orchestral crescendo. The limited melodic material and repetition showcases Ravel's brilliance in orchestral coloring.

One criticism of the work is its simplicity. Others have criticized its repetitiveness and lack of harmonic and melodic development. In recent years, some doctors have even suggested that Ravel suffered from a brain disease called frontotemporal dementia, causing Ravel to fixate on repetition as an act of compulsion. Unbothered by the criticism of his contemporaries, Ravel said that the work "constitutes an experiment in a very special and limited direction, and should not be suspected of aiming at achieving anything different from, or anything more than, it actually does achieve. Before its first performance, I issued a warning to the effect that what I had written was a piece lasting seventeen minutes and consisting wholly of 'orchestration without music' — of one very long, gradual crescendo. There are no contrasts, and practically no invention except the plan and the manner of execution." It was around the time of the publication of *Bolero* that Ravel began exhibiting symptoms of a malady that eventually deprived him of his ability to write or perform music. Ravel died in 1937 after an exploratory craniotomy to investigate his symptoms.

*Bolero* is scored for piccolo, two flutes, two oboes, English horn, two clarinets, bass clarinet, three saxophones, two bassoons, contrabassoon, four horn, four trumpets, three trombones, tuba, timpani, percussion, harp, celesta, and strings.

### Greg Hamilton



Originally from Athens, Georgia, Greg Hamilton is currently the principal clarinetist of the Lima Symphony Orchestra and Firelands Symphony Orchestra. He has performed with The Cleveland Orchestra as well as the Cleveland Pops Orchestra, Wheeling Symphony Orchestra, Youngstown Symphony Orchestra, and Canton Symphony Orchestra.

Hamilton completed his undergraduate degree at the University of Georgia, where he was a student of D. Ray McClellan, and holds a Master of Music degree from the Cleveland Institute of Music, where he studied under Afendi Yusuf. He is an alumnus of the Kent/Blossom Music Festival and attended the Aspen Music Festival and School as a bass clarinet fellow.

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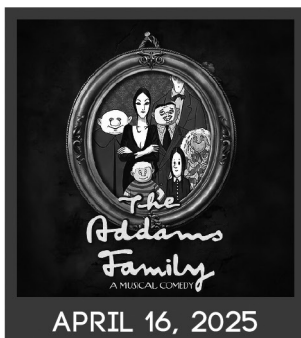
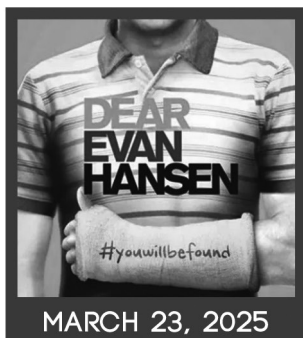
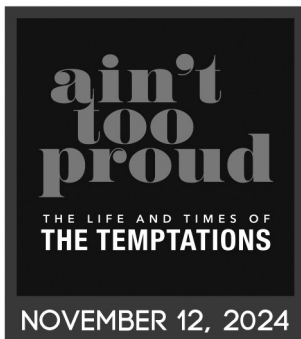
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Kathryn Bostic                      The Great Migration: A Symphony in Memory of  
August Wilson  
   III. Wylie Avenue

Aaron Copland                      Billy the Kid Suite  
   I. Introduction: The Open Prairie  
   II. Street Scene in a Frontier Town  
   III. Mexican Dance and Finale  
   IV. Prairie Night  
   V. Gun Battle  
   VI. Celebration  
   VII. Billy's Death  
   VIII. The Open Prairie Again

Constant Lambert                      The Rio Grande  
*Text by Sacheverell Sitwell*              Lima Symphony Chorus  
   David Lai, piano  
   Kira McGirr, mezzo-soprano

### Intermission

Aaron Copland                      "The Promise of Living" from *The Tender Land*  
*Text by Horace Everett*                      Lima Symphony Chorus

Aaron Copland                      "Stomp Your Foot" from *The Tender Land*  
*Text by Horace Everett*                      The Lima Symphony Chorus  
   Ben Gaughran, choral conductor

George Gershwin                      Rhapsody in Blue  
   David Lai, piano

Radio Broadcast  
WGTE FM 91 will broadcast tonight's concert on  
June 5, 2025 at 8:00PM

## **The Great Migration: Symphony in Memory of August Wilson**

**Kathryn Bostic (1962)**

**Premiere: January 20, 2018 | Pittsburgh Symphony Orchestra**

Kathryn Bostic is an American songwriter, pianist, vocalist, and composer known for her work in film, television, and theatre. Bostic's music often touches on themes of equity and Americana. *The Great Migration* is inspired by the poems and plays of American playwright August Wilson. The third movement, "Wiley Avenue," is introduced by text from one of his poems and speaks about the energy and excitement of the Hill district in Pittsburgh.

