



CANTON SYMPHONY ORCHESTRA

2023-2024
A SEASON OF CELEBRATION



CANTON
SYMPHONY
ORCHESTRA

GERHARDT ZIMMERMANN
MUSIC DIRECTOR



THE MARILYN STROUD

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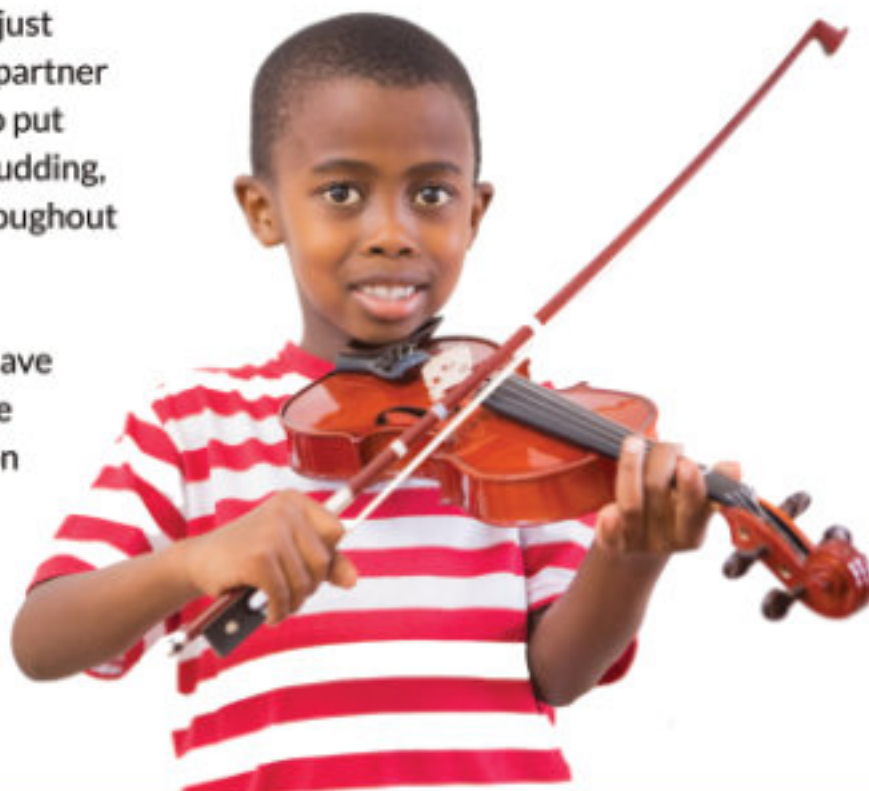




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A LETTER FROM OUR MUSIC DIRECTOR DESIGNATE

As all of you know, this past year has been one of great sadness and loss for the Canton Symphony family. First, we lost William P. Blair III, beloved board member, donor, advocate and friend. Then, the passing of Maestro Gerhardt Zimmermann in June was shocking and unexpected. In his remarkable forty-three year tenure, Gerhardt molded this ensemble into one of the best regional orchestras in the country, who have since played at a level above that of many "big city," higher-budget groups. In the process, he endeared himself to this community, all while juggling positions at the North Carolina Symphony and the University of Texas at Austin.

I had the privilege of speaking with Gerhardt on the phone two days before he passed. The conversation was short, but he was able to communicate three simple yet important points to me: just make music, let it sing, and give everything you have to it. As Music Director Designate, I will strive to do just that. I was humbled and honored to be named to this title last year. While I now assume leadership of the orchestra a few years earlier than I had expected, I will do everything I can to continue and build upon Gerhardt's legacy of musical excellence in Stark County and the surrounding area.

This season at the Canton Symphony Orchestra is dedicated to honoring this legacy. We are honored to present the final Masterworks season Gerhardt ever programmed, a beautiful "tasting menu" of the music that was near and dear to his heart. Two of his all-time favorites, Shostakovich and Mahler, bookend the season. Mozart's Requiem returns, featuring the CSO Chorus under the leadership of new director, Doug Beery. Works of Schumann, Ravel, Handel, and Dvořák return, but we introduce Amy Beach, George Walker, Jeff Scott, Louise Farrenc, and Mariana Martines to the Umstadt Hall stage for the first time.

Of course, any person's legacy is not only defined by their work, but also by the friendships they cultivated and the influence they had on the lives they touched. In February, we are joined by Garrick Ohlsson for Rachmaninoff's third piano concerto. Julie Sarver, a longtime member of our orchestra and community, makes her solo debut in a concerto by Vivaldi. We also welcome two living examples of Gerhardt's sphere of influence on the conducting world: Kelly Corcoran, a former assistant conductor here in Canton, and Stefan Sanders, who earned his master's and doctorate degree at UT Austin under Gerhardt's tutelage.

I am so honored that you have chosen to be a part of our season-long celebration of Gerhardt's legacy, and to experience the world class music making of your Canton Symphony Orchestra. Thank you for keeping the power and beauty of orchestral music alive and well here in Canton. It is a joy for us to share our music with you, and we so appreciate that you are here today to lend us your ears.

MATTHEW JENKINS JAROSZEWICZ

MUSIC DIRECTOR DESIGNATE



A LETTER FROM OUR BOARD CHAIR

As the Canton Symphony Orchestra performs this 2023-2024 season, we remember Maestro Gerhardt Zimmermann, the talented gentleman who developed the playlists for these upcoming MasterWorks concerts. His influence continues in the melodies and nuances you will experience this season. Originally, upon the completion of his tenure with the Canton Symphony Orchestra and over the following three years, he was to be designated Music Director Laureate. We honor him posthumously for outstanding creative achievement and longevity with our orchestra with this title. Maestro Gerhardt Zimmermann was exacting in his conducting, laconic in his sense of humor, and instructional in his commentary. We will appreciate his gifts and graces shared with our community over the last decades in perpetuity as an organization.

This season promises many varied experiences—new music, beloved traditional pieces, piccolo solos, dances, choral expressions, piano virtuosity, and much more—all evoking aspects of the human condition. I am glad you have joined us for the music.

Janet B. Baker

JANET (JAN) BAKER
BOARD OF TRUSTEES CHAIR

Canton Symphony Orchestra | 5

A LETTER FROM THE PRESIDENT & CEO



We enter this season in a spirit of celebration! Together, we will celebrate our beloved Canton community while honoring our late Maestro, Gerhardt Zimmermann. With this season being made up of his final concerts, it is difficult to imagine him not being here, but we will ensure his legacy is never forgotten. To see so many of you gathered in our hall would have brought a smile to his face and a quippy joke from his lips. He will surely and profoundly be missed by us all.

I would like to take a moment and thank our growing constituency of loyal subscribers, donors, single ticket buyers, and volunteers for your incredibly generous support. Without you, we truly would not be here. In addition, I would like to thank our orchestral musicians, choral musicians, and staff for all they do to put on these exceptional performances for our community, YOU!

Whether you are here to enjoy a MasterWorks, Pops, Education, or Divergent Sounds concert, we welcome you! We offer many types of performances here at the CSO and have something for everyone to enjoy! I invite you to branch out and try something new: whether that be diving into classical music for the first time or discovering a local band, our best experiences as humans often occur when we explore beyond what is familiar to us. While you are at it, share your experience with your community and, perhaps, invite a few of your friends and family the next time you join us!

Please, sit back, relax, and enjoy another fabulous concert presented by your Canton Symphony Orchestra!

A handwritten signature in white ink that reads "Rachel Hagemeyer". The signature is fluid and cursive, written over a dark blue background.

RACHEL HAGEMEI
PRESIDENT & CEO



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CSO HISTORY

Founded in 1938 under the direction of Richard Oppenheim, the Canton Symphony Orchestra performed its first concert on February 16th, 1938. Oppenheim was a professor of violin at Mount Union College and hosted public auditions to make up the first 70 members of the orchestra. All members were paid, which was unusual at the time for community ensembles. Following Oppenheim's unexpected death, Louis Lane, assistant conductor of the Cleveland Orchestra, became its second music director in 1949.

Louis Lane's tenure initiated a period of several decades (while George Szell was Music Director of the Cleveland Orchestra) during which the Cleveland Orchestra's Assistant Conductor would systematically be appointed Music Director of the Canton Symphony. After George Szell's death in 1971, Robert Marcellus was then appointed to the position, followed by Thomas Michalak in 1976. Gerhardt Zimmermann, then Associate Conductor of the Saint Louis Symphony, succeeded Michalak in 1980 after an extensive national search. Zimmermann was the longest-serving conductor of the Canton Symphony, dedicating 43 years to the CSO.

The Canton Youth Symphony was founded in 1961, followed by the formation of The Symphony League of Canton in 1963 and the Canton Symphony Chorus in 1983. Now in its 86th Season, the Canton Symphony is a fully professional ensemble, and all members are represented by the American Federation of Musicians.

Their wages and working conditions are governed by a contract negotiated with the Local 111 chapter of the American Federation of Musicians. In fulfillment of its mission, the CSO has provided educational programs to the Greater Stark County region since 1971. All programs are aligned with national and state curriculum standards, including English, language arts, math, science, social studies, visual arts, and music.

In 2014, the Zimmermann Symphony Center's construction concluded following the completion of a \$5.9 million capital campaign. This space became the new home of the orchestra and is directly adjacent to Umstatt Hall. It is a beautiful, multi-purpose space that supports the endeavors of the CSO well.

Upon the sudden passing of Maestro Gerhardt Zimmermann on June 10th, 2023, the CSO was faced with not having a music director for the first time in over four decades. The entire 2023-24 season will be dedicated to his memory, and Music Director Designate, Matthew Jenkins Jaroszewicz, will step in to conduct along with Kelly Corcoran and Stefan Sanders. While we are saddened and beleaguered by his absence, the CSO will honor his memory using the medium we know best: MUSIC! May we forever strive to live up to his memory.



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REMEMBERING MAESTRO GERHARDT ZIMMERMANN

The upcoming 2023-2024 season is the final set of concerts programmed entirely by Gerhardt. We will honor him with the music he chose. Contributions to the Maestro Gerhardt Zimmermann Endowment Fund will be collected all season long, the progress of which we will share with the public in real-time on the memorial fund page. This page will be updated periodically with testimonials, a timeline of his life and career, photos, videos, campaign progress, and more.

The \$50,000 raised from the memorial concert will be used to establish the Maestro Gerhardt Zimmermann Endowment Fund, which will support the MasterWorks series.

Dividends received from this fund will sponsor a MasterWorks concert every season in perpetuity under Gerhardt's name. The conclusion of the campaign will unveil a "Legacy Wall" within the lobby of the Zimmermann Symphony Center, which will feature portraits of and excerpts regarding prominent figures throughout the CSO's history, all of which will surround Gerhardt. To begin contributing to this campaign, please visit the link below or scan the QR code to your left. All donors will be recognized on the wall.

<https://cantonsymphony.org/remembering-gerhardt-zimmermann>

A FINAL LETTER FROM GERHARDT

I hope this letter finds you well and surrounded by the joy of music. It is with profound sadness and a heavy heart that I write to you today to share some difficult news. After nearly 50 extraordinary years of leading this marvelous orchestra, it is my responsibility to inform you of a significant decline in my health and my transition to Hospice care.

Throughout the past half-century, it has been an absolute privilege and honor to stand before this exceptional group of musicians as your conductor. Together, we have created unforgettable experiences for ourselves and our audiences. The dedication, talent, and passion that each of you brings to our performances have made the Canton Symphony Orchestra a beacon of excellence in the world of classical music. The music we have brought to life, the harmonies we have crafted, and the emotional landscapes we have traversed are a testament to the power of our collective artistry. The Canton Symphony Orchestra has become my musical family; it is the gem that many people search their whole lives for and never find and I was lucky enough to have it for so many years.

Though my body may weaken, my love for music and the incredible talent each of you possesses remains undiminished. I implore each and every one of you to

continue nurturing music; embrace the beauty of every note, find inspiration in every measure, and strive for excellence in every performance. Cherish the camaraderie that exists within this orchestra, for it is the bond that fuels our collective brilliance.

Please understand that I will forever be with you in spirit, even if I am unable to stand on the podium. Your dedication, talent, and commitment have made the Canton Symphony Orchestra an artistic force to be reckoned with, and I have the utmost faith in your ability to carry that torch forward. May music always be your guide, and may the passion in your hearts continue to ignite the souls of your audiences. Never stop pursuing the beauty that lies within each note.

Sitting in the orchestra for the first time at Bowling Green, it was as if the heavens opened up. From that moment on, a conductor was all I wanted to be. In life, if you're going to do it, give it all you can. Live it. Breathe it. Sing it. Enjoy it. Love it. Sing, sing, sing...



1945 - 2023

FROM OUR MUSIC DIRECTOR DESIGNATE



Matthew Jenkins Jaroszewicz

Matthew Jenkins Jaroszewicz is the William P. Blair Associate Conductor and Music Director Designate of the Canton Symphony Orchestra and Music Director of the Canton Youth Symphonies. Highlights in Canton have included Saint-Saëns' Organ Symphony and Carnival of the Animals, Beethoven's 6th and 8th Symphonies, and Stravinsky's Pulcinella Suite. With the Canton Youth Symphony Advanced Orchestra, he has conducted major works of Rimsky-Korsakov, Sibelius, Price, Mussorgsky, Coleridge-Taylor, Rachmaninoff, and many others, highlighted by an invitation to perform at the Ohio Music Education Association State Conference in Cleveland last winter. In addition to his work in Canton, Matthew has conducted the Buffalo Philharmonic, Tuscarawas Philharmonic, Litha Symphony Orchestra, and Cleveland Pops Orchestra, with whom he made his Severance Hall debut in 2021. He conducted the world premiere of Oscar-nominated composer and trumpeter Terence Blanchard's *Our Voices: Democracy Revisited* with CityMusic Cleveland Chamber Orchestra in 2019. He was also Co-Founder and Artistic Director of Apotheosis Opera in New York City, with whom he conducted fully staged productions of works by Wagner, Puccini, and Strauss.

GET TO KNOW THE DIRECTOR OF CHORUS

DOUGLAS BEERY

Douglas Beery recently concluded his second year as the Director of Choral Activities at Hoover High School in North Canton, Ohio. He directs eight choirs at the high school, including a newly formed Men's Chorus and Women's Chorus. The Men's and Women's Chorus, along with the Symphonic Choir, have earned superior ratings in A and AA categories at OMEA District and State Adjudicated Events during the past two years. Doug was also Director of Choirs at Northwest High School for eight years, where the choral program grew from 70 to 140 students, from three to nine choirs, and achieved Superior Ratings at OMEA State Adjudicated Events in Class AA, A, B, and C categories. In 2017, Mr. Beery was selected as the Northwest Local Schools "Teacher of the Year" and was a finalist for Stark County "Teacher of the Year" in 2018. In addition, he was selected as a finalist for the 2020 Canton Symphony Orchestra "Music Educator of the Year." Mr. Beery has twenty-three years of secondary public school teaching experience, in addition to graduate assistant conducting appointments at The Ohio State University, and most recently, Kent State University, where he served as conductor of the Kent State University Men's Chorus, and assistant conductor of the KSU Chorale. He also is proud to have successfully served at Massillon Washington High School for ten years as both Assistant Director (four years) and Director (six years), where he headed a choral program of nearly 300 students. Choral ensembles under his direction have successfully toured Ohio, the United States, and Europe. In addition, he has held the baton as the music director and conductor for twenty-two Broadway musical productions.



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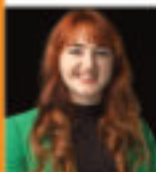
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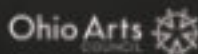
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Volunteers are our most valuable resource at the Canton Symphony Orchestra. We could not do all that we do without your help! We have several opportunities available, including helping out during our concerts and being out in the community.

If you are interested in becoming part of our team, please visit our website and click on Get Involved to fill out the volunteer questionnaire.

We want your feedback, whatever it may be! We value your time and service to this organization and the community.

Please contact us with any questions or concerns.



QUESTIONS?

Contact Rachael Mosley, Patron Relations & Office Manager, at rmosley@cantonsymphony.org or call 330-452-2094.

VOLUNTEER ROLES

Training and instruction will be provided for every role, and our staff is always available to help. Start and end times vary per concert, event, and assignment. We will communicate and coordinate electronically using a SignUp Genius form sent through email. If you prefer a phone call, let us know!

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By donating to the Canton Symphony Orchestra at any level, your generosity ensures that what you love about the CSO will be available to future generations. Every single dollar counts towards the health and sustainability of this fine organization.

Philanthropy plays a pivotal role in the sustenance and growth of an orchestra, ensuring its enduring impact on the cultural fabric of our community. By choosing to contribute, individuals make a lasting commitment to the preservation and advancement of musical excellence for future generations in Stark County.

Donating to the CSO empowers individuals to become custodians of musical heritage, ensuring that we remain an enduring force in the ever-evolving world of music.

SECURE YOUR LEGACY

A bequest is a gift provision in your will or revocable living trust. All assets, including cash, securities, real estate, and tangible personal property, may be transferred to the Canton Symphony Orchestra at the end of your life.

One of the simplest ways to make a gift to the Canton Symphony Orchestra is to designate the CSO to receive your assets at the end of your lifetime. You can specify all or a percentage of the assets you want each beneficiary to receive. Often, it's as easy as filling out a form.

Beneficiary designations are an option for giving the following financial assets:

- RETIREMENT ASSETS
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Questions? Reach out to Nathan anytime at (330) 452-3434 X610 or nmaslyk@cantonsymphony.org.

I would love the opportunity to help you achieve your philanthropic and personal goals for yourself and your loved ones, as well as provide guidance for how you can best support our endeavors. All conversations are confidential and at a pace that is comfortable for you. I look forward to getting to know you.

NATHAN MASLYK

*DIRECTOR OF MARKETING
& DEVELOPMENT*

A handwritten signature of Nathan Maslyk in black ink, written in a cursive style.