*The Great Migration: Symphony in Memory of August Wilson* is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, three trombones, tuba, timpani, percussion, piano, guitar, harp, and strings.

## **Billy the Kid, Suite for the Ballet (1938)**

**Aaron Copland (1900-1990)**

**Ballet Premiere: October 16, 1938 | Civic Opera House, Chicago**

*The Open Prairie*

*Street in a Frontier Town*

*Card Game at Night*

*Gun Battle*

*Celebration After Billy's Capture*

*Billy's Demise*

*The Open Prairie (epilogue)*

Brooklyn-born Aaron Copland was a recognized and respected composer, creating a distinctly vernacular "populist" style of music. Copland's open harmonies and sparse textures call to mind the vastness of the American landscape, and his folksy syncopated rhythms mimic the sounds of traditional American tunes and dances. Much of Copland's music that captures the sound and spirit of America was created during the depths of the Great Depression and in the years leading up to WWII, when images of national pride, hardship overcome, and patriotism were especially well-received and relevant to listening audiences. Among his most popular and enduring creations in this distinctive style were his ballet scores for *Rodeo*, *Appalachian Spring*, and *Billy the Kid*, which blends the simplicity of American folk tunes and cowboy songs with symphonic jazz and modernism.

*Billy the Kid* was commissioned by Lincoln Kirstein of the Ballet Caravan (a forerunner to the New York City Ballet), who wanted music for a "cowboy ballet." Written as a ballet in one act, the work romanticizes the notorious outlaw Billy the Kid A.K.A. Henry McCarty (1859-1881). The story follows the

fictionalized life of Billy the Kid, beginning with him witnessing the accidental shooting death of his mother as a twelve-year-old boy and ending with his death at the hands of the sheriff. *Billy the Kid* remains popular as both a ballet and as a concert suite of connected movements.

*Billy the Kid* is scored for two flutes, piccolo, two oboes, two clarinets, two bassoons, four horns, three trumpets, three trombones, tuba, timpani, percussion, harp, piano, and strings.

### **The Rio Grande (1927)**

**Constant Lambert (1905-1951)**

**Premiere: February 27, 1928 | BBC Radio Broadcast**

Constant Lambert was a British composer, conductor, and author known for his orchestral, choral, and ballet works. Lambert's talent was recognized early on, and he wrote his first orchestral work by age 13. He went on to study at the Royal College of Music and eventually founded and acted as music director of the Royal Ballet.

*Rio Grande* is a secular cantata for chorus, orchestra, and piano soloist. It is a setting of a poem by Sacherverell Sitwell first published in 1924. The text refers to a river in Brazil that flows through a town and over a waterfall. Musically, the work reflects the jazz age and includes syncopations, ragtime, Brazilian influences, and harmonies and rhythms inspired by Duke Ellington, all set with a traditional English choral sound.

*Rio Grande* is scored for alto soloist, mixed chorus, piano, brass, strings, and a percussion section.

### **Rio Grande**

*By the Rio Grande they dance no sarabande  
On level banks like lawns above the glassy, lolling tide,  
Nor sing they forlorn madrigals whose sad note stirs the sleeping gales  
Till they wake among the trees and shake the boughs  
and fright the nightingales.*

*But they dance in the city down the public squares  
On the marble pavers with each colour laid in shares  
At the open church doors loud with light within  
At the bell's huge tolling, by the river music, gurgling, thin  
through the soft Brazilian air.*

*The Comendador and Alguacil*  
Are there on horseback hid with feathers, loud and shrill  
Blowing orders on their trumpets like a bird's sharp bill  
Through boughs like a bitter wind, calling  
They shine like steady starlight while those other sparks are falling  
In burnished armour with their plumes of fire,  
Tireless, while all others tire.