THE SYMPHONY SOCIETY

At Canton Symphony Orchestra, we rely on our dedicated donors to help us create, sustain, and grow our programs. When you make a gift to our annual fund, you are providing unrestricted operating support for our programs and access to exceptional orchestral music and arts education in our community.

Our individual donors who contribute to the CSO's annual fund receive benefits when their gift is \$50 or more. All giving levels include the benefits listed in the level(s) before them.

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Corporate and individual sponsors are the backbone of the CSO. Thanks to their beyond generous support, we are able to present programming of the highest artistic and educational quality while preserving classical music in Stark County. Every year, corporate sponsors cover between \$50,000-75,000 of artistic costs, ensuring that the MasterWorks, Pops, Divergent Sounds, and Education series can sustain and grow.

Sponsors enjoy a variety of benefits, including blocks of tickets to the performance, being listed on all promotional materials, as well as backstage opportunities with guest artists, orchestra musicians, and the administrative staff. Have a suggestion for a piece? Let's discuss over dinner!

For more information about how you can publicly align yourself or your business with the mission of the Canton Symphony Orchestra, please contact Nathan Maslyk, Director of Marketing & Development.

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Corporate Sponsorship at all levels is still available. Contact Nathan Maslyk, Director of Marketing & Development, at (330) 452-3434 x610 or email nmaslyk@cantonsymphony.org to gather more information on how to join the Canton Symphony Orchestra Family.

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The Canton Symphony Orchestra is grateful to:

- The Cope Family for the Steinway concert grand piano given to the CSO in memory of Kenneth B. Cope.
- The CSO volunteers who give their time and talent so generously.
- The family of Kenneth C. Viant, who has generously given to the Kenneth C. Viant Memorial Research Library.

The Canton Symphony Orchestra is supported in part by the Ohio Arts Council, which receives funding from the State of Ohio and the National Endowment for the Arts.

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COMPOSER IN RESIDENCE



Tyler Hodgson (b.2001) is from Hilliard, Ohio. His compositional journeys began in middle school where he sought to write music to challenge himself as a violist.

Under the guidance of his orchestra director Erin Broadhurst, Alumnus of Baldwin Wallace Conservatory, he continued to write music branching out into many different ensemble types and musical styles.

During his time at the Baldwin Wallace Conservatory, Tyler's style has been defined by a blend of functional and dysfunctional harmonies. He combines concepts of many different musical styles and explores the music from there. Tyler currently studies Music Composition with an emphasis in Contemporary Media at Baldwin Wallace University under the instruction of Dr. Clint Needham.

The Canton Symphony Orchestra Composer Fellowship was established to give undergraduate composers a chance to have a piece commissioned by a professional orchestral institution while also allowing young students in the Canton Youth Symphonies the chance to play music composed for them. This fellowship is open to undergraduate composition students at a Northeast Ohio college or university (students must be enrolled at undergraduate institution at the time of their application). The aim of this fellowship is to foster young, undergraduate composers and give Canton Youth Symphony musicians the opportunity to play new music. The fellow will work with CSO conductors and staff throughout their time as a fellow to create a piece, 10-15 minutes in length, to be performed by the Canton Youth Symphony Advanced Orchestra at their final concert of the year.

Application consists of: Resume/Cover Letter | Recommendation Letters | 2 Compositions (1 orchestrated)

If you have questions about the fellowship application process, email Manager of Education & Community Engagement, Caroline Eberhard, at ceberhard@cantonsymphony.org.

ARTIST IN RESIDENCE

The Canton Symphony Orchestra Artist in Residence program was established to give local Stark County artists a chance to have pieces commissioned by a professional orchestral institution while also creating a visually engaging experience for our audiences. The CSO Gallery is a space where artists and music come together to bring the auditory world into the visual world. This residency is open to any visual artist from Northeast Ohio familiar with working in 2D mediums. The aim of this residency is to foster developing professional artists, and give the Canton community the opportunity to buy local. The Resident will work with CSO staff and musicians throughout their term to create 7-14 pieces, to be displayed in the Larry and Nancy Hoover Gallery and auctioned off throughout the year.

Interested in Applying? Applications for the 24-25 season residency are due by August 21, 2024. Questions can be directed to Caroline Eberhard, Manager of Education and Community Engagement, at ceberhard@cantonsymphony.org.

Chrystal's award-winning Avant Garde Multidisciplinary art is nationally exhibited, for the past 20 years, and her events have won awards including the Most Creative Production Award at Ohio Fashion Week, Mount Union ArtFest, Alina health, Inspiration Award, and the 2022 Coke a Cola Leader of Promise Award. Chrystal's artwork and curatorial work often depicts socially engaged themes and aims to ignite change and advocate for inclusion and diversity. This April her career and advocacy in the disabled community was highlighted with Arts Possible in Columbus and she will be serving as a grant panelist with Ohio Arts Council.





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MASTERWORKS SERIES

ODE TO FREEDOM



SAT. OCTOBER 7, 2023

7:30pm

GUEST ARTIST

Seohyun Kim, Violin

CONDUCTOR

Matthew Jenkins Jaroszewicz



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PROGRAM

- MADE IN AMERICA (2004)
Joan Tower
- SONG OF THE UIRAPURU "MUSICIAN WREN" (2023)
Jeff Scott | **WORLD PREMIERE**
- TZIGANE, RAPSONIE DE CONCERT (1924)
Maurice Ravel

INTERMISSION

- SYMPHONY NO. 5 IN D MINOR, OP. 47 (1937)
I. MODERATO
II. ALLEGRETTO
III. LARGO
IV. ALLEGRO NON TROPPO

Dmitri Shostakovich

The Canton Symphony's 2023-24 season opens with Ode to Freedom. Based on *America the Beautiful*, Joan Tower's *Made in America* evokes a familiar melody in a modern setting. Following, we will feature 14-year-old Cooper Violin Competition winner, Seohyun Kim, who will perform the world premiere of Jeff Scott's (previously of the Imani Winds), *Song of the Uirapuru*, and Ravel's *Tzigane*. Finally, we will conclude with the epic Fifth Symphony of Shostakovich, which was inspired in response to the oppressive Soviet propaganda machine.

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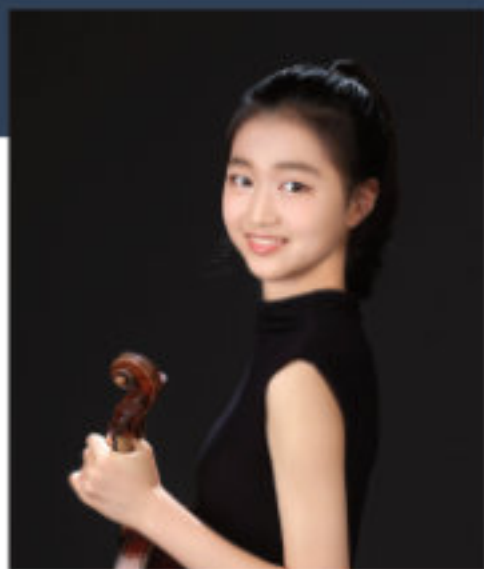
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GUEST ARTIST BIOGRAPHY SEOHYUN KIM

Violin



Seohyun was a semi-finalist and the youngest participant in the 2021 Menuhin Competition, which was her first appearance on the international music stage. She has taken first prize at several international competitions including the Ysaÿe International Music Competition, the Leonid Kogan International Competition for Young Violinists, and the Berlin Rising Star Grand Prix in 2021.

Born in 2008 in Seoul, South Korea, Seohyun Kim was the winner of the 2022 Thomas and Evon Cooper International Violin Competition, the youngest ever to win the competition. She began to play the violin at age 5 and had performed as a soloist with orchestras and chamber ensembles by the age of eight.

Seohyun was invited by Maestro Gilbert Varga in 2021 to perform for the Tibor Varga Memorial Concerts with the Pannon Philharmonic in Budapest (Liszt Academy Grand Hall), Pécs (Kodály Center), and Győr in Hungary. Seohyun, who made her solo recital debut as a Kumho Prodigy Artist at the age of 12, has performed at the Lotte

Concert Hall as a rising star of Gonjiam Music Festival and had two other solo recitals in 2021 as the Young Artist of the Year at Elin Art Center. She has collaborated with renowned orchestras in South Korea including the Seoul Philharmonic Orchestra, the Daejeon Contemporary Music Festival Orchestra, the Jeonju Philharmonic, the Mokpo Symphony Orchestra, and the New Seoul Philharmonic. Recently, she was invited to perform at the Opening Concert of 2023 Kumho Prodigy Concert series. Seohyun had her fifth solo recital in January 2023.

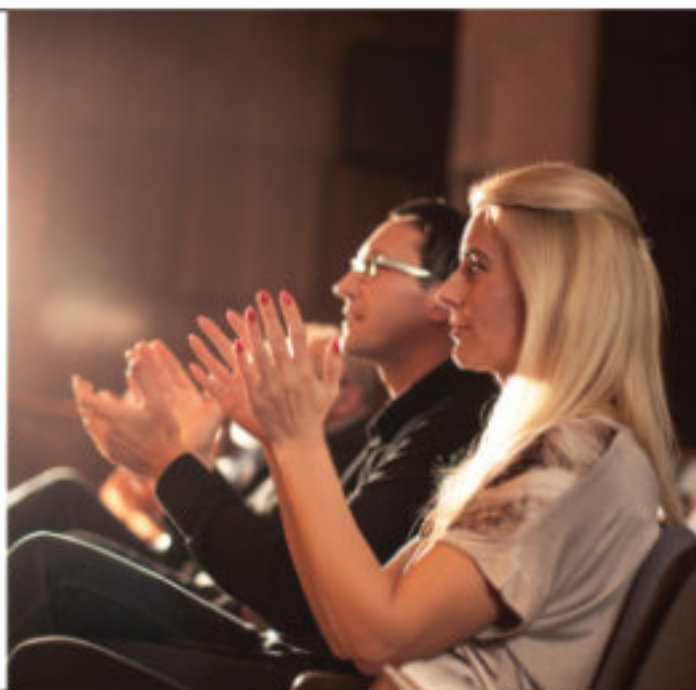
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ODE TO FREEDOM PROGRAM NOTES



MADE IN AMERICA

By *Joan Tower*

Born September 6, 1918, in New Rochelle, New York. Photo by Bernard Mindich

*Prepared by Nathan Maslyk
Edited by Thomas Wachunas*

13 minutes in length

Joan Tower is an American composer known for her distinctive musical voice and her contributions to contemporary classical music. "Made in America" is a landmark composition that exemplifies Tower's bold and innovative style. Commissioned by the League of American Orchestras as part of their "Made in America Consortium" (a group that includes at least one orchestra in all 50 states), the work celebrates the richness and diversity of American musical heritage while pushing the boundaries of orchestral writing.

"Made in America" is a thrilling and dynamic orchestral work

that captures the spirit of American resilience, energy, and optimism. Tower's composition showcases her mastery of orchestration, her inventive use of textures, and her ability to create dramatic tension and release. The piece opens with a powerful fanfare, introducing the listener to a sonic landscape that is both familiar and unique.

The music unfolds with a sense of momentum and purpose, as Tower weaves together a tapestry of melodic fragments, rhythmic patterns, and harmonic colors. The orchestration is bold and vibrant, with brilliant brass flourishes, shimmering strings, and cascading woodwind passages. Tower's use of percussion adds rhythmic drive and intensity, creating a sense of urgency and forward motion.

Throughout "Made in America," Tower explores a wide range of emotions and musical landscapes. Moments of serene beauty and introspection give way to explosive bursts of energy and vitality. Tower's melodic writing is captivating, with soaring themes and intricate counterpoint that captivate the listener's imagination. The interplay between different sections of the orchestra creates a dynamic and ever-shifting musical conversation.

Tower's composition is directly inspired by *America the Beautiful*, incorporating fragments of the familiar American melody, infusing them with Tower's unique voice and re-imagining them within a contemporary orchestral context. The result is

a musical tapestry that feels both familiar and innovative, celebrating the diverse cultural heritage of America.

"Made in America" reaches its climax with a powerful and triumphant finale. Tower brings all the musical elements together in a thrilling culmination, with the orchestra surging forward in a display of strength and unity. The music resonates with a sense of hope, resilience, and pride, leaving the listener with a feeling of awe and inspiration.

Joan Tower's "Made in America" is a testament to her status as one of America's foremost composers. Through her inventive orchestration, captivating melodies, and imaginative use of musical forms, Tower creates a work that is both intellectually stimulating and emotionally compelling. "Made in America" stands as a powerful representation of the vitality and richness of American music and showcases Tower's unique voice in the contemporary classical music landscape.



SONG OF THE UIRAPURU - MUSICIAN WREN

By *Jeff Scott*

Born September 1, 1967, in Queens, New York

*Prepared by Nathan Maslyk
Edited by Thomas Wachunas*

11 minutes in length

Jeff Scott, a versatile composer, French horn player, and founding member of the internationally acclaimed ensemble Imani Winds, presents "Song of the Uirapuru - Musician Wren," a vibrant and evocative musical journey inspired by the captivating melodies of the Uirapuru bird. The piece is a violin concerto that will receive its world premiere at Ode to Freedom, commissioned by the Cooper Violin Competition and performed by the 2022 winner (Seohyun Kim). Through this composition, Scott transports the listener to the lush rain forests of Brazil, celebrating the rich natural beauty and enchanting music of the region.

The Uirapuru, also known as the Musician Wren, is a small bird found in the Amazon rain forest. It is renowned for its extraordinary ability to sing a complex and beautiful song, captivating all who hear it. Jeff Scott's composition seeks to capture the essence of this bird and its melodious song, incorporating elements of Brazilian music, jazz, and classical traditions.

"Song of the Uirapuru - Musician Wren" begins with a mystical and atmospheric introduction, setting the stage for the journey that lies ahead. The listener is transported to the vibrant rain forest, where they are immersed in a world of lush greenery and exotic sounds. Scott's use of colorful harmonies, delicate orchestration, and rhythmic motifs creates a sense of intrigue and anticipation.

As the composition unfolds, the Uirapuru's song emerges, embodied in the various melodic lines and instruments. The music comes alive with the virtuosic display of the musicians, as they weave intricate and enchanting melodies that echo the bird's captivating song. Scott's skillful use of instrumentation and texture adds depth and richness to the music, with moments of lush harmonies and rhythmic intensity evoking the energy and diversity of the rain forest.

The composition also draws upon the rhythms and melodies of Brazilian music, infusing the piece with the vibrant spirit of the country. Elements of samba, bossa nova, and indigenous

music blend seamlessly with the classical and jazz influences, creating a unique fusion of styles. Scott's masterful blending of these genres reflects the diversity and cultural richness of Brazil, paying homage to its musical heritage.

Throughout "Song of the Uirapuru - Musician Wren," the music evolves, mirroring the ebb and flow of the rain forest's soundscape. Moments of tranquility and introspection give way to vibrant bursts of energy and rhythmic complexity. The interplay between the various instrumental voices is dynamic and engaging, showcasing Scott's skillful composition and his understanding of ensemble interaction.

The composition concludes with a sense of wonder and awe, as the Uirapuru's song fades into the distance. The listener is left with a lingering sense of the rain forest's enchantment and the bird's musical prowess. Scott's "Song of the Uirapuru - Musician Wren" stands as a tribute to the power of nature's music and its ability to inspire and captivate the human spirit.

Jeff Scott's composition serves as a testament to his versatility as a composer and his ability to create music that transcends boundaries. "Song of the Uirapuru - Musician Wren" combines elements of nature, culture, and artistic expression, offering a profound musical experience that celebrates the wonders of the natural world and the universal language of music.

ODE TO FREEDOM PROGRAM NOTES



TZIGANE (RAPSODIE DE CONCERT)

By Maurice Ravel

Born March 7, 1875, in Ciboure, Basses-Pyrénées, France; died December 28, 1937, in Paris, France

Prepared by Nathan Maslyk
Edited by Thomas Wachunas

10 minutes in length

During 1922 and 1923, Maurice Ravel was involved in an extensive concert tour that took him to Belgium, Holland, Italy, and England. Following a private concert at the London residence of Lord Rothermere, the British newspaper magnate, he met the Hungarian violinist Jelly d'Aranyi, who was a great-niece of the celebrated violin virtuoso Joseph Joachim. In addition to being a concert violinist, Madame d'Aranyi was an accomplished performer of gypsy music and she quickly captivated Ravel with her playing of these exotic, fiery

pieces. Wishing to add a display piece of his own to her repertory, Ravel decided to compose for her, as he put it, "a virtuoso piece in the style of a Hungarian Rhapsody." The result was *Tzigane*, which he subtitled *Rapsodie de Concert*. Its title is the French approximation of *cigány*, the Hungarian word for "gypsy." For additional inspiration while working on the piece, Ravel had another violinist-friend, Hélène Jourdan-Morhange, come to Le Belvédère, the grandiose name that he whimsically bestowed upon his tiny home in Montfort-l'Amaury, and play for him some of Niccolò Paganini's fiendishly difficult *Caprices for Solo Violin*.

In its original form, *Tzigane* was written for violin and piano, the latter either with or without the attachment of the *luthéal*, a short-lived device then in vogue that apparently made the instrument sound like a harpsichord or a *cimbalom*, a Hungarian folk instrument similar to the hammered dulcimer. Madame d'Aranyi, accompanied by the pianist Henri Gil-Marchex, gave the first performance of the work on April 26, 1924, at an all-Ravel concert at Aeolian Hall in London. That same year, Ravel transcribed the piano accompaniment for orchestra. To the usual strings, double winds, and a relatively small compliment of brass, he added triangle, glockenspiel, cymbals, harp, and celesta. Madame d'Aranyi was also

soloist for the premiere of the orchestral version of *Tzigane*, which took place in Paris on November 30, 1924, with Gabriel Pierné conducting l'Orchestre des Concerts Colonne.

As befits a virtuosic *tour-de-force*, Ravel filled the solo part of *Tzigane* with every bit of violinistic fireworks that he could. As with most of Liszt's Hungarian Rhapsodies, *Tzigane* is cast in two contrasting sections: the first, slow and quasi-improvisatory; the second, fast and fiery. It opens with the solo violin playing alone for fifty-eight demanding measures of some of the most demanding music imaginable. At nearly the midpoint, the orchestra finally enters, playing an exotically scored chord, and assumes a role that is supportive and occasionally assertive, but never challenges the solo violin's dominance. Together, they develop Ravel's Franco-gypsy melodies with unrestrained abandon and whip them up to a passionate and quite frenetic climax.



SYMPHONY

NO. 5 IN D MINOR, OP. 47

By Dmitri Shostakovich

Born September 25, 1906, in St. Petersburg, Russia; died August 9, 1975, in Moscow, Soviet Union

Prepared by Kenneth C. Viant
Edited by Matthew Jenkins
Jaroszewicz

40 minutes in length

One fateful evening early in 1936, Premier Josef Stalin, the despotic dictator of the Soviet Union, happened to attend a performance of Dmitri Shostakovich's opera *Lady Macbeth of Mzensk*, which had been enjoying a successful two-year run in Moscow. Stalin, who had unconcernedly sent thousands of his countrymen to their deaths, was greatly shocked by the opera's lurid tale of sex and violence as well as Shostakovich's dissonant, *avant-garde* music. A few days later, on January 28, there appeared in the newspaper *Pravda*, the official mouthpiece of the Soviet government, an unsigned article in which Shostakovich was bitterly excoriated and his opera denounced as "bourgeois" and "counter-revolutionary."

The inevitable had finally happened: Shostakovich, once the fair-haired boy of Soviet music who could do no wrong, was now under official disgrace. To be sure,

he was not the first Soviet composer to be singled out for his departure from government expectations, but he was the most famous and most respected. From all accounts, Shostakovich dutifully went into a period of retirement and self-evaluation. He withdrew his Fourth Symphony, which was then in rehearsal for its premiere by the Leningrad Philharmonic, and set about writing a work that would put him back in the good graces of his government. The result was his Fifth Symphony, which he humbly described as "a Soviet artist's practical, creative reply to just criticism." The new symphony was greeted with considerable acclaim when it was given its world premiere on November 21, 1937, by Yevgeny Mravinsky and the Leningrad Philharmonic. Shostakovich apparently had done his penance.

At that time, Shostakovich stated that the theme of his Fifth Symphony was "the stabilization of a personality. In the center of this composition—conceived lyrically from beginning to end—I saw a man with all his experiences. The Finale resolves the tragically tense impulses of the earlier movements into optimism and joy of living." In 1979, however, information of a highly controverting nature came to light when Harper and Row published *Testimony: The Memoirs of Dmitri Shostakovich*, a book that was purported to be a first-person narrative by the composer "as related to and edited by Solomon Volkov," a Soviet musicologist who had then recently emigrated to the United States. In this book, Shostakovich comes through, for the most part, as an unhappy, frightened man who was bitterly torn between his love for his family and his homeland, and his frustration with the political system that alternately supported and repressed him. His comments about his Fifth Symphony are especially revelatory. The "rejoicing" in the finale, for example, was intended as ironic rather than triumphant. "The rejoicing is forced, under threat,

as in *Boris Godunov*," the composer was said to have explained. "It's as if someone were beating you with a stick and saying, 'your business is rejoicing, your business is rejoicing. . .'" If one accepts Volkov's book as being legitimate and authentic, and there is little reason not to do so, then Shostakovich's Fifth Symphony certainly takes on a new and entirely different meaning.

Shostakovich cast his Fifth Symphony in the traditional four-movement pattern. The first movement, *Moderato*, is alternately passionate and elegiac in character. In the development section, the gentle, lyrical melody with which the symphony began is transformed into a fearsome, martial theme. This section builds to a ferocious climax, and then collapses abruptly. A peaceful, ethereal coda concludes the movement.

Marked *Allegretto*, the second movement is a grotesque, waltz-like scherzo that might be described as a Russian version of a Mahler *Ländler*. In marked contrast, the trio section includes an almost coquettish-sounding violin solo.

The emotional core of the symphony is the slow movement, an unabashedly lyrical and deeply felt *Largo*. The Russian-American conductor Serge Koussevitzky, a great champion of Shostakovich, called it "the greatest symphonic slow movement since Beethoven's Ninth."

The finale, *Allegro non troppo*, begins with a vehement march of almost relentless energy and power. After a quieter middle section, the march returns, albeit slightly subdued. The symphony concludes with a monumental coda in which a chorale-like paean of triumph is superimposed over decisive beats hammered out by the timpani and bass drum.

MASTERWORKS SERIES BAROQUE BASH

BAROQUE BASH

PROGRAM

- MARCH DE TRIOMPHE (1691)
Marc-Antoine Charpentier
- CONCERTO GROSSO, OP. 6, NO. 11 (1739)
I. ANDANTE LARGHETTO E STACCATO
II. ALLEGRO
III. LARGO E STACCATO
IV. ANDANTE
V. ALLEGRO
George Frideric Handel
- PICCOLO CONCERTO IN C MAJOR, RV 443. (1728/1729)
I. ALLEGRO
II. LARGO
III. ALLEGRO
Antonio Vivaldi
- OVERTURE IN C MAJOR (1770)
Mariana Martines

INTERMISSION

- BALLET SUITE (1739/1749)
I. MENUETT (FROM PLATÉE)
II. MUSETTE (FROM FÊTES D'HÉBÉ)
III. TAMBOURIN (FROM FÊTES D'HÉBÉ)
Jean-Philippe Rameau
- ROYAL FIREWORKS MUSIC, HWV 351 (ARR. HARTY)
I. OVERTURE
II. ALLA SICILIANA
III. BOURRÉE
IV. MENUETTO
George Frideric Handel

SAT. NOVEMBER 11, 2023

7:30pm

GUEST ARTIST

Julie Johnson Sarver, piccolo

CONDUCTOR

Kelly Corcoran



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Long-time Canton Symphony piccolo player and flutist, Julie Sarver, is featured on Vivaldi's Piccolo Concerto in C Major. Also on this concert is the Overture in C Major by Mariana Martinez, a little-known 18th-century female composer who was an acquaintance of Mozart and Haydn. The concert concludes with Handel's *Music for the Royal Fireworks*, which was originally used as the soundtrack to an 18th century fireworks display.

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GUEST ARTIST BIOGRAPHY JULIE JOHNSON SARVER

Piccolo



Julie Johnson Sarver is a flutist in the Canton Symphony Orchestra, where she has played both flute and piccolo since 1987. She also plays regularly with the Akron Symphony Orchestra and the Akron Symphonic Winds, and has played with the Pittsburgh Opera, the Cleveland Opera, the Cleveland Pops Orchestra, the Youngstown Symphony Orchestra, and three seasons with the Lancaster Festival Orchestra. She was awarded the Top Virtuoso Woodwind Award at the Mid-America Music Association competition in St. Louis, MO and won third place at the national level of the Music Teacher's National Association competition in Phoenix, AZ in 1981. She is an active freelance musician performing on concerts, shows, recitals, and weddings throughout Ohio. She has adjudicated for the Northeastern Ohio Flute Association competition and was selected to be a judge for the National Flute

Association's Flute Choir auditions in 2003.

Julie is currently the Professor of Flute at both Malone University and The University of Mount Union, where she teaches Applied Flute, Flute Pedagogy, and directs the Flute Ensembles. She also teaches flute at Jackson Memorial Middle School one day a week as part of their band program. She taught for nine years in the Artful Living and Learning Program in the Massillon and Canton City

School districts, in addition to operating a large private studio in her home.

Julie holds a Bachelor of Music degree from the University of Nebraska and a Master of Music degree in flute performance from the Jacobs School of Music at Indiana University where her teachers include James Pellerite, Richard Graef of the Chicago Symphony, Peter Lloyd of the London Symphony Orchestra and William Hebert of the Cleveland Orchestra.



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\$25,000 is our goal to purchase the piano outright and properly recognize the community that helped us provide it. Mr. Leibensperger has graciously agreed to donate the funds he provided once this campaign has concluded. With your help, we can honor Mr. Blair's contributions to the arts and to the Canton Symphony in a permanent way.

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**KELLY
COCORAN**
Conductor



Named "Best Classical Conductor" by the Nashville Scene, Kelly Corcoran is a passionate advocate for the robust place of classical music in our lives and the lives of future generations. In addition to being a frequent guest conductor with orchestras around the country, Corcoran is Artistic Director of Intersection, a contemporary music ensemble dedicated to partnership, new works, exploration and the expanding role of music in our lives with concerts for all ages. Corcoran was Interim Artistic Advisor of the Lexington Philharmonic (KY) during the pandemic. She conducted the Nashville Symphony for nine seasons, both as Associate Conductor and Director of the Symphony Chorus, where she conducted the orchestra in hundreds of performances and was the primary conductor for the education and community engagement concerts. Corcoran founded the Nashville Philharmonic Orchestra and continues to serve on the board.

Corcoran has appeared as a guest conductor with many major orchestras including The Cleveland Orchestra as well as

the Atlanta, Colorado, Charleston, Charlotte, Dallas, Detroit, Houston, Knoxville, Memphis, Milwaukee, National and Utah Symphonies, the Naples Philharmonic, and Louisville Orchestra often with return engagements. Abroad, Corcoran has conducted the Orquesta Sinfónica UNCuyo in Mendoza, Argentina, the Bournemouth (UK) Symphony, orchestras in Chile, Germany, Mexico and the Czech Republic and competed in the VIII Cadaqués Orchestra International Conducting Competition in Spain. Interested in many musical styles, Corcoran has worked with a range of artists such as Bela Fleck, Leslie Odom Jr, Brad Paisley, Amy Grant and Chris Botti, and has conducted the film scores to many movies including Psycho and Casablanca in concert. She also serves as a regular conductor with The Legend of Zelda: Symphony of the Goddesses tour and National Geographic: Symphony for our World. While Director of the Nashville Symphony Chorus, she led the Chorus during its 50th anniversary season and prepared and conducted many choral orchestral masterpieces including an appearance at the Cincinnati May Festival performing Mahler's Symphony No. 8 with the Cincinnati Symphony Orchestra.

BAROQUE BASH PROGRAM NOTES



MARCHE DE TRIOMPHE

By *Marc-Antoine Charpentier*
Born in 1643, in or near Paris, France
Died February 24, 1704 in Paris, France

*Prepared by Nathan Maslyk
Edited by Thomas Wachunas*

5 minutes in length

Marc-Antoine Charpentier was a French composer of the Baroque era, known for his vast and diverse body of work. Among his many compositions, the *Marche de Triomphe* (Triumphant March) stands out as a powerful and majestic piece that encapsulates the spirit of triumph and grandeur. Written during the late 17th century, this march exemplifies Charpentier's mastery of composition and his ability to create music that evokes a range of emotions and vivid imagery.

The *Marche de Triomphe* is a composition that exudes confidence, nobility, and splendor. It is a fitting

representation of the triumphant spirit that often accompanies significant ceremonial events, such as military processions, coronations, or victorious celebrations. Charpentier's genius lies in his ability to capture and convey these emotions through his music, creating a sonic tapestry that paints a vivid picture in the minds of the listeners.

The piece begins with a bold and resolute fanfare, played by the brass instruments. This fanfare immediately grabs the attention of the audience, announcing the arrival of something significant and important. The rhythmic drive and regal character of the opening motif establish a sense of anticipation and excitement, as if heralding the beginning of a momentous occasion.

As the march progresses, Charpentier introduces various sections and instrumental colors, each contributing to the overall grandeur of the composition. The brass instruments continue to play a prominent role, commanding attention with their triumphant melodies and majestic harmonies. The resounding timpani add a rhythmic pulse, enhancing the sense of forward momentum and power. The strings and woodwinds provide a contrasting elegance and lyricism, creating a rich and vibrant tapestry of sound.

Marc-Antoine Charpentier's *Marche de Triomphe* is a testament to the composer's genius and his ability to capture the essence of triumph and

grandeur in his music. Through its bold fanfares, regal melodies, and skillful orchestration, the march transports listeners to a world of celebration, where the spirit of victory reigns supreme.



CONCERTO GROSSO, OP. 6, NO. 11

By *George Frideric Handel*
Born February 23, 1685, in Brandenburg, Germany
Died April 14, 1759, in London, England

*Prepared by Nathan Maslyk
Edited by Thomas Wachunas*

18 minutes in length

George Frideric Handel, a German-born composer who later became a naturalized British citizen, is celebrated for his contributions to the Baroque era.

His *Concerto Grosso Op. 6, No. 11* is a brilliant and captivating work that exemplifies Handel's mastery of the concerto grosso

form, showcasing his compositional ingenuity, rich harmonic language, and evocative musical storytelling.

Composed in 1739, Concerto Grosso Op. 6, No. 11 is part of Handel's iconic collection of twelve concerto grossos, which are among the most influential and revered examples of the genre. The concerto grosso form involves a dialogue between a small group of soloists, known as the concertino, and the larger ensemble, known as the ripieno.

The concerto consists of four contrasting movements, each displaying its unique character and musical elements. The opening movement, marked *Andante larghetto*, introduces the audience to a world of elegance and grace. A poignant and lyrical melody unfolds in the concertino, often featuring solo violin and oboe, against a backdrop of lush string harmonies. Handel's gift for creating melodic beauty is evident here, as the music exudes a sense of serenity and introspection.

The following *Allegro* showcases Handel's skill in crafting energetic and vibrant music. The ripieno and concertino engage in a spirited conversation, exchanging melodic fragments and rhythmic motifs. Handel's orchestration is rich and colorful, with inventive combinations of instruments creating a tapestry of sound. The interplay between the soloists and the ensemble is dynamic and captivating, with moments of virtuosic brilliance and intricate counterpoint.

The third movement, marked *Largo*, offers a moment of introspection and emotional depth. Handel's gift for

expressing profound sentiment is on full display here. The concertino takes center stage, weaving a melancholic and expressive melody that tugs at the heartstrings. The tender and emotive lines are accompanied by delicate harmonies, creating an atmosphere of beauty and introspection. Handel's melodic writing is deeply evocative, painting a vivid emotional landscape for the listener.

The concerto concludes with a lively *Allegro*, filled with exuberance and joy. Handel unleashes the full energy of the ensemble, driving the music forward with its propulsive rhythms and buoyant melodies. The soloists engage in a spirited dialogue, showcasing their technical virtuosity and bringing the concerto to a thrilling conclusion. Handel's orchestration is dynamic and colorful, with cascading scales, brilliant trills, and invigorating counterpoint adding to the sense of excitement and celebration.



CONCERTO FOR PICCOLO, RV 443

By *Antonio Vivaldi*

Born March 4, 1678, in Venice, Italy
Died July 28, 1741, in Vienna, Austria

*Prepared by Nathan Maslyk
Edited by Thomas Wachunas*

11 minutes in length

Antonio Vivaldi is renowned as one of the most prolific and influential composers of the Baroque era. His Concerto for Piccolo is a remarkable showcase of his virtuosity and inventive compositional style. The concerto, written around the early 18th century, highlights Vivaldi's ability to create music that pushes the boundaries of technical skill while captivating the listener with its expressive melodies and brilliant orchestration.

The Concerto for Piccolo is a striking example of Vivaldi's ability to exploit the unique qualities of a particular instrument. It is a small transverse flute with a higher range than its larger counterpart, is featured prominently throughout the composition. Vivaldi expertly crafts music that showcases the piccolo's agility, brilliance, and ethereal quality, demonstrating his deep understanding of the instrument's capabilities.

The concerto consists of three movements, each characterized by its distinctive mood and musical elements. The opening movement, marked *Allegro*, bursts forth with energy and excitement. Vivaldi introduces the solo piccolo with a flourish, setting the stage for a spirited musical conversation between the soloist and the accompanying orchestra. The piccolo's nimble runs and dazzling trills demonstrate Vivaldi's virtuosic writing, while the ensemble provides a solid and supportive foundation, creating a dynamic interplay between the soloist and the orchestra.

The second movement, *Largo*, offers a contrasting atmosphere of tranquility and lyricism. Vivaldi slows the pace and allows the piccolo to take center stage,

Saturday, November 11, 2023

BAROQUE BASH PROGRAM NOTES

Concerto for Piccolo (continued)

weaving a tender and emotive melody. The expressive qualities of the instrument shine through as the soloist's delicate phrasing and lyrical lines tug at the heartstrings. The orchestral accompaniment, often featuring sustained strings and gentle harmonies, provides a serene backdrop for the piccolo's poignant melodies, creating a sense of introspection and emotional depth.

The final movement, a lively Allegro, returns to the vibrant and energetic character of the opening. Vivaldi unleashes the full technical prowess of the piccolo, engaging the soloist in a display of dazzling virtuosity. The rapid-fire scales, intricate ornamentation, and lightning-fast passages demonstrate the instrument's agility and the soloist's command over it. The orchestra matches the soloist's energy with rhythmic drive and lively accompaniment, creating a thrilling and exhilarating conclusion to the concerto.



OVERTURE IN C MAJOR

By Mariana Martines

Born May 4, 1744, in Vienna, Austria
Died December 3, 1812, in Vienna, Austria

*Prepared by Nathan Maslyk
Edited by Thomas Wachunas*

12 minutes in length

Mariana Martines was a remarkable figure in the world of music, known for her immense talent as a composer, pianist, and singer. Despite facing gender-based obstacles during her time, Martines managed to establish herself as a prominent musician in the Viennese musical scene.

Her Overture in C Major stands as a testament to her creative genius and serves as a shining example of the rich and vibrant music of the Classical era.

Composed around the mid-1770s, Martines' Overture in C Major is a magnificent orchestral work that showcases her mastery of form, harmony, and orchestration. The overture, a genre commonly associated with opera, serves as an introduction to the main musical event and sets the tone for the ensuing performance. Martines' composition, with its distinctive characteristics and delightful musical elements, exemplifies the stylistic traits of the Baroque period.

The Overture in C Major opens with a lively and energetic Allegro section. The spirited and joyous melodies instantly capture the listener's attention, setting a buoyant and celebratory mood. The main theme, introduced by the strings, is characterized by its graceful contours and playful rhythmic patterns. Martines skillfully employs the full orchestral palette, utilizing contrasting dynamics and rich harmonies to create a sense of depth and color. The interplay between the various instrumental sections is particularly notable, showcasing Martines' ability to craft intricate textures and maintain a sense of unity throughout the composition.

Following the exuberant Allegro, the second movement offers a change in mood and tempo. The Andante section is marked by its lyrical and introspective character. Here, Martines displays her gift for writing beautiful, expressive melodies. The strings take center stage,...

weaving a tapestry of tender and emotive lines that tug at the heartstrings. The careful attention to phrasing and dynamics further enhances the emotional impact of this section, evoking a sense of tranquility and introspection.

The third movement, a lively and rhythmic Minuetto, injects a dose of playful energy into the composition. Martines' command of the classical dance form is evident as the orchestra moves with grace and precision. The graceful melodies are complemented by the vibrant interplay between the different instrumental voices, creating a sense of rhythmic vitality and joyous camaraderie. The contrasting Trio section introduces a lighter and more delicate atmosphere, offering a delightful reprieve before returning to the spirited main theme.

The Overture concludes with a brilliant and exhilarating finale. Martines showcases her technical prowess and compositional dexterity through the rapid and virtuosic passages, which demand precision and agility from the entire orchestra. The vibrant orchestration, with its use of dynamic contrasts and lively rhythmic patterns, adds a sense of excitement and grandeur to the finale, leaving the audience captivated and eager for more.

Mariana Martines' Overture in C Major is a remarkable testament to her exceptional talent and creative vision. Through its vibrant melodies, rich harmonies, and skillful orchestration, Martines transports listeners to a world of joy, introspection, and exhilaration. This captivating work stands as a testament to her contributions to the musical

landscape of the Classical era and solidifies her rightful place among the prominent composers of her time. The Overture in C Major is a true gem that deserves recognition and appreciation for its beauty, craftsmanship, and the enduring legacy of Mariana Martines herself.



BALLET SUITE

By *Jean-Philippe Rameau*

Born September 25, 1683, in Dijon, France
Died September 12, 1764, in Paris, France

*Prepared by Nathan Maslyk
Edited by Thomas Wachunas*

12 minutes in length

Jean-Philippe Rameau was a direct contemporary of Bach and Handel, and has been acclaimed, alongside François Couperin, as one of the most important French composers of his age. Little is known about his early years. The first event for which he won fame was the publication of a treatise on harmony in 1722. His debut opera, *Hippolyte et Aricie* did not appear until 1733 when he was in his fiftieth year. From this time on, his music became the subject of both acclaim and attack. He was strongly criticized at first for his revolutionary use of harmony, and later for being an establishment

composer, out of touch with the new developments in Italian opera. By the end of the 18th century his music was largely forgotten, and it remained in obscurity until the early twentieth century when it was re-discovered. The Austrian conductor and composer Felix Mottl (1856-1911) was one of the later champions of Rameau's music. His orchestration of three ballet movements has remained a popular work in the orchestral repertoire.

Rameau lacked social graces, and was totally and obsessively immersed in music. He was inarticulate, and his handwriting was close to illegible. Curiously, he was more proud of his achievements as a music theorist than as a composer. A contemporary said of him that "His heart and soul were in his harpsichord; once he had shut its lid, there was no one home." In contrast to the man, his music graceful and lyrical, and filled with inventive melodic and harmonic ideas.

The Ballet suite takes its first dance from the opera *Platée*, which is the story of an ugly water nymph who imagines that Jupiter is in love with her. It was first performed in 1745 in Versailles. The other two dances are from the opera-ballet *Les Fêtes d'Hébé*, first performed in Paris in 1739. Both these dances take their names from musical instruments: the musette, which is a bagpipe and the tambourine, which is a small drum. Rameau cleverly imitates both instruments creating lively and characterful dances.

BAROQUE BASH PROGRAM NOTES



SUITE FROM THE ROYAL FIREWORKS

By George Frideric Handel

Born February 23, 1685, in Brandenburg, Germany
Died April 14, 1759, in London, England

*Prepared by Kenneth C. Viant
Edited by Matthew Jenkins
Jaroszewicz*

16 minutes in length

On October 18, 1748, England signed the Peace of Aix-le-Chapelle, thus bringing to an end the nearly ten-year-long War of the Austrian Succession. Although this complex but remote war had had little direct effect upon the English populace, King George II was determined that the event would be celebrated with appropriate British pomp and circumstance. By royal decree, a gigantic display of fireworks set off

from an elaborate victory temple was scheduled to take place in London's Green Park on April 29, 1749. For the occasion, Jean Nicolas Servan (or Servandoni, as he preferred to be called), a French architect with a flair for designing scenic contrivances, constructed an immense wooden pavilion over 400 feet long and 100 feet high. This "machine," as Servandoni called it, was painted to look like marble, adorned with a variety of friezes and statues, including an impressive likeness of King George benevolently delivering peace to Britannia, and surmounted by a huge sun which, at the appropriate moment, would burst into flame and reveal the words "Vivat Rex."

George Frideric Handel, England's preeminent composer, was asked to provide suitable music for the occasion. In deference to His Majesty's wishes that the orchestra consist only of "martial instruments," (in other words, no strings), Handel scored his Music for the Royal Fireworks for an immense wind band consisting of trumpets, French horns, oboes, bassoons, timpani, serpents, flutes, fifes, and side drums. The ensemble was augmented with 101 brass cannon and 18 pieces of smaller ordnance borrowed from the Royal Artillery. Wisely, Handel scheduled the performance of his music to be heard before rather than during the actual fireworks display. It was a substantial success.

The fireworks display, on the other hand, decidedly was not. Many of the special effects failed. There

were lengthy intervals during which absolutely nothing happened. Most of the rockets either went off at the wrong times or did not go off at all. Those that did make it aloft frequently showered the spectators with smoldering debris. Ultimately, Servandoni's elaborate pavilion caught fire and quickly burned to the ground. In the hysterical chaos which followed, two persons were trampled to death and numerous others were injured. Handel's Music for the Royal Fireworks fortunately survived the debacle. Indeed, the work was performed again less than a month later, this time with reduced orchestration and added strings, at a charity concert for the London Foundling Hospital. Since that time, it has maintained, albeit in a variety of transcriptions and editions, a secure place in the concert repertory.



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Matthew Jenkins Jaroszewicz



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PROGRAM

- SYMPHONY NO. 3 IN A MINOR, OP. 56 "SCOTTISH" (1829-1842; REVISED 1843)
 - I. ANDANTE CON MOTO - ALLEGRO UN POCO AGITATO
 - II. VIVACE NON TROPPO
 - III. ADAGIO
 - IV. ALLEGRO VIVACISSIMO - ALLEGRO MAESTOSO ASSAIFelix Mendelssohn

INTERMISSION

- SYMPHONY IN E MINOR, OP. 32 "GAELIC" (1894)
 - I. ALLEGRO CON FUOCO
 - II. ALLA SICILIANA - ALLEGRO VIVACE
 - III. LENTO CON MOLTO ESPRESSIONE
 - IV. ALLEGRO DI MOLTOAmy Beach

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Saturday, January 20, 2024

CELTIC CELEBRATIONS PROGRAM NOTES



SYMPHONY NO. 3 "SCOTTISH"

By Felix Mendelssohn

Born February 3, 1809, in Hamburg, Germany
Died November 4, 1847, in Leipzig, Germany

Prepared by Kenneth C. Viant
Edited by Matthew Jenkins
Jaroszewicz

40 minutes in length

Mendelssohn cast his Scottish Symphony in the traditional four movements; however, in this work, the scherzo precedes rather than follows the slow movement. In the score, the Italian word "attacca" appears after each of the first three movements, thus indicating that Mendelssohn desired no pause between them—a concept which probably neither adds to nor detracts from the overall effectiveness of the symphony.

The first movement opens with a slow, somber introduction marked *Andante con moto* which uses the theme that Mendelssohn had

jotted down during his visit to the ruined chapel at Holyrood Palace. All the melodic materials of the first movement proper, which is in sonata form and marked *Allegro un poco agitato*, are derived from this initial theme. Following a stormy, turbulent episode, the somber music of the introduction returns briefly to form a bridge to the ensuing scherzo.

Marked *Vivace non troppo*, the brief, bustling scherzo is also in sonata form and is an example of Mendelssohnian lightness and charm at its most elegant. First presented by the clarinet, the principal theme is a pentatonic scale melody, each phrase of which ends with a rhythmic figure called a "Scotch snap" (a short note on the beat followed by a longer one held until the next beat) Mendelssohn's only concessions to actual Scottish folk music idioms.

The third movement is a broadly flowing *Adagio* also in sonata form. It begins with a dramatic, recitative-like introduction which leads to an equally dramatic, reflective, even melancholy main section. Foreboding chords in a persistent, dotted rhythm intoned by the winds and brass impart a processional-like character to several of its episodes.

The finale movement, *Allegro vivacissimo* (*Allegro guerriero* in the original manuscript) is a fierce, bellicose-sounding movement in sonata form. Its two principal subjects exhibit sharp contrasts: the first is threatening and warlike; the second, half agitated and half wistful. Following a quiet, pensive section is a lengthy *Allegro maestoso assai* coda of ever-increasing power and sonority, based upon yet another permutation of the opening theme of the symphony, which brings the work to a majestic close.

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GAELIC SYMPHONY

By *Amy Beach*

Born September 5, 1867 in Henniker, New Hampshire
Died December 27, 1944 in New York City

*Prepared by Kenneth C. Viant
Edited by Matthew Jenkins
Jaroszewicz*

41 minutes in length

To describe Amy Marcy Cheney as precocious would be an understatement. At the age of one, she could sing forty tunes; at two, she could improvise vocal counterpoint. She taught herself to read at three, and at four, she composed short piano pieces. She first appeared in public as a pianist at six, and she was sixteen when she made her debut with the Boston Symphony. While her compatriots went to Europe to study, she remained in the United States and taught herself theory and orchestration, translating the textbooks from their original languages when necessary. In 1885, she married a prominent Boston physician and thereafter insisted on being known as Mrs. H. H. A. Beach. At her husband's

recommendation, she retired from the concert stage in order to devote herself exclusively to composition.

Following his death in 1910, she resumed her performing career and appeared with many major orchestras in both the United States and Europe. When she died at the age of 77, she had long enjoyed an international reputation.

As a composer, Mrs. Beach was a formidable figure whose output ranged far beyond the simple parlor ditties and innocuous piano trifles usually purveyed by others of her gender at that time. Her catalogue is extensive and filled with large musical forms. Included in it are a symphony, a piano concerto, an opera, a mass, a violin sonata, a piano trio, and a piano quintet, as well as numerous choral works, piano pieces, and art songs. Indeed, her career was hampered only by the unfortunate and totally unjustified prejudice toward women composers that was prevalent during her era.

Mrs. Beach's most ambitious endeavor was probably her *Symphony in E Minor*, her only work in that genre. It is a full-fledged, traditionally-structured, four-movement symphony which can easily hold its own against much of what was then being done in that form in either Europe or the United States. Subtitled the "Gaelic" Symphony, it draws its impetus from a collection of old Scottish, Irish, and English melodies with which Mrs. Beach was familiar. "Their simple, rugged, and unpretentious beauty led me to try to develop their ideas in symphonic form," she explained. "Most of the themes

are actual quotations from this collection of folk music, and those which are original I have tried to keep in the same idiom and spirit."

Marked *Allegro con fuoco*, the dramatic and turbulent first movement of the symphony is cast in traditional sonata form. Its dense, somewhat somber orchestration is reminiscent of Brahms and its skillful adaptation of folk materials brings to mind Dvořák. Its principal theme comes from Mrs. Beach's own song "Dark is the Night."

The second movement recalls Dvořák in the outer *Andante* sections flanking an inner scherzo. A lyrical Irish tune played by solo oboe is featured. The middle section is a variation of the borrowed melody.

Beach wrote that the third movement, *Lento con molto espressione*, conveys "the laments... romance and... dreams" of the Irish people. In two sections, each has an Irish melody as theme.

The entire fourth movement, *Allegro di molto*, is spun out of two measures from the first movement. Beach writes that it is about the Celtic people, "their sturdy daily life, their passions and battles". The movement opens with a triumphant martial theme. After its development the orchestra slows down for the second theme, marked by expressive leaps characteristic of Irish melodies. A number of themes enter the mix. The music moves to its heroic close, the whole orchestra uniting for the final time.

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PROGRAM

- OVERTURE NO. 2 IN E-FLAT MAJOR, OP. 24 (1834)
Louise Farrenc
- SYMPHONY NO. 4 IN D MINOR, OP. 120 (1841; REVISED 1851)
I. ZIEMLICH LANGSAM - LEBHAFT
II. ROMANZE: ZIEMLICH LANGSAM
III. SCHERZO: LEBHAFT
IV. LANGSAM - LEBHAFT
Robert Schumann

INTERMISSION

- PIANO CONCERTO NO. 3 IN D MINOR, OP. 30 (1909)
I. ALLEGRO MA NON TANTO
II. INTERMEZZO
III. FINALE
Sergei Rachmaninoff

The Canton Symphony is humbled and honored to welcome revered, world-renowned pianist Garrick Ohlsson to Umstadt Hall. Ohlsson will perform Rachmaninoff's Third Piano Concerto, a true tour de force for the soloist and attempted by only the most virtuosic of performers. The music of 19th century French, female composer Louise Farrenc makes its first appearance in Canton with her Overture No. 2. The concert is rounded out by the Fourth Symphony of Robert Schumann, which was composed towards the end of his life as his mental fortitude declined, giving a window into a genius' suffering soul.

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GUEST ARTIST BIOGRAPHY

GARRICK OHLSSON

Piano



Pianist Garrick Ohlsson has established himself worldwide as a musician of magisterial interpretive and technical prowess. Although long regarded as one of the world's leading exponents of the music of Chopin, Mr. Ohlsson commands an enormous repertoire ranging over the entire piano literature and he has come to be noted for his masterly performances of the works of Mozart, Beethoven and Schubert, as well as the Romantic repertoire. To date he has at his command more than 80 concertos, ranging from Haydn and Mozart to works of the 21st century.

A frequent guest with the orchestras in New Zealand and Australia, Mr. Ohlsson accomplished a seven city recital tour across Australia just prior to the closure of the concert world due to COVID-19. Since that time and as a faculty member of San Francisco Conservatory of

Music, he kept music alive for a number of organizations with live or recorded recital streams. Since the re-opening of concert activity in summer 2021, he has appeared with the Indianapolis, Atlanta, Dallas, Seattle, Toronto and Cleveland orchestras, in recital in San Francisco, Los Angeles, Houston, Ravinia, and Tanglewood summer festivals, and a tour in the US with colleague Kirill Gerstein. The 2022/23 season included orchestras in Boston, Detroit, Minneapolis, San Diego, Spain, Poland and Czech Republic.

An avid chamber musician, Mr. Ohlsson has collaborated with the Cleveland, Emerson, Tokyo, and Takács string quartets and will begin the 22/23 season with a US tour with Poland's Apollon Musagete quartet. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. Passionate about singing and singers, Mr. Ohlsson has appeared in recital with such legendary artists as Magda Olivero, Jessye Norman, and Ewa Podleś. Mr. Ohlsson can be heard on the Arabesque, RCA Victor Red Seal, Angel, BMG, Delos, Hänssler, Nonesuch, Telarc, Hyperion and Virgin Classics labels.

A native of White Plains, N.Y., Garrick Ohlsson began his piano

studies at the age of 8 at the Westchester Conservatory of Music. At 13 he entered The Juilliard School, in New York City. He has been awarded first prizes in the Busoni and Montreal Piano competitions, the Gold Medal at the International Chopin Competition in Warsaw (1970), the Avery Fisher Prize (1994), the University Musical Society Distinguished Artist Award in Ann Arbor, MI (1998), the Jean Gimbel Lane Prize in Piano Performance from the Northwestern University Bienen School of Music (2014), and the Gloria Artis Gold Medal for cultural merit from the Polish Deputy Culture Minister.

Sunday, February 18, 2024

A ROMANTIC AFTERNOON PROGRAM NOTES



OVERTURE NO. 2

By Louise Farrenc

Born May 13, 1804, in Paris, France
Died September 15, 1875, in Paris, France

Prepared by Nathan Maslyk
Edited by Thomas Wachunas

7 minutes in length

Louise Farrenc was a remarkable French composer, pianist, and educator whose contributions to the world of classical music have been overlooked for far too long. Her Overture No. 2 is a testament to her skill as a composer and her ability to craft captivating and dynamic orchestral works. Written in 1834, the overture showcases Farrenc's mastery of form, her melodic inventiveness, and her command of orchestration.

Overture No. 2 opens with a bold and commanding introduction, immediately grabbing the listener's attention. The music is characterized by its strong sense of drama, vivid melodies, and

intricate contrapuntal writing. Farrenc demonstrates her command of orchestral colors, utilizing the different sections of the orchestra to create a rich tapestry of sound. The main body of the overture unfolds with a sense of forward momentum and energy. The melodic writing is both expressive and memorable, with soaring themes that captivate the listener's imagination. The piece concludes with a thrilling and triumphant finale. Farrenc brings all the musical elements together in a rousing culmination, with the orchestra surging forward in a display of power and unity, ultimately leaving the listener with a sense of excitement and satisfaction.

Despite the challenges faced by women composers in the 19th century, Farrenc's Overture No. 2 stands as a testament to her determination and artistic vision. Her compositions were met with critical acclaim during her lifetime, and it is important to continue to shine a light on her contributions to classical music. The Overture No. 2 serves as a reminder of the diverse and underrepresented voices within the classical music canon.

Sunday, February 18, 2024

A ROMANTIC AFTERNOON PROGRAM NOTES



SYMPHONY NO. 4

By Robert Schumann

Born June 8, 1810, in Zwickau, Germany
Died July 29, 1856, in Bonn, Germany

Prepared by Kenneth C. Viant
Edited by Matthew Jenkins
Jaroszewicz

29 minutes in length

Robert Schumann's D minor Symphony, now known as No.4, was the second of his four published symphonies to be written (an early effort, the so-called "Zwickau" Symphony of 1830, was never finished). It was completed on September 13, 1841, just in time to be a birthday present for Schumann's wife Clara, and performed at the Leipzig Gewandhaus on December 6 of that same year.

The cool reception given to the symphony by the Leipzig audience prompted Schumann to withdraw the score from publication and set it aside for

further work. Ten years later, in 1851, after the C major and "Rhenish" Symphonies had appeared, Schumann completely revised the D minor Symphony and published it as his Fourth Symphony, giving it the misleading opus number of 120.

The revisions to which Schumann subjected his D minor Symphony were quite extensive. First, he eliminated the guitar part (an obvious youthful indiscretion) from the second movement. Then, he compacted the thematic materials, strengthened the thematic links between the movements, and arranged the movements so they would progress from one to the next without a break. Finally, he re-orchestrated most of the symphony—and this time, with a much surer hand. Because of its compressed structure and cyclic unity (essentially, the entire symphony evolves from two short themes which are established in the introduction to the first movement), Schumann originally intended to publish the revised work under the title *Symphonistische Phantasie* (Symphonic Fantasia), rather than calling it a symphony.

The symphony opens with a slow introduction in which the two seminal themes of the entire work are presented. A stringendo bridge passage leads to the first movement proper, which is monothematic in content. The prevalent mood of this movement is one of restlessness and agitation. The slow movement, a lyrical and introspective

"Romanze", follows without pause. It opens with a plaintive song played by the solo oboe and cello, accompanied by pizzicato strings. In the middle section of this movement, the solo violin weaves graceful arabesques around this same theme, now played by the rest of the strings.

The third movement is a boisterous and energetic scherzo filled with jarring cross-rhythms and Beethovenian sforzandos. In this movement, Schumann employs permutations of previously-heard thematic materials, and develops them through the processes of canonical imitation. The more tranquil and sustained trio is followed by a written-out repeat of the scherzo. The trio, too, makes a second appearance, but this time, it seems to lose momentum, and gradually winds down. A tension-laden bridge passage, throughout most of which the brass solemnly intone a foreboding theme, leads directly to the last movement. Unlike the first movement, the finale is in conventional sonata form, with contrasting themes, a development section (with a fugato episode), and a definite recapitulation.

Here again, none of the thematic materials is new; each has appeared before, in some guise or another, in the three preceding movements. A whirlwind coda in presto tempo brings the symphony to an exciting and emphatic conclusion.



PIANO CONCERTO NO 3

By *Sergei Rachmaninoff*

Born April 1, 1873, in Semyonovo, Russia
Died March 28, 1943, in Beverly Hills,
California

*Prepared by Kenneth C. Viant
Edited by Matthew Jenkins
Jaroszewicz*

39 minutes in length

Rachmaninoff's Third Piano Concerto is unquestionably one of the most difficult works in the standard piano repertory—a veritable “knuckle-buster” of the first magnitude. Throughout the 1920's and 1930's, it virtually remained Rachmaninoff's private property. Most other pianists either declined to perform the work out of respect for its composer, or were reluctant to try to meet its awesome technical demands (Rachmaninoff, of course, had tailor-made the work for himself; he had enormous hands, with fingers capable of reaching four keys beyond an octave). Even the work's dedicatee, Rachmaninoff's close friend Joseph Hofmann, whom he declared to be the “greatest living pianist,” never performed it in public. One notable exception

was Vladimir Horowitz who, while still in his twenties, made the first recording of the concerto. Upon hearing this recording, Rachmaninoff, who was one of the very few truly modest artists, pronounced Horowitz “the only player in the world for this piece.”

As Rachmaninoff grew older and his stature as a concert pianist increased, he began to have second thoughts about several of his earlier compositions, feeling that they were too long for their musical content. One of the works to come under scrutiny was his Third Piano Concerto and, as a result, he made several cuts in the score, particularly in the first and third movements. Thereafter, he observed these cuts, which amount to some fifteen minutes of music, in his concert performances of this concerto as well as in his historic 1939-40 recording of the work made with Eugene Ormandy and the Philadelphia Orchestra. It is the general opinion today that Rachmaninoff was simply being over-critical of himself and that these cuts should be disregarded.

The late Cleveland pianist and teacher Arthur Loesser who, as a young music student, had been in the audience when Rachmaninoff played the world premiere of his Third Piano Concerto, provided these comments about the work:

“The Third Concerto speaks in a tone of voice close to that of the composer's Second Symphony, and especially of his Second Concerto. The first theme, after a short opening introduction, is a sweetly melancholy melody, diatonic, readily singable, moving in a relatively short range of notes. As the first movement

proceeds, it develops some dazzling pianistic figuration, titillating alike to the ear and to the kinesthetic sense. It taxes the resources of both piano and pianist. Not for infants or tyros, indeed, by intoxicatingly effective when projected by a master.

“The second movement, called *intermezzo*, is a kind of lyrical improvisation. Its melodies follow one another in accord with no rigorous scheme; it comes to no fulfilled conclusion, but instead dissolves into a strain which serves as a pointed approach to the last movement, which then proceeds from it without pause.

“The third movement, mostly brisk and vigorous, contains extensive reminiscences of some of the themes from the first movement, thus giving the whole concerto a cyclic unity. The finale is a melody of triumphant exuberance, in the major mode.”

MASTERWORKS SERIES MOZART'S REQUIEM



PROGRAM

- LYRIC FOR STRINGS (1947; REVISED 1990)
George Walker
- SYMPHONY IN D MAJOR, K. 320 (1779)
 - I. ADAGIO MAESTOSO - ALLEGRO CON SPIRITO
 - II. ANDANTINO
 - III. PRESTOWolfgang Amadeus Mozart

INTERMISSION

- REQUIEM IN D MINOR, K. 626 (1791)
 - I. INTROITUS - REQUIEM
 - II. KYRIE
 - III. SEQUENTIA
 - DIES IRAE
 - TUBA MIRUM
 - REX TREMENDAE
 - RECORDARE
 - CONFUTATIS
 - LACRIMOSA
 - IV. OFFERTORIUM
 - DOMINE JESU
 - HOSTIAS
 - V. SANCTUS
 - VI. BENEDICTUS
 - VII. AGNUS DEI
 - VIII. COMMUNIOWolfgang Amadeus Mozart

On the eve of Palm Sunday and the beginning of Holy Week, the CSO presents one of the most significant pieces of classical music ever written. Mozart's beloved Requiem was left unfinished at the time of his death, leaving many questions unanswered about the true intention of the work. Composers old and new have tried their hand at completing it, though what Mozart had in mind will never be known. This dramatic work is paired with George Walker's Lyric for Strings, dedicated in memory of the composer's grandmother who passed away during its composition. This concert reflects the human condition of life and death, birth and rebirth, and ultimately, the hope of resurrection.

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SAT. MARCH 23, 2024
7:30pm

GUEST ARTISTS

Amanda Powell, soprano
Kira McGirr, mezzo-soprano
John Pickle, tenor
Edward Vogel, baritone
Canton Symphony Chorus
Douglas Beery, director

CONDUCTOR

Stefan Sanders



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ARTIST BIOGRAPHIES GUEST SOLOISTS



AMANDA POWELL
soprano

AMANDA POWELL, soprano, has been praised as “the star of the evening” (Seen and Heard International, UK) and “charismatic and theatrically arresting” (San Francisco Chronicle). A highly versatile musician, she is at home in

repertoire from Monteverdi to Mozart to Ravel, and has toured internationally as soloist in baroque opera, oratorio, and crossover folk programs.



KIRA MCGIRR
mezzo-soprano

Noted for “her clear, focused sound,” mezzo-soprano KIRA MCGIRR is a dynamic and versatile vocalist, equally at home as a soloist and collaborator, whose repertoire spans from the Baroque to contemporary cutting-edge compositions, from oratorio to art

song and chamber works. Ms. McGirr is the Executive Director of the Cleveland Chamber Choir and The Singers’ Club of Cleveland.



JOHN PICKLE
tenor

JOHN PICKLE has established himself as a strong tenor. In recent seasons, Mr. Pickle also enjoyed performances with Mobile Opera, Utah Festival Opera, and Michigan Opera Theatre. Pickle was last seen in Canton as the tenor soloist in

Beethoven’s 9th Symphony in the spring of 2022.



EDWARD VOGEL
baritone

Described by Opera News as “accomplished, stylistically informed,” and “sonorous,” baritone EDWARD VOGEL finds his passion in performing early music, oratorio, and art song. Possessing a diverse solo repertoire spanning nearly ten centuries, his sensitive

interpretations have been heard onstage with orchestras as well as in intimate recital settings across the United States.



GUEST CONDUCTOR BIOGRAPHY STEFAN SANDERS

Stefan Sanders, conductor and arts advocate, cultivates cultures of artistic excellence, sustained growth and development, and meaningful engagement within the communities he is fortunate to serve. This year, Stefan embarks on his fourth season as Music Director for the Central Texas Philharmonic and his sixth season as Music Director for the Fayetteville Symphony Orchestra in North Carolina. Having collaborated with an array of distinguished orchestras and guest artists, Stefan’s recent guest conducting appearances include the San Antonio Philharmonic, Orquesta Sinfónica de Yucatán (Mérida, MX), Orquesta Sinfónica Nacional de Cuba (Havana, Cuba), Sarasota Orchestra, Rochester Philharmonic, Virginia Symphony, Naples Philharmonic, Stockton Symphony, Tuscaloosa Symphony, Orquesta Sinfónica de Guayaquil (Ecuador), Filharmonia Warminsko-Mazurska (Poland), Filharmonia Podcarpacka (Poland), Symphoria (Syracuse, NY), San Antonio Symphony, Austin Symphony Orchestra, Austin Opera, and the Round Top International Festival Institute. Since 2017 Stefan has also served as an assistant conductor for the New York Philharmonic.

Stefan was a fellow at the American Academy of Conducting at Aspen under the tutelage of maestros, Larry Rachleff, Robert Spano, and Hugh Wolff. He is a graduate of the Interlochen Arts Academy, the Juilliard School, and the University of Texas at Austin, where he studied with Maestro Gerhardt Zimmerman.

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overall well-being and health. In fact, singing in a chorus can have a transformative impact on your life.

Under the baton of Mr. Beery, the CSO Chorus has totally revamped its administrative operations and now has a team of volunteers assisting with all aspects of the chorus. To learn more, please scan the QR code below.



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REQUIEM TRANSLATION

Requiem

Grant them eternal rest, Lord, and let perpetual light shine on them. You are praised, God, in Zion, and homage will be paid to You in Jerusalem. Hear my prayer, to You all flesh will come. Grant them eternal rest, Lord, and let perpetual light shine on them.

Kyrie

Lord, have mercy on us.
Christ, have mercy on us.
Lord, have mercy on us.

Dies irae

Day of wrath, day of anger will dissolve the world in ashes, as foretold by David and the Sibyl. Great trembling there will be when the Judge descends from heaven to examine all things closely.

Tuba mirum

The trumpet will send its wondrous sound throughout earth's sepulchers and gather all before the throne. Death and nature will be astounded, when all creation rises again, to answer the judgement. A book will be brought forth, in which all will be written, by which the world will be judged. When the judge takes his place, what is hidden will be revealed, nothing will remain unavenged. What shall a wretch like me say? Who shall intercede for me, when the just ones need mercy?

Rex Tremendae

King of tremendous majesty, who freely saves those worthy ones, save me, source of mercy.

Recordare

Remember, kind Jesus, my salvation caused your suffering; do not forsake me on that day. Faint and weary you have sought me, redeemed me, suffering on the cross; may such great effort not be in vain. Righteous judge of vengeance, grant me the gift of absolution before the day of retribution. I moan as one who is guilty: owning my shame with a red face; suppliant before you, Lord. You, who absolved Mary, and listened to the thief, give me hope also. My prayers are unworthy, but, good Lord, have mercy, and rescue me from eternal fire. Provide me a place among the sheep, and separate me from the goats,

guiding me to Your right hand.

Confutatis

When the accused are confounded, and doomed to flames of woe, call me among the blessed. I kneel with submissive heart, my contrition is like ashes, help me in my final condition.

Lacrimosa

That day of tears and mourning, when from the ashes shall arise, all humanity to be judged. Spare us by your mercy, Lord, gentle Lord Jesus, grant them eternal rest. Amen.

Domine Jesu

Lord Jesus Christ, King of glory, liberate the souls of the faithful, departed from the pains of hell and from the bottomless pit. Deliver them from the lion's mouth, lest hell swallow them up, lest they fall into darkness. Let the standard-bearer, holy Michael, bring them into holy light. Which was promised to Abraham and his descendants.

Hostia

Sacrifices and prayers of praise, Lord, we offer to You. Receive them in behalf of those souls we commemorate today. And let them, Lord, pass from death to life, which was promised to Abraham and his descendants.

Agnus Dei

Lamb of God, who takes away the sins of the world, grant them eternal rest.
Lamb of God, who takes away the sins of the world, Grant them eternal rest.
Lamb of God, who takes away the sins of the world, grant them eternal rest forever.

Lux aeterna

Let eternal light shine on them, Lord, as with Your saints in eternity, because You are merciful. Grant them eternal rest, Lord, and let perpetual light shine on them, as with Your saints in eternity, because You are merciful.

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text, scan this code!**



Saturday, March 23, 2024

MOZART'S REQUIEM PROGRAM NOTES



LYRIC FOR STRINGS

By George Walker

Born June 27, 1922, in Washington, D.C.
Died August 23, 2018, in Montclair, New Jersey

Prepared by Kenneth C. Viant
Edited by Matthew Jenkins
Jaroszewicz

6 minutes in length

George Walker served with distinction on the faculties of the New School for Social Research, the Dalcroze School of Music, Smith College, the University of Colorado, Rutgers University, and Baltimore's Peabody Conservatory of Music. His impressive credentials include a Bachelor of Music degree from Oberlin College, studying piano with Rudolph Serkin and composition with Rosario Scalero and Gian Carlo Menotti at the Curtis Institute of Music, advanced studies with the

legendary Nadia Boulanger at the American Conservatory in Fontainebleau, France, and a Doctor of Musical Arts degree from the Eastman School of Music. He has the distinction of being the first African American to graduate from the Curtis Institute.

Although an established keyboard performer from almost the very onset of his career, it was not until the 1970's that Dr. Walker began to submit his compositions for publication. His compositional style is distinctively individual ("I'm not interested in repeating the successes of others," he stated on more than one occasion) but difficult to categorize. Each successive work evidences a new

approach to creativity and marks another step in his evolution as a composer. Commissions have come from, among others, pianist Natalie Hinderas, the Morgan State University Choir, the Atlanta Symphony, the Cleveland Orchestra, and the New York Philharmonic.

Dr. Walker composed his Lyric for Strings in 1946. Essentially, the work is a transcription for string orchestra of the second movement of his String Quartet No.1 and is dedicated to the memory of his grandmother. Dr. Walker has provided the following descriptive analysis of the piece: "After a brief introduction, the principal theme

that permeates the entire work is introduced by the first violins. A static interlude is followed by successive imitations of the theme that lead to an intense climax. The final section of the work presents a somewhat more animated restatement of the same thematic material. The coda recalls the quiet interlude that appeared earlier."

In his program notes for a performance of the Lyric for Strings by the Baltimore Chamber Orchestra, William D. West made the following observation: "The poignancy inherent in Walker's thematic material, and the way he builds it to a searing climax halfway through, may also suggest a profound grief, and in this case, of course, we know the connection with the passing of his grandmother. Appropriately, since this is a very personal memorial, the music in this string orchestra version remains intimate throughout--the equivalent of a personal letter which takes us briefly and succinctly into the private and confidential world of the sender."



SYMPHONY IN D MAJOR, K. 320

By *Wolfgang Amadeus Mozart*

Born January 27, 1756, in Salzburg, Austria
Died December 5, 1791, in Vienna, Austria

*Prepared by Paul J. Horsley
Edited by Matthew Jenkins
Jaroszewicz*

17 minutes in length

“Finalmusik” was generally played to commemorate the completion of the first two years of study at the university—in Mozart’s case, the University of Salzburg. (The term “finalmusik,” used frequently by the Mozarts in their correspondence, did not seem to have very wide currency otherwise.) These works, which were often called “serenades” as well, normally contained six or seven movements and an additional march, the latter played during the musicians’ procession from the main public square up to the “faculty,” where often they would repeat the finalmusik for the private pleasure of the professors. Since the occasion was more serious and stately than usual, the music was expected to follow suit.

It was probably for such an occasion that Mozart composed his “Posthorn” Serenade, K. 320, in July and August 1779, as one of his last incidental compositions written in Salzburg before his flight to Vienna a short time later. The probable first performance was August 3, 1779. Though it has not been incontrovertably established that the work was written for these commencement exercises, circumstantial evidence is strong: four years later, in a letter from Vienna to his father of March 29, 1783, Mozart writes that a concert he had just mounted for Vienna’s Royal Burgtheater included “the ‘concertant-symphony’ from my last finalmusik,” referring to the “detachable” third and fourth movements of what we now call the “Posthorn” Serenade—which do indeed include soloistic concerto grosso elements that must have made the piece a sheer delight to the Salzburg orchestral musicians, particularly the wind players.

“Posthorn” was not the name Mozart gave the piece; the nickname was attached to the serenade after the composer’s death—to reflect the work’s use, in the second Minuet, of a type of valveless horn employed in the 18th century to announce the arrival and departure of mail coaches. Some have suggested that the use of this instrument was an indication not only of the Salzburg students’ imminent departure but of Wolfgang’s own fervent desire to get out from under his hated Salzburg patron, the Archbishop Colloredo. In any case the composer has filled the composition with flagrant 18th-

century clichés; some scholars have even suggested that he was “thumbing his nose” at the Archbishop and his company. Fortunately for Mozart, the musical jokes were probably too subtle for the noble entourage to pick up on; and indeed they are hardly so flagrant as to make the piece seem like a parody to our ears.

Mozart borrowed the first, fifth, and seventh movements from this serenade to create the Symphony in D major that you will hear this evening. The first movement begins with a stately but all-too-brief Adagio maestoso introduction, leading to a dazzling Allegro con spirito. The slow movement, an almost-too-tragic Andantino, foreshadows the D minor drama of the opera Don Giovanni. A wittily grandiose Presto finale brings the work to a close; a work containing music to match any of the composer’s finest symphonic works.

Saturday, March 23, 2024

MOZART'S REQUIEM PROGRAM NOTES



REQUIEM IN D MINOR, K. 626

By *Wolfgang Amadeus Mozart*

Born January 27, 1756, in Salzburg, Austria
Died December 5, 1791, in Vienna, Austria

*Prepared by Kenneth C. Viant
Edited by Matthew Jenkins
Jaroszewicz*

48 minutes in length

The circumstances which surround Mozart's final composition, the Requiem in D Minor, are sufficiently bizarre to seem almost improbable and melodramatic, yet the story has been thoroughly authenticated. One day in the summer of 1791, a tall, cadaverous-looking personage, clad entirely in gray, appeared unexpectedly at Mozart's lodgings in Vienna and, without identifying himself, offered the composer a generous sum of money if he would secretly compose a musical setting of the Requiem Mass and hand the score over to him without ever revealing its authorship. The grim-visaged stranger was, in fact, one Franz Anton Leitgeb, a messenger for Count Franz von Walsegg-

Stuppach, a mildly-eccentric Austrian nobleman and musical dilettante who occasionally would commission music from professional composers, then later recopy the scores and pass them off as his own works. At the time that he received this commission, however, Mozart was, in all probability, already suffering from the mysterious illness (possibly nephritis or uremic poisoning) which would carry him off to an unmarked pauper's grave before the end of the year.

In his intensely agitated and emotional condition, he soon convinced himself that his sinister caller was an emissary from the world beyond, bidding him to write his own funeral music. For the highly distraught composer, who surely knew that his days were numbered and that he would soon become privy to that great mystery which awaits all men at the hour of their death, the completion of his Requiem became an obsession.

Mozart began work on the Requiem almost at once, but the score's progress was halted several times because of unforeseen interruptions. When Mozart's wife Constanze returned to Vienna from her several-month sojourn in Baden, she found her husband in such a physically and mentally debilitated state that she took the score of the Requiem away from him and forbade him to do any further work on it. Within a month's time, though, Mozart's health improved somewhat, and Constanze permitted him to continue work on the score. Then, on December 4, Mozart's condition worsened. In the early afternoon, while propped up in his bed, he asked three friends to help him sing the completed sections of the Requiem. When they reached

the Lacrimosa, of which he had finished only the initial eight measures, he broke down, weeping, and could not continue. That evening, a priest was summoned and Mozart was given the last rites. At midnight, he said fare-well to his family and friends, then turned toward the wall. A few hours later, when they touched him, they found he was dead.

This performance features an edition of the Mozart Requiem with substantially revised orchestration prepared by the German musicologist Franz Beyer and published in 1972. Based upon several years of critical study of the original manuscripts of the Requiem, the Beyer Edition represents an effort to improve upon the Sussmayr instrumentation "with the hues of Mozart's own palette." According to Beyer, "We do not know, of course, the instrumental garb which Mozart intended for his Requiem; however, an overall view of his vast output shows us with certainty how he would not have orchestrated it. The tonal concept of the Introitus gives us at least an idea of the course the composer would have taken for the movements that follow. We may be confident today that we are gradually achieving a closer and more conscious understanding of the Mozartean spirit, and hope that, in an active exposition of his last work, this is sufficient justification for the new instrumental clothing."



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FOR THE FAMILY

SIDE BY SIDE WITH
CANTON YOUTH SYMPHONY ADVANCED ORCHESTRA

SAT. APRIL 13, 2024

3:00pm

FEATURING

Canton Youth Symphony Advanced Orchestra

CONDUCTOR

Matthew Jenkins Jaroszewicz



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ON OUR
WEBSITE**

PROGRAM

*THE FIRST HALF OF THIS PROGRAM WILL BE PERFORMED
SIDE-BY-SIDE WITH THE CYSAO.*

- COLONIAL DANCE (DATE UNKNOWN)
Florence Price
- A SOMERSET RHAPSODY, OP. 21, NO. 2 (1906/1907)
Gustav Holst
- OVERTURE FOR ORCHESTRA (1934)
Ina Boyle | **AMERICAN PREMIERE**
- SPANISH DANCE NO. 1 FROM LA VIDA BREVE (1905)
Manuel de Falla

INTERMISSION

- DIE ZAUBERFLÖTE, K. 620 "THE MAGIC FLUTE"
OVERTURE (1791)
Wolfgang Amadeus Mozart
- MOTHER GOOSE SUITE (1908-1910)
I. PAVANE OF SLEEPING BEAUTY
II. TOM THUMB
III. LAIDERONNETTE, EMPRESS OF THE PAGODAS
IV. CONVERSATION OF BEAUTY AND THE BEAST
V. THE ENCHANTED GARDEN
Maurice Ravel
- PEER GYNT: SUITE NO. 1, OP. 46 (1874/1875; REVISED 1885)
I. MORNING
II. ASE'S DEATH
III. ANITRA'S DANCE
IV. IN THE HALL OF THE MOUNTAIN KING
Edvard Grieg

The program features shorter pieces and movements that are easy to enjoy. Included on the menu is Ravel's "Mother Goose Suite," featuring movements inspired by Sleeping Beauty, Tom Thumb, and Beauty and the Beast. Also featured is Grieg's "Peer Gynt Suite No. 1," which brings the concert to a thunderous close with the famous "In the Hall of the Mountain King."

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FEATURING THE CANTON YOUTH SYMPHONY ADVANCED ORCHESTRA



Scan for more information about CYS!

The Canton Youth Symphony Advanced Orchestra rehearses every Monday evening from 6:00 to 8:30 and performs diverse and challenging pieces from the standard orchestral repertoire.

Membership in the Canton Youth Symphonies offers musicians the opportunity to:

- **Play** with students from a variety of area schools.
- **Perform** an array of challenging orchestra repertoire.
- **Study** with Canton Symphony Orchestra musicians through sectionals and/or to play a side-by-side concert with the Canton Symphony Orchestra.
- **Grow** by providing a progressive orchestra training program: Canton Youth Strings, Canton Youth Symphony, and Canton Youth

Symphony Advanced Orchestra

Led by directors Matthew Jenkins Jaroszewicz, Michele Monigold, and Raylena Bevington, the Canton Youth Symphony has grown to include three ensembles and is made up of students from six counties in the Northeast Ohio area. Elementary through high school students occupy the three ensembles of the program, and enjoy the challenging and joyful educational experience that CYS creates.

Saturday, April 13, 2024

FOR THE FAMILY PROGRAM NOTES



COLONIAL DANCE

By Florence Price

Born April 9, 1887 in Little Rock, Arkansas
Died June 3, 1953, in Chicago, Illinois

*Prepared by Emma Plehal on
behalf of the Minnesota Orchestra*

6 minutes in length

Musicologist Douglas Shadle noted in a New York Times article that “Our understanding of American modernism of the 1930s and 1940s is not complete without [Florence] Price’s contribution.”

Born in 1887 in Little Rock, Arkansas, Price is widely known as America’s first Black female composer to be publicly recognized in classical music circles. She was the first Black American woman to have her music played by a major American symphony orchestra—specifically, the Chicago Symphony at the Chicago World’s Fair in 1933.

A pianist, organist, teacher and composer, she left an extensive catalogue of work that included more than 300 pieces of music. However, much of her music went missing after her death in 1953. It was only in recent years that many of her manuscripts were discovered in both an abandoned house outside of Chicago and as part of an auction of music from a private collection. Since these discoveries and multiple ongoing efforts to engrave and publish what was found, Price’s music has seen a significant increase in performances around the world.

Originally composed for piano, Price’s orchestral arrangement of Colonial Dance makes for an ideal concert opener or closer. It is a quick-paced, playful dance, written in 3/4 time and the carefree key of C major. The exact date of composition has not been determined, as the score’s manuscript was located only recently and published in 2019.

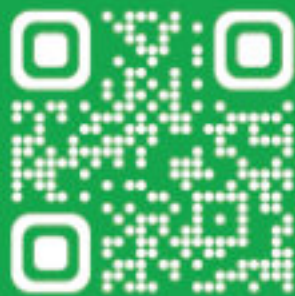


SATURDAY STRINGS PROGRAM

The Lighthouse Ministries Saturday Strings program is a free strings training program provided to students in the Lighthouse Ministries after-school program in Southeast Canton. The mission of this program is to provide free, high quality lessons and instruments to students, making musical learning a more accessible and equitable experience.

The pilot program ran in the spring of 2022 and 11 students from southeast Canton received strings training in group lessons with area educators. These students, aged 7 to 18, met at the One Center for Leadership in Downtown Canton on Saturdays to take lessons and participate in ensemble playing.

Interested in learning? Scan the code below for participation information.



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Saturday, April 13, 2024

FOR THE FAMILY PROGRAM NOTES



A SOMERSET RHAPSODY

By Gustav Holst

Born September 21, 1874, in Gloucestershire, England
Died May 25, 1934, in London, England

*Prepared by Nikk Pilato
Edited by Matthew Jenkins
Jaroszewicz*

10 minutes in length

Gustav Holst is best remembered as the composer of the orchestral suite *The Planets*. In fact, Holst is so ubiquitously associated with this single composition that NPR even did a piece on him in as part of a series on one hit wonders. However, his output stretches well beyond this magnum opus, and includes several famous suites for military band, four operas, a handful of orchestral works for orchestra, and the Christmas carol "In the Bleak Midwinter".

A Somerset Rhapsody, Op. 21, was composed in 1906, and was

dedicated to Cecil Sharp, the renowned collector of English folk song music. It began as a work called *A New Selection of Songs of Somerset*, making use of songs from the collections of Sharp. Originally containing ten folk tunes, Holst rewrote the work to include only four: "The Sheep-Shearing Song" (also known as "It's a Rosebud in June"), invokes idyllic pastoral settings and is played at the beginning by the oboe. *High Germany*, is a song about marching off to war, and is also used by Holst's colleague, Ralph Vaughan Williams, in his own *Folk Song Suite*. "True Love's Farewell," is a song about lovers saying goodbye, and is sometimes also known as "Ten Thousand Miles." The final tune used is "The Cuckoo." Curiously, "The Cuckoo" does not seem to be recognized as one of the folk tunes used in this piece...the program note in the transcription refers only to the three other folk melodies, and many program notes omit any reference to "The Cuckoo" whatsoever.

This new version was premiered at Queens Hall by conductor Edward Mason in April of 1910. Holst believed this performance to be the first real success of his career. It was received favorably by the critics of the day, with the *Daily Telegraph* stating "no more distinguished a piece has issued from a British pen for many a day." The *Morning Post* offered "This is the work for which lovers of folk song have been waiting the best disquisition on a folk-song that has been issued, and its successors will be awaited with interest."



OVERTURE FOR ORCHESTRA

By Ina Boyle

Born March 8, 1889, in Enniskerry, County Wicklow, Ireland
Died March 10, 1967, in Greystones, County Wicklow, Ireland

Prepared by Matthew Jenkins
Jaroszewicz

4 minutes in length

Ina Boyle was an Irish composer of

the first half of the twentieth century whose music has remained relatively unknown until recently, particularly here in the United States. Born in Enniskerry, a small town near the east coast of Ireland and less than 15 miles south of Dublin, her musical talent was recognized at a young age and encouraged by both her father and governess. As an adult, she took composition lessons with eminent English composer Ralph Vaughan Williams (a dear friend of Gustav Holst), travelling by boat across the Irish Sea to meet him at his home. In spite of encouragement in her professional circle to move to the British mainland, family obligations kept her rooted in Ireland throughout her life. As such, her music never reached the stature it otherwise could have. She died of cancer not far from her hometown, with many of her compositions unperformed at the time of her death.

The Overture for Orchestra is one such piece that she may never have heard performed. Spirited and folksy, it is very much in the spirit of Vaughan Williams and Holst, who also incorporated the sounds of the folk traditions of the British Isles

into their music. A lively, energetic main motive alternates with gentler, legato passages that are a veritable tone painting of the rolling hills of the Irish countryside. A section in 6/8 time (triplet feel) which follows feels almost as if it could've been lifted directly from the Scherzo of Vaughan Williams' Second Symphony. Despite its generally ebullient nature, the piece ends slowly and quietly – a hallmark of nearly all of Boyle's compositions. Boyle's orchestration is quite colorful, featuring one of her only uses ever of percussion instruments other than timpani (triangle and bass drum, specifically), along with the harp, celeste, and a full romantic brass section.

The Canton Symphony Orchestra is honored to present the American Premiere of this work, which hitherto has never received a public performance in the United States of America (in spite of having been written ninety years ago).



SPANISH DANCE NO. 1

By Manuel de Falla

Born November 23, 1876 in Cádiz, Spain
Died November 14, 1946 in Alta Gracia, Argentina

Prepared by Kalmus Orchestra Library

Edited by Matthew Jenkins
Jaroszewicz

4 minutes in length

Manuel de Falla is arguably the most famous Spanish composer of the 20th century. Born in Andalusia, Spain's southernmost region, he went on to study at the Royal Conservatory in Madrid before moving to Paris, where he became personally acquainted with a multitude of noteworthy composers such as Debussy, Ravel, and Stravinsky. After leaving Andalusia, he moved to Argentina following Francisco Franco's victory in the Spanish Civil War, where he died in 1946.

Falla wrote very few works that involved orchestra, and nearly all of those he did write were works

for the stage, including operas and ballets. While *The Three-Cornered Hat* and *El Amor Brujo* are his most well-known stage works, his first opera (and first large-scale work of note) was *La Vida Breve*. Spanish for "Life is Short" or "The Brief Life", it was written between 1904 and 1905 for a composition competition which offered a large monetary prize and the hope of a performance at one of Madrid's theaters. Based on a tragic poem by Carlos Fernández Shaw called "El Chavalillo" (The Little Lass), it tells the story of a young gypsy girl who is passionately in love with a well-to-do young man. When she learns that he must marry a woman in his social class, she crashes the wedding. The young man denies he knows her, and she falls dead at his feet with a broken heart as [...]

FOR THE FAMILY PROGRAM NOTES

[...] a sign of contempt for her former lover. The text of the opera, taken directly from Fernández Shaw's poem, is unique in that it is sung in the Andalusian dialect of the Spanish language.

Despite winning the competition, no premiere materialized until the Casino Municipal in Nice, France staged the work (in French

translation) on April 1, 1913. After some suggestions from Debussy, de Falla revised the work from a "numbers opera" into its current through-composed version. While the opera is staged infrequently, some excerpts are popular for concert performance. Among those is the Spanish Dance No. 1. In the opera, it takes place at the betrothal celebration

of the young man and the woman he must marry. In the dance, the infectious theme moves about the orchestra as a contrast to the melancholy of the story surrounding this party. The vibrant orchestration includes a large percussion section most notably featuring the castanets, which underscores the piece's distinctly Spanish flair.



OVERTURE TO THE MAGIC FLUTE

By Wolfgang Amadeus Mozart

Born January 27, 1756, in Salzburg, Austria
Died December 5, 1791, in Vienna, Austria

Prepared by Kenneth C. Viant
Edited by Matthew Jenkins
Jaroszewicz

7 minutes in length

Written in 1791, *The Magic Flute* was Mozart's last opera. The idea for the work came to him in the spring of that year when his friend

and fellow Freemason Emmanuel Schikaneder suggested they write an opera together for the theater that the latter managed. Schikaneder, a singer and actor, was the director of the Freihaus-Theater auf der Wieden, a third-rate, thousand-seat house in the outskirts of Vienna in which he and his troupe performed everything from Singspiels (German operas with spoken dialogue) to garbled versions of Shakespeare plays and classical dramas. Since both he and Mozart were then short of money, the idea was immediately appealing. It was Schikaneder who proposed that they collaborate on what he termed a "magic opera," a kind of romantic fairy tale. The plot upon which they soon agreed was based partly on an oriental fairy tale about a bird-catcher and a magic flute, and partly on Masonic rituals and symbols.

Since his wife Constanze was spending the summer at the spa in Baden, Mozart spent his days working on the score of *The Magic Flute* in a little summer house that Schikaneder provided him near the theater. His nights, however, were spent boisterously

carousing with Schikaneder and the members of his troupe. Despite this, as well as problems with the libretto, which Schikaneder apparently kept revising, and a brief visit that Mozart had to make to Prague to supervise the premiere of his penultimate opera *La Clemenza di Tito*, the new work continued to take shape and was finished in time for its scheduled premiere on September 30, 1791. On that occasion, Mozart conducted, Schikaneder played the comic part of the bird-catcher Papageno, and Mozart's sister-in-law Josepha Hofer sang the dazzling coloratura role of the Queen of the Night. Though coolly received by the critics, *The Magic Flute* immediately captivated the public.

Mozart was enormously proud of *The Magic Flute*; however, he had little time remaining to enjoy its success. In mid-November, he became seriously ill, probably with nephritis or an acute kidney inflammation, and took to his bed. He died a few minutes after midnight on December 5 of that year, less than two months before his thirty-sixth birthday...

It was said that, each night, he would place his timepiece beside him on his pillow and mentally follow the progress of *The Magic Flute* as it was being performed at Schikaneder's theater.

As befitting the opera, the overture that Mozart composed for *The Magic Flute* is a combination of seriousness and comedy—a contrast between the virtuous life for which Sarastro

and his priests stand and the feckless buffoonery of Papageno, who lives only for the delights of the present. It is a perfect example of Mozart's use of "two part" sonata-form structure. The Adagio introduction opens with the three somber, solemn brass-and-winds chords that seem to have a Masonic symbolism throughout the opera, not unlike the "Reason, Nature, and Wisdom" inscription carved

above the portal of the temple in which most of the action takes place. In the ensuing Allegro, Mozart takes a bubbling, light-hearted melody and subjects it to fugal expansion. The repetition of the main section begins in a different key and the thematic materials are harmonically transformed. After restoration of the tonality in which it began, the overture concludes with a brief but exciting coda.



MOTHER GOOSE SUITE

By Maurice Ravel

Born March 7, 1875, in Ciboure, France
Died December 28, 1937, in Paris, France

Prepared by Kenneth C. Viant
Edited by Matthew Jenkins
Jaroszewicz

16 minutes in length

Although he was not a particularly accomplished pianist himself, Maurice Ravel composed some of the most exquisite—and difficult—music ever written for the piano. He was also one of the supreme masters of the art of orchestration. Perhaps because of this, a number of his compositions exist side-by-side in both piano and orchestral

versions, with each being an entity unto itself. Such is the case with his *Mother Goose*, which was inspired by specific stories taken from that famous and beloved seventeenth-century anthology of children's stories compiled by the French writer Charles Perrault (1628-1703).

Ravel began writing *Mother Goose* in 1908, while he was staying with his friends Ida and Cyprien Godebski at Grangette (*The Little Barn*), their country home at Valvins near Fontainebleau. In its initial form, the work was a suite of five piano duets that he had composed expressly for performance by Mimi and Jean Godebski, the two talented children of his hosts. The result was sheer delight, for Ravel was one of those who not only yearned for the world of childhood but was able to recreate it accurately. "It was my intention," the composer later explained, "to evoke the poetry of childhood, and this naturally led to my simplifying my manner and style of writing." Even with these concessions, though, the music ultimately proved to be beyond the capabilities of the Godebski children. Consequently, the premiere of the piece had to be entrusted to a pair of more experienced prodigies. When the first public performance of *Mother Goose* as a four-hand piano duet took place

on April 20, 1910, at the opening concert of the Société Musicale Indépendante at the Salle Gaveau in Paris, Jeanne Leleu and Geneviève Durony, aged six and ten respectively, shared the keyboard.

The following year, Ravel, mindful of the intrinsic value of the work, transformed *Mother Goose* into a ballet by orchestrating the five pieces, joining them with connecting interludes, and prefacing the whole with a prelude and a new opening scene. As a ballet, the work received its premiere on January 28, 1912 at the Théâtre des Arts in Paris. Later, Ravel condensed the ballet score into a five-movement suite that parallels the five pieces of the original piano version. It is this last work that is being performed at today's concert.

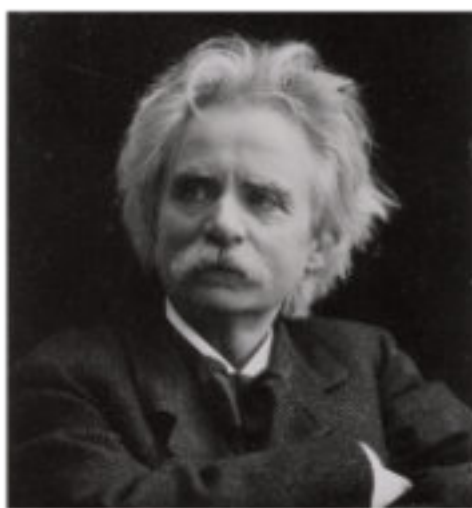
The orchestral suite from *Mother Goose* is a masterpiece of refinement and lucidity. Without the slightest hint of condescension or banality, Ravel's enchanting score conjures up that fascinating, exotic, and sometimes bizarre world that is so typical of a child's imagination. The five sections that comprise the suite are: "Pavane of Sleeping Beauty," "Tom Thumb," "Laideronnette, Empress of the Pagodas," "Conversations of Beauty and the Beast," and [...]

FOR THE FAMILY PROGRAM NOTES

[...] the slightest hint of condescension or banality, Ravel's enchanting score conjures up that fascinating, exotic, and sometimes bizarre world that is so typical of a child's imagination. The five sections that comprise the suite are: "Pavane of Sleeping Beauty,"

"Tom Thumb," "Laideronnette, Empress of the Pagodas," "Conversations of Beauty and the Beast," and "The Enchanted Garden." These titles, together with Ravel's evocative musical imagery, should provide sufficient stimulation for each listener's imagination to being forth the

appropriate mental images—especially if he or she can temporarily suspend present day concerns and return to those magical, carefree days of childhood as easily as Ravel could.



PEER GYNT SUITE NO. 1

By *Edvard Grieg*

Born June 15, 1843, in Bergen, Norway
Died September 4, 1907, in Bergen, Norway

Prepared by Roberto Kalb

15 minutes in length

Peer Gynt Suite No. 1 is derived from the incidental music composed for Henrik Ibsen's play Peer Gynt. The real-life Peer Gynt was a man of legend in the Norwegian community during the mid 19th-Century, when the piece was composed. Ibsen's take on

Gynt's travels, however, are far from the folkloric stories told by villagers in Norway. Grieg chose four of his 28 original movements to comprise the Suite No. 1.

In "Morning Mood," Grieg depicts a sunrise in the middle of the Moroccan desert. In the play, Gynt is making a reed pipe. The evocative flute solo in the beginning depicts not only the sunrise, but also quite literally Gynt making a woodwind instrument while admiring nature.

The beginning melody is perhaps one of the most popular in the western canon, and is regularly used in popular culture to depict sunlight and morning. Peer Gynt is torn from his travels when hearing a ghostly voice telling him to return home. He returns just in time to witness the last living moments of Åse, his mother. In "Åse's Death" Grieg uses only strings and long lyrical lines to depict Gynt's sadness and his mother's last utterances. The piece crescendos to a dramatic climactic statement of the melody, but subsequently sinks into nothing.

Back in Morocco, Gynt dresses in Bedouin attire and is mistaken for a prophet by a local tribe. The tribe chieftain's daughter, Anitra, tries (and succeeds) to seduce Gynt with her dancing. Scored also for strings and triangle, "Anitra's Dance," is a seductive, yet rhythmically quirky middle point for the suite.

In the "Hall of the Mountain King" takes us to the underground palace of the Mountain King. Trolls, goblins, and gnomes are regulars in these dark caverns. In the play, Gynt goes into the hall after hitting his head on a rock. It's likely that all of this happens within the confines of his imagination. In this movement, Grieg gives us a repeating, pulsating primal gesture with a recurring melody that crescendos dramatically in dynamic and in tempo to an epic finale.

Gerhardt's Final Bow

MASTERWORKS VII:

DVOŘÁK & RAVEL

APRIL 30, 2023



MASTERWORKS SERIES RHAPSODIES FROM BOHEMIA



SAT. APRIL 27, 2024

7:30pm

GUEST ARTIST

Melanie Ashkar, mezzo-soprano

CONDUCTOR

Matthew Jenkins Jaroszewicz



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PROGRAM

- SLAVONIC DANCE IN G MINOR, OP. 46, NO. 8 (1878)
Antonin Dvořák
- DANCE OF THE COMEDIANS FROM THE BARTERED BRIDE
(1863-1866; REVISED 1870)
Bedřich Smetana
- FIVE SONGS FOR VOICE AND PIANO, SELECTED SONGS
(1899-1910)
 - I. DIE STILLE STADT (THE QUIET TOWN)
 - IV. BEI DIR IST ES TRAUT (WITH YOU IT IS PLEASANT)
 - V. ICH WANDLE UNTER BLUMEN (I STROLL AMONG
Alma Mahler/orch. Jorma Panula FLOWERS)
- SELECTED SONGS (1883-1885)
 - GING HEUT' MORGEN ÜBERS FELD (I WENT THIS
MORNING OVER THE FIELD) FROM LIEDER
EINES FAHRENDEN GESELLEN (SONGS OF A
WAYFARER)
 - RHEINLENDCHEN IN FROM DES KNABEN
WUNDERHORN (YOUTH'S MAGIC HORN)Gustav Mahler

INTERMISSION

- SYMPHONY NO. 1 IN D MAJOR "TITAN" (1884-1888)
 - I. LANGSAM, SCHLEPPEND
 - II. KRÄFTIG BEWEGT
 - III. FEIERLICH UND GEMESSEN
 - IV. STÜRMISCH BEWEGTGustav Mahler

The Canton Symphony's 2023-24 season concludes with Rhapsodies from Bohemia! Many people think that Gustav Mahler was German or Austrian, but in fact, he was born in Bohemia, the western part of modern-day Czech Republic. We conclude our season with his epic First Symphony, appropriately nicknamed, "The Titan." The first movement is like a musical sunrise. The third movement features a spooky, minor key setting of Frère Jacques – a popular nursery rhyme of French origin. Finally, the fourth movement crescendos into an epic, celebratory wall of sound that will bring the season to a soaring conclusion.

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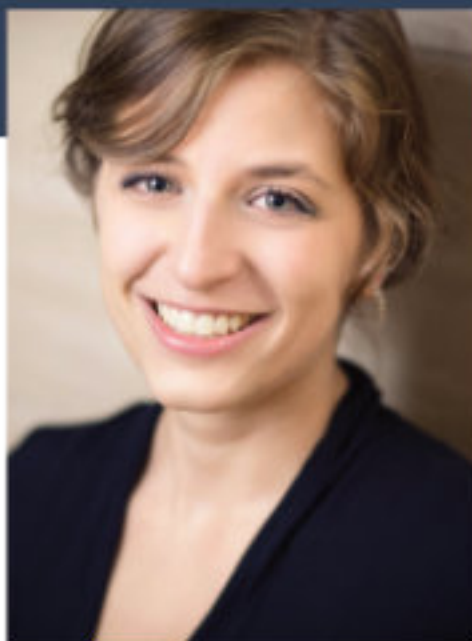
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GUEST ARTIST BIOGRAPHY MELANIE ASHKAR

Mezzo-soprano



Lebanese-American mezzo-soprano Melanie Ashkar is known

for the “rich texture” of her voice and her “delightfully expressive” stage presence. A frequent interpreter of opera, she has performed across the United States with companies such as Utah Opera, Central City Opera, New York City Opera, Opera Delaware, Opera Southwest, and Virginia Opera. Her repertoire includes Mother in Amahl and the Night Visitors, Olga in Eugene Onegin, Third Lady in The Magic Flute, the Witch in Hansel and Gretel, Jo in Little Women, and Flora in La Traviata, among other roles. On the concert stage, she has appeared as the alto soloist in Messiah with

the Utah Symphony, in Rossini’s Petite Messe Solennelle with the Oratorio Society of Virginia, and in Beethoven’s Mass in C Major with the Chesapeake Chorale. Melanie has received awards from the Metropolitan Opera National Council Auditions, Opera Piccola, the Schuyler Foundation for Career Bridges Grant Awards, and the Gerda Lissner Foundation. A Washington, DC native, she holds degrees from the University of Virginia, Georgetown University, and Mannes College.

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RHAPSODIES FROM BOHEMIA PROGRAM NOTES



SLAVONIC DANCE NO. 8

By Antonin Dvořák

Born September 8, 1841 in Nelahozeves,
Bohemia
Died May 1, 1904 in Prague, Bohemia

Prepared by Kenneth C. Viant
Edited by Matthew Jenkins
Jaroszewicz

5 minutes in length

Early in 1877, Johannes Brahms wrote to Fritz Simrock, his publisher in Berlin, urging him to publish a work entitled Moravian Duets which had been written by a struggling and largely unknown young Bohemian composer by the name of Antonin Dvořák. "He is decidedly a talented person," Brahms explained, "and, besides that, a poor man." This kindly gesture on the part of Brahms was exactly the kind of helping hand that Dvořák needed at that time. Moreover, the continuing friendship and patronage of Brahms was largely responsible for the start of Dvořák's international reputation. So impressed was Simrock with the

folk-inspired Moravian Duets that he soon commissioned Dvořák to write a set of Czech dances for piano duet. The result was the Opus 46 set of eight Slavonic Dances, which Dvořák composed between March 18 and May 7 of 1878. Simrock was equally impressed with the dances and requested that Dvořák transcribe them for orchestra, a task which Dvořák finished on August 22, 1878. The Slavonic Dances caused a sensation throughout Europe and, almost overnight, Dvořák was established as a composer of renown.

Although Dvořák received only the meager sum of three hundred marks for the Slavonic Dances, Simrock had reaped huge profits from them and was soon badgering the composer for another set. Dvořák, now occupied with more serious endeavors, and perhaps cautious of dipping too freely from the same inkwell, procrastinated for some eight years before complying with Simrock's request. "To do the same thing twice is devilishly difficult," he told his publisher. "As long as I am not in the right mood for it, I can't do anything. It's something that can't be forced."

Dvořák finally completed the Opus 72 set of eight additional Slavonic Dances on July 9, 1886, with the orchestral versions following seven months later.

Dvořák's Slavonic Dances are entirely original compositions which use the characteristic rhythms and spirit of national folk dances as their inspiration. Both sets of Slavonic Dances share much in common. As George Jellinek

noted, "The eight dances Opus 46 are perhaps a shade more uninhibitedly joyous, and the Opus 72 displays perhaps more of a mellower and reflective tone."

Each of the sixteen dances is irresistibly charming and filled with infectious melodies and foot tapping rhythms. They exude a folksy, robust vigor and an earthy cheerfulness, and frequently display strong contrasts in mood within the same dance. By calling them Slavonic Dances, Dvořák avoided limiting himself to the only the national dances of his own country and was able to include characteristic dances from other Eastern European regions as well.

In addition to Bohemian furiant, polka, sousedka, skocna and spacirka, and the Slovakian

odzemek, we also encounter the Serbian kolo and the Polish mazurka and polonaise. The eighth and final dance from the first set (Op. 46) which we feature on this evening's concert is a furiant. Also used as the form for the opening dance in this set, a furiant is a lively Bohemian dance in a fast three-four time (like a waltz), but featuring a prominent use of "hemiola" - a heavy emphasis on every other beat (rather than every three beats as would be expected in three-four time).

Perhaps it might be best to allow the composer himself to have the final word on his Slavonic Dances: "They will bring down the house," Dvořák wrote. They sound like the very Devil!"



DANCE OF THE COMEDIANS

By *Bedřich Smetana*

Born March 2, 1824, in Litomyšl, Bohemia
Died May 12, 1884, in Prague, Bohemia

Prepared by *Kenneth C. Viant*

5 minutes in length

"It is just a diversion," Bedřich Smetana said of his opera *The*

Bartered Bride in 1882 on occasion of its one hundredth performance in Prague. "I did not compose it from ambition, but from stubbornness—because, after the failure of my first opera, I was accused of being a 'Wagnerian,' unable to do anything in the lighter national style." If this really was Smetana's intention, he succeeded magnificently, for *The Bartered Bride* is a masterpiece of its kind—a "national" opera that transcends national boundaries. On stage are Bohemian peasants, as big as life and twice as funny, caught up in a riotous story about a young girl who is bought and sold into exactly the kind of marriage that she desired in the first place.

Written to a libretto by Karel Sabina, *The Bartered Bride* is the second of Smetana's eight operas. It was first performed on May 30, 1866 at the National Theater in Prague. Initially, audiences did not understand it. It was too

original and too unconventional for them to assess its real value at first hearing. By its third performance though, which took place five months after the premiere, attitudes changed considerably and Smetana's countrymen began to see *The Bartered Bride* for what it truly is — a masterpiece of the Czech opera stage.

The Bartered Bride is strongly influenced by the folk music of that country. It abounds with music permeated by the distinctive rhythms of Bohemian folk songs and dances. The overture to the opera and several dances from it have become concert hall favorites. One of these dances is the spirited *skočná* that has come to be known as the "Dance of the Comedians". In this scene from Act Three of the opera, a circus has come to town, and it offers a sample of its acts.



SELECTIONS FROM FIVE SONGS FOR VOICE AND PIANO

By *Alma Mahler/orch. Jorma Panula*

Born August 31, 1879, in Vienna, Austria
Died December, 1964, in New York City

Prepared by *Nathan Maslyk*
Edited by *Thomas Wachunas*

6 minutes in length

From an early age, Alma Mahler was musically active and keenly interested in composing. She studied composition from 1894 to 1901 with organist Josef Labor, and continued briefly with composer/conductor Alexander von Zemlinski until her marriage to Gustav Mahler in 1902.

Gustav sternly discouraged his wife from pursuing her musical work, essentially silencing her creative muse. However, when their young daughter, Maria Anna, died of scarlet fever in 1907, a severely depressed Alma began to have an affair with Walter Gropius (whom she would marry in 1915). Learning of the affair, an alarmed and greatly distressed Gustav encouraged

Alma to prepare a set of five songs for voice and piano, which she had composed between 1899 and 1910, to be published in 1911. He actively promoted them and even arranged them for orchestra. These would be the only works by Alma Mahler published during Gustav's lifetime.

In all, Alma composed some 50 songs for voice and piano, along with orchestral pieces in other genres, though just 17 songs survive today, 14 of them published in her lifetime.

This CSO program features three of the five songs from her set published in 1911. The imaginative and impactful orchestral arrangements here, by Finnish composer and conductor, Jorma Panula, were first recorded by [...]

Saturday, April 27, 2024

RHAPSODIES FROM BOHEMIA PROGRAM NOTES

[...] Finland's Tampere Philharmonic Orchestra in 2003.

Alma knew and deeply appreciated the works of the



SELECTED SONGS

By *Gustav Mahler*

Born July 7, 1860, in Kalischt, Bohemia; died May 18, 1911, in Vienna, Austria

*Prepared by Kenneth C. Viant
Edited by Matthew Jenkins
Jaroszewicz*

4 minutes in length

For Mahler, the human voice was an important element of his music. "When I conceive a great musical picture," he once explained, "I always arrive at the point where I must employ the 'word' as the bearer of my musical idea." The scores of four of his nine completed symphonies include either vocal and/or choral parts, and almost all of his other compositions are works employing the human voice.

poets who wrote the words of these songs. These include *Die stille Stadt* (The Quiet Town), by German poet Richard Dehmel; *Bei dir ist es traut* (With You It Is

Most of these are song cycles for voice with orchestral accompaniment, a musical form for which Mahler was among the very few composers to write. *Songs of a Wayfarer* was Mahler's first work in this genre, and sets original poetry written by the composer. It is from this cycle that we get the first of the two selected songs of Gustav Mahler on tonight's program.

Mahler's *Songs of a Wayfarer* are, in essence, a farewell to youth—a self-portrait of the composer as an unhappy young man experiencing the pangs of a rejected lover. In this song cycle, Mahler's gifts as a poet are marginal at best; however, his modest verses are transcended by the musical treatment to which he subjects them. The simple, folk-like quality of the vocal line is enhanced by, and oftentimes contrasted with, the sophisticated and atmospheric accompaniment.

Although *Songs of a Wayfarer* was originally drafted for voice and piano, it would appear that Mahler conceived the work as an orchestral song cycle from the very beginning. He revised and orchestrated the work in the early 1890s, and it was first performed in its present version in Berlin on March 16, 1896, with Anton Sistermanns as soloist and the composer conducting. Mahler

Pleasant), by Austrian poet Rainer Maria Rilke; and *Ich Wandle unter Blumen* (I Stroll among the Flowers), by German poet Heinrich Heine.

intended that the work be sung by a baritone; however, it is equally effective when sung by a contralto or mezzo-soprano. Indeed, the use of a female voice now seems to be the rule rather than the exception.

The first song, which is featured on tonight's program, is "I Went Out this Morning through the Field", a joyous paean to the beauty of nature. However, it ends disconsolately, with a realization that his happiness will not return. It is interesting to note that Mahler subsequently used some of the thematic materials from *Songs of a Wayfarer* in his *First Symphony*. In fact, the melody of "I Went Out this Morning through the Field" was used as the principal theme of the first movement, which you will hear just after intermission!

The second song of this set comes from Mahler's *Des Knaben Wunderhorn*. The text was taken from the anthology of the same name, collected and published by Ludwig Achim von Arnim and Clemens Maria Brentano. Using old manuscripts and listening to the people themselves—shepherds, peasants, soldiers, and village musicians—von Arnim and Brentano collected hundreds of examples of German folk texts, many of which had been handed down from generation to

first volume of them in 1805, while a second volume followed in 1807 and a third in 1808.

Mahler had not originally intended the twelve songs which now comprise the cycle *Des Knaben Wunderhorn* to be an

SYMPHONY NO. 1

By Gustav Mahler

53 minutes in length

"A Symphony must be like the world," Gustav Mahler once said. "It must embrace everything." This was a dictum which Mahler followed, almost with a vengeance, from the very onset of his career as a composer. Indeed, very few composers have ever made their initial ventures into symphonic form with a first symphony as powerful and compelling as the one which Mahler wrote while he was still in his twenties. Everything that is so quintessentially Mahlerian is already present in this youthful yet thoroughly accomplished symphony: birdcalls, children's songs, grotesque military marches, ominous bugle calls, banal Viennese cafe ditties, earthy peasant dances, and grim funeral marches. Moments of childlike naiveté and ethereal beauty stand side by side with episodes of macabre humor and heaven-storming climaxes that require the full power of the orchestra.

Perplexed by the work's scope and originality, received the symphony without enthusiasm, and all but one of the city's music critics condemned it for its "incomprehensible and disagreeable cacophony." Following the concert, not a single one of Mahler's friends would talk to him about the symphony, and he wandered about Budapest, embittered,

integral set. They were composed at various times between April of 1892 and August of 1901, and received their first performances in a similarly piecemeal manner. At this evening's concert, we present

disconsolate, and feeling, as he later said, "like an outlaw or someone in quarantine".

At its Budapest premiere, Mahler's First Symphony consisted of five movements, and the composer called the work a "Symphonic Poem in Two Parts" rather than a symphony. In January of 1893, for a performance of the work in Hamburg, Mahler revised the entire score, titled it "TITAN, a Tone Poem in Form of a Symphony" after the novel of the same name by the German Romantic writer Jean Paul, and added programmatic subtitles to all five movements.

Mahler originally headed the first movement of this symphony "Spring Without End," and went on to explain that its slow introduction "depicts the awakening of nature from its long winter's sleep." The principal theme of this movement comes from "I Went Out This Morning through the Field", the second song from Mahler's *Songs of a Wayfarer*, performed on the first half of tonight's program. Using this theme together with others imitative of the sounds of nature, Mahler achieves what he called "a radiant sea of sounds."

The second movement, a scherzo, was originally headed "Under Full Sail" and was said by Mahler to represent "a bridal procession expressing boundless joy and delight." This movement takes the form of a *Ländler*, a robust Austrian peasant dance in triple meter, which was much favored

Rheinlegendchen (Rhine legend), in which a young lad philosophizes about his recently lost sweetheart. His sorrows are slight, however, for soon he is fantasizing about the next "true love" he will find.

by Mahler in his symphonies. The middle section, functioning as a trio, is more relaxed and is waltz-like in character. Following this, the *Ländler* section returns, but in a considerably condensed form. The third movement, originally headed "Commedia Umana" ("Human Comedy"), is a parodistic funeral march which uses a minor-key transformation of the children's song "Frère Jacques" for its principal theme. Mahler's inspiration for this macabre movement came from Moritz von Schwind's engraving "The Huntsman's Funeral" from his *Munich Picture Book*, which humorously depicts a cortege of woodland creatures walking erect and weeping copious crocodile tears as they bear the corpse of their old enemy, the Huntsman, to his grave.

The final movement, headed "From Hell to Heaven," this movement, according to Mahler, "is simply the outcry of a heart that has been wounded to the very depths." Mahler makes full use of the orchestral forces available as this gigantic movement progresses through a series of contrasting and highly emotional episodes, moving inexorably to a final, triumphant climax. The symphony concludes heroically, with a coda of immense power and sonority.

POPS CONCERT SERIES

THE LABRA BROTHERS WITH THE CANTON SYMPHONY

NOVEMBER 11, 2023 - 7:30P

IN PARTNERSHIP WITH THE
CANTON LATINO FESTIVAL

AT THE CANTON
PALACE THEATRE

330.452.2094 | CANTONSYMPHONY.ORG



The Labra Brothers are a squad of musical siblings that create groovy and instrumentally diverse songs that share the beauty of the human condition. This concert will be performed at the Canton Palace Theatre a few days after Día de los Muertos. In partnership with the Canton Latino Festival, a shrine will be constructed that will be on display to the public before the performance.

Enjoy the fun in the historical Canton Palace Theatre, a 1,488 seat theatre built in 1926. The majestic Palace Theatre is once again the heartbeat of the Canton community, and host over 300 events per year, including movies, film festivals, comedy, and live music.



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HOLIDAY

POPS

DECEMBER 17, 2023 - 3:00P
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Join us for a seasonal celebration! Enjoy your favorite yuletide music performed by the Canton Symphony Orchestra and Chorus. This concert is a family tradition year after year, as we share in the spirit of the holidays.

The sleigh bells will ring! Will you be listening?

The Canton Symphony Chorus has been a supplemental performance ensemble for several decades. Led by Douglas Beery, this group is composed of members of the Canton community who come together and create something special. We are thrilled to once again feature them for our Holiday Pops concert!

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FEATURING

*Canton Symphony Chorus
Douglas Beery, director*

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POPS CONCERT SERIES

RUMOURS

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FLEETWOOD MAC ——— CLASSICS

MARCH 9, 2024 - 7:30P | 330.452.2094 | CANTONSYPHONY.ORG



Jeans 'n Classics returns to Umstadt Hall for RUMOURS: The Music of Fleetwood Mac! This concert will explore this iconic, era-defining band's expansive repertoire from their greatest hits to their forgotten favorites.

Reserve your tickets to RUMOURS while you can. Rumor has it: they will go quickly.

JEANS 'n CLASSICS

Jeans 'n Classics comprises a collective of accomplished musicians well-versed in the intricacies of orchestra culture and dedicated to nurturing and cultivating broad and devoted audiences for symphonies across North America. They capture the essence of legendary and new rock and pop albums and artists. New interpretations of each song carry a unique yet recognizable touch that sets them apart.

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SPECIAL PROGRAMMING

Gospel JOINS SYMPHONY

IN PARTNERSHIP WITH
EN-RICH-MENT OF STARK COUNTY



JOINT CONDUCTED BY
**DR. HENRY PANION AND
MATTHEW JENKINS JAROSZEWICZ.**

JUNE 15, 2024 - 7:30P
330.452.2094 | CANTONSYPHONY.ORG



Gospel Joins Symphony is a partnership between the CSO and EN-RICH-MENT of Stark County. We welcome Dr. Henry Panion, III, multi-award-winning and internationally renowned conductor, composer, arranger, and producer. Dr. Panion will jointly conduct this concert with CSO music director designate, Matthew Jenkins Jaroszewicz.

Gospel Joins Symphony will welcome several area church choirs to join the full orchestra, and soloists will be needed. This concert will occur four days before Juneteenth to commemorate the emancipation of enslaved people in the US.

This concert is produced in partnership with one of Stark County's greatest assets for youth, EN-RICH-MENT. Led by Betty Smith, this organization focuses on providing after school and supportive programming for young people through art and music. Proceeds from this concert will help support EN-RICH-MENT.

CONDUCTOR

*Dr. Henry Panion, III
Matthew Jenkins Jaroszewicz*

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IN PARTNERSHIP WITH

GUEST CONDUCTOR BIOGRAPHY DR. HENRY PANION, III

Conductor



Producer, composer, arranger, orchestrator, conductor, and educator, Dr.

Panion's wealth of experiences spans the musical spectrum, from Gospel to Classical, Pop to Rock, Country to R&B, Hip-Hop to Be-Bop and everything in between, from the likes of superstars Stevie Wonder, Lionel Richie, Aretha Franklin and Chaka Khan; jazz luminaries Ellis Marsalis, Jonathan Butler and the Lionel Hampton Orchestra; Gospel legends the Winans, Tramaine Hawkins, Yolanda Adams, Kirk Franklin and The Clark Sisters; Country artists Randy Owen, LeAnn Rimes, Sara Evans and ALABAMA; R&B Songstresses Kelly Price and India Arie; American Idol

winners Carrie Underwood, Taylor Hicks and Ruben Studdard; Hip-Hop artists Coolio and Nelly; and more than 50 different symphony orchestras all across the globe, from the Tokyo (Japan) Philharmonic, Royal (London) Philharmonic, Rio de Janeiro (Brazil) Philharmonic, and Gothenburg (Sweden) Symphony, to the Atlanta Symphony, Nashville Symphony, Cleveland Orchestra, Houston Symphony, New York Philharmonic and the National Symphony Orchestra.

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A LETTER FROM THE MANAGER OF EDUCATION



My name is Caroline Eberhard, and I am the new Manager of Education and Community Engagement for the Canton Symphony Orchestra. Colorful plates, lively sounds, and exciting partnerships fill the 2023-2024 Canton Symphony Orchestra Education Season as we introduce our season theme of Nutrition and Wellness! Most programming is free and will feature connections between music, wellness, and the culinary arts. This year, the CSO is bringing a fresh, health-oriented perspective to musical learning. After learning that our Stark County community resides within a food desert, and that Ohio is the only state in the country without state health learning standards, I felt strongly that it was our duty to take part in providing this much needed educational resource to the children of our community. Every season, we offer at least two full-orchestra concerts to schools--our Young People's Concert for grades 3-5 and Kinder Concert for pre-K through first grade. This year, these concerts will be partnered with Compassion Delivered, a local nonprofit organization that provides nutritious meals to those in need. Within the education season brochure, you will find the many educational opportunities offered to schools, students, and families. All educational concerts blend musical learning with the Ohio Learning Standards as established through the Ohio Department of Education.

I am moved by the strength and compassion of Stark County. It is a great honor to be a part of such a wonderful, thriving, and passionate community, and I hope that the programming we offer continues to serve the needs of your students and make lasting musical impressions. Thank you so much for being a part of the Canton Symphony Orchestra's Educational Season.

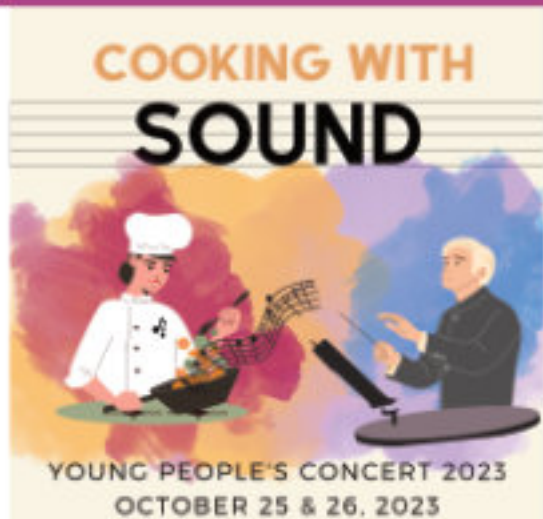
We cannot wait to learn with you!

Caroline Eberhard

CAROLINE EBERHARD

MANAGER OF EDUCATION & COMMUNITY ENGAGEMENT

EDUCATIONAL SERIES



Cooking With Sound

GRADES: 3-5

DATES: OCTOBER 25 & 26, 2023

TIMES: 9:45 & 11AM EACH DAY

LOCATION: ZIMMERMANN SYMPHONY CENTER

FOCUS: MUSIC & CULINARY ARTS

Join the Canton Symphony Orchestra on a journey through Cooking with Sound! This concert will explore how each part of a professional orchestra is similar to different jobs in a restaurant kitchen. How do these teams work together to create something beautiful and exciting? Learn about the importance of each section of the orchestra through a visual tour of a professional kitchen and see the culinary arts come to life on the stage!



My Orchestra

GRADES: PRE-K - 1

DATES: APRIL 17 & 18, 2024

TIMES: 9:45AM AND 10:45AM EACH DAY

LOCATION: CULTURAL CENTER FOR THE ARTS

FOCUS: MUSIC & NUTRITION

Canton Symphony Orchestra and Compassion Delivered come together to spice up the sounds of the orchestra. How are My Plate and the orchestra connected? On this musical journey, we'll learn about how different types of food and music make us feel through familiar sounds. Compare and contrast the instrument families to a well-rounded plate! We welcome you to our table to learn about more about the orchestra and the foods we encounter every day.



SymphonyLand

GRADES: 3-6

DATES: JANUARY 13, 2024

FEBRUARY 10, 2024

MARCH 16, 2024

TIMES: 9:45 & 11AM EACH DAY

LOCATION: ZIMMERMANN SYMPHONY CENTER

This video series of trio performances introduces students (ages 3-6) to the world of the orchestra in a fun, interactive and musical way. Each trio performance is programmed around a children's story book and features a different instrument family (string, brass and woodwind) performing a variety of orchestral repertoire.



DIVERGENT SOUNDS

Discover the new sound when two different musical genres are combined into one unique concert experience. Hear Canton Symphony Orchestra musicians perform with some of the region's most popular artists. Concerts regularly sell out, so make sure to get your tickets early! Tickets are \$20 and are available online or at the door.

JT'S ELECTRIK BLACKOUT | THURSDAY, OCTOBER 19, 2023

Justin Tibbs, with his band of musical brothers and sisters, returns to open the 2023-24 Divergent Sounds Series season! JT plays the saxophone like no other, performing with heart, skill, and most importantly... soul. Explore just how many sounds a sax can make with us.

ANYA VAN ROSE | THURSDAY, JANUARY 25, 2024

Playful and sweet grounded by dark guitar-driven grit, Anya Van Rose gives you honesty over the backdrop of dynamic juxtaposition. She wants you to know the truth and it's evident that she doesn't shy away from paradox.

JÉAN P. THE MC | THURSDAY, FEBRUARY 29, 2024

Listen to a few tracks from Jéan P The MC and you will find a story filled with passion, heart, and dedication. The aspiring emcee snuck and listened to classic Hip-Hop against his parents wishes. His parents encouraged him to pursue his dreams but were adamant that he stay true to his upbringing.

ALLA BOARA | THURSDAY, APRIL 4, 2024

Alla Boara seeks to bring recognition and new life to Italy's diverse history of folk music. Their modern arrangements of near-extinct folk songs are variously surprising, playful, mournful, tender, and bewitching. Alla Boara's dynamic work aims to inspire audiences of all ethnic heritages to treasure their musical roots and consider historical songs' contemporary cultural relevance.

BIG POP | THURSDAY, MAY 9, 2024

BIG POP is a band that shatters boundaries and defies all expectations. Founded in 2021, this powerhouse collective is led by the extraordinary Jeri Saponetti, a guitar hero