*The noisy streets are empty and hushed is the town*  
To where, in the square, they dance and the band is playing,  
Such a space of silence through the town to the river  
That the water murmurs loud,  
Loud above the band and crowd together.

*And the strains of the sarabande*  
More lively than a madrigal go hand in hand  
Like the river and its waterfall as the great Rio Grande  
Rolls down to the sea.  
By the Rio Grande they dance no sarabande

*Loud the marimba's note above these half salt waves*  
And louder still the tympanum, the plectrum and the kettledrum  
Sullen and menacing do these brazen voices ring  
They ride outside, above the salt sea's tide they ride,  
Above the salt sea's tide.

*By the Rio Grande they dance no sarabande*  
Till the ships at anchor hear this enchantment  
Of the soft Brazilian air by those Southern winds wafted  
Slow and gentle their fierceness tempered  
By the air that flows between.

## **The Tender Land (1952-1954)**

**Aaron Copland (1900-1990)**

**Premiere: April 1, 1954 | New York City Opera**

*The Tender Land* is an opera in three acts with music by Aaron Copland and libretto by Horace Everett (A.K.A. Erik Johns). It tells the story of an imagined midwestern farm family. Copland was inspired by Walker Evans's Depression-era photos, and the opera explores themes of rural life, family, and coming-of-age that are quintessentially American in their simplicity and sincerity. These themes resonate with community and personal growth ideals in the American heartland.

*The Tender Land* was originally intended for NBC's televised Opera Workshop but later rejected because of a weak storyline. Instead, the work premiered at the New York City Opera on April 1, 1954 but was not well received because the opera, which was intended for the intimacy of television, did not translate well to the stage. Despite the opera's poor reception, Copland continued to make adjustments and revisions to the work throughout his career, including creating a concert suite in 1965 based on the score.

*The Tender Land* is scored for flutes, piccolo, oboes, clarinets, bass clarinet, bassoons, horns, trumpets, trombones, tuba, timpani, percussion, harp, celesta, and strings.

### ***The Promise of Living***

*The Promise of Living* is the best-remembered stand-alone work from this opera and is often performed as a choral anthem.

*The promise of living with hope and thanksgiving  
Is born of our loving our friends and our labor.*

*The promise of growing with faith and with knowing  
Is born of our sharing our love with our neighbor.*

*The promise of loving, the promise of growing  
Is born of our singing in joy and thanksgiving.*

*For many a year we've know these fields  
And know all the work that makes them yield.  
We're ready to work, we're ready to lend a hand.  
By working together we'll bring in the blessings of harvest.*

*We plant each row with seeds of grain,  
And Providence sends us the sun and the rain.  
By lending a hand, by lending an arm  
Bring out the blessings of harvest.*

*Give thanks there was sunshine, give thanks there was rain,  
Give thanks we have hands to deliver the grain.*

*O let us be joyful, O let us grateful to the Lord for his blessing.*

*The promise of living, the promise of growing  
The promise of ending is labor and sharing and loving.*

## **Stomp Your Foot**

*Stomp your foot up on the floor.  
Throw the windows open,  
Take a breath of fresh June air, and dance around the room.  
The air is free, the night is warm,  
The music's here, and here's my home.  
Men must labor to be happy,  
Plowing fields and planting rows.  
But ladies love a life that's easy:  
Churning butter, milking cows,  
Gathering eggs, feeding sows.  
Mending, cooking, cleaning, ironing, raising families.  
Ladies love their fine amusement,  
Putting patches on a quilt,  
But men prefer to bend their shoulder  
To something that will stand when built.  
Dancing ladies, making matches,  
Playing games, singing snatches.  
Romping, frisking, winking, whistling, raising families.  
Stomp your foot up on the floor.  
Throw the windows open,  
Take a breath of fresh June air, and dance around the room.  
The air is free, the night is warm,  
The music's here, and here's my home.*

## **Rhapsody in Blue (1924)**

**George Gershwin (1898-1937)**

**Premiere: February 12, 1924 | New York City, Paul Whiteman  
conducting, Gershwin as pianist**

Instantly recognizable from the unmistakable clarinet glissando, *Rhapsody in Blue* captures the spontaneity and voice of America in the first half of the twentieth century. *Rhapsody in Blue* was written at the invitation of Paul Whiteman, leader of a popular New York dance orchestra, for a concert of “symphonic jazz.” With a short lead time, Gershwin committed to writing a one-movement free-form work instead of a full-length concerto. Gershwin performed the work at the premiere with Whiteman’s jazz orchestra with orchestrations by Ferde Grofé.

From its opening notes, the work encapsulates the American melting pot at the height of the Jazz Age. Gershwin was a representation of that melting pot. He was the first-generation child of Russian Jews and honed his musical skills by hanging around the Yiddish Theater District of New York. As a teenager,



Gershwin left school to become a “song plugger” on Tin Pan Alley, working to promote and popularize new songs. He eventually found success publishing his own songs, working with his brother Ira as lyricist.

Though already a master of the popular American and jazz classical art form by the 1920s, Gershwin attempted to study composition in Europe. Initially, in 1923, he traveled to Paris hoping to study with renowned composition teachers such as Maurice Ravel and Nadia Boulanger. However, his efforts to secure formal composition lessons with Ravel were unsuccessful. Ravel reportedly declined to take Gershwin as a student, famously stating, “Why should you be a second-rate Ravel when you can be a first-rate Gershwin?”

Despite this setback, Gershwin did have some informal lessons with Boulanger, who recognized his unique talent and advised him to develop his own style rather than conforming to traditional European models. Boulanger’s encouragement played a significant role in Gershwin’s musical development and confidence. While in Europe, Gershwin also attended performances and immersed himself in the cultural and musical environment, which influenced his compositions. He returned to the United States with renewed inspiration and continued to compose groundbreaking works that blended elements of jazz, classical music, and popular styles.

Though Gershwin died unexpectedly at the young age of 38 years old from a brain tumor, his legacy is impressive. His works remain concert favorites, and his stage works are performed frequently and considered American classics. Gershwin’s contributions to an American style of classical music have been honored continuously since his death. Among his accolades are a 1973 commemorative stamp, a posthumously awarded congressional gold medal in 1985 (along with his brother Ira), a 1998 special Pulitzer Prize for his “distinguished and enduring contributions to American Music,” and in 2007, The Library of Congress created a “Gershwin Prize” for popular song after George and Ira Gershwin. He remains one of America’s most successful composers.

*Rhapsody in Blue* is scored for two flutes, two oboes, two clarinets, bass clarinets, two bassoons, three horns, three trumpets, three trombones, tuba, timpani, percussion, strings, and solo piano.

## David Lai



Jiajun (David) Lai is a doctoral piano student at Indiana University: Jacobs School of Music, studying with Norman Krieger.

Blind from birth, Lai started lessons at age four in his hometown of Hangzhou, China. In 2005, with the assistance of the late Chinese pianist and pedagogue Guangren Zhou, he moved to Beijing and began studying with pianist Dongli Mao. In 2019, he graduated from Beijing's Central Conservatory of Music with a Bachelor of Arts degree in Piano Performance under Professor Zhou. In 2021, he earned a Master of Music degree in Piano Performance from the University of Cincinnati College-Conservatory of Music under Michael Chertock.

In 2018, Lai attended the Brevard Music Center Summer Festival and was also featured at the WQXR Young Artists Showcase. He won second place and was honored as “audience’s favorite” at the Boulder Bach Festival World Bach Competition in 2020. During fall semester of 2021, he won first place in the Mozart Concerto Competition at Indiana University: Jacobs School of Music and performed with the symphony orchestra. In 2022, he won first place at the Brevard Music Festival Piano Solo Competition.

When he is not at the piano bench, Lai enjoys Broadway shows, film soundtracks, and occasionally fiddles with technology. Lai envisions breaking barriers by sharing music through his performance and instruction.

## Kira McGirr



Noted for the richness of her voice and “clear, focused sound,” mezzo-soprano Kira McGirr is a dynamic and versatile vocalist, equally at home as a soloist and collaborator, whose repertoire spans from the Baroque to contemporary cutting-edge compositions, from oratorio to art song and chamber works. McGirr has been featured as soloist in Elgar’s *Sea Pictures*; Handel’s *Messiah*; Mozart’s *Requiem* and *Coronation Mass*; Beethoven’s *Symphony No. 9* and *Mass in C Major, Op. 86*; J.S. Bach’s *BWV 166*; Britten’s *Ceremony of Carols* and *Rejoice in the Lamb*; and Corigliano’s *Fern Hill*, among many other works.

Following solo debuts last season with Canton Symphony Orchestra, Lima Symphony Orchestra, Cleveland Repertory Orchestra, and Perrysburg Symphony Orchestra, highlights for the 2024/25 season include reengagements with Apollo’s Fire Baroque Orchestra, and return solo engagements with Lima Symphony Orchestra and Perrysburg Symphony Orchestra. She will perform Elgar’s *Sea Pictures* as part of the 2024/25 Music & Arts Series at Trinity Cathedral, Cleveland. She is a frequent collaborator with SheScores, a concert series through Local4Music featuring the work of living female and female-identifying composers.

McGirr sings with Apollo’s Fire Baroque Orchestra as well as the Cleveland Chamber Choir, Trinity Cathedral Chamber Singers, Schola Cantorum Lorain, and Audivi (Detroit). She is routinely requested to join regional orchestras and choirs for special choral performances. She regularly appears as part of Trinity Cathedral’s Music & Arts BrownBag Concert Series. Operatic experience includes *Cherubino* (*Le nozze di Figaro*), *Dorabella* (*Così fan tutte*), and *Giannetta* (*L’Elisir d’Amore*), as well as numerous opera choruses.

McGirr is the Executive Director of the Cleveland Chamber Choir. She holds a Master of Music in Vocal Performance from Indiana University Jacobs School of Music and a Bachelor of Music in Vocal Performance from Oberlin College & Conservatory. [kiramcgirrmezzo.com](http://kiramcgirrmezzo.com)

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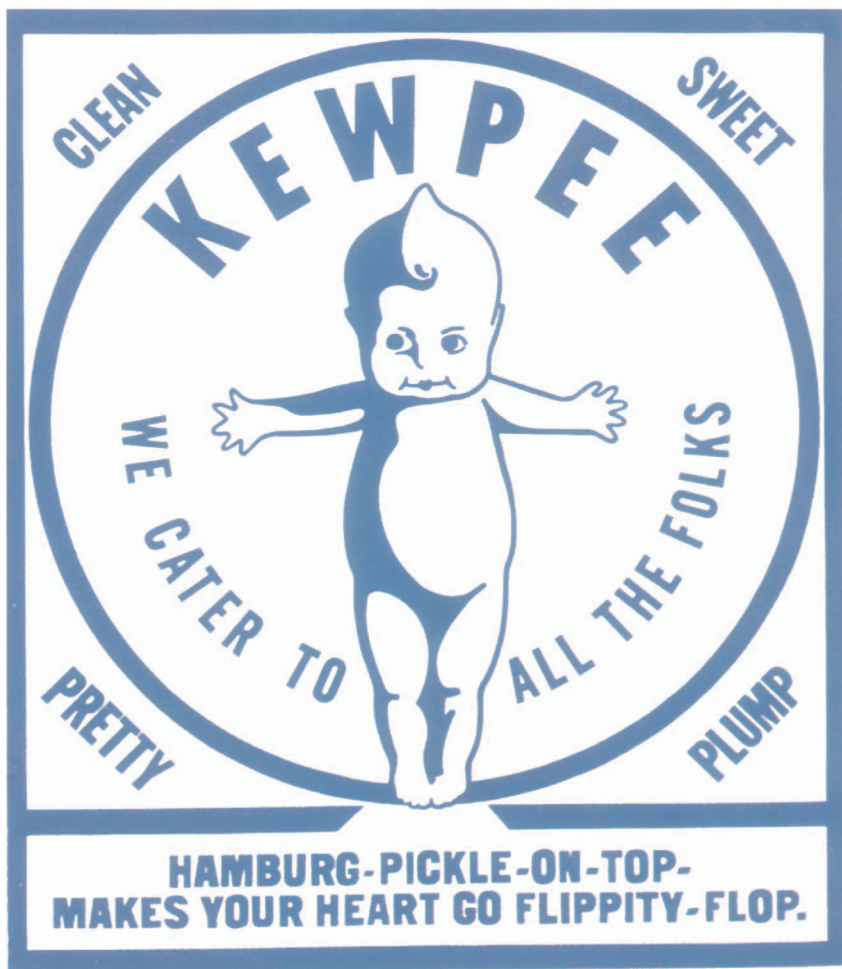
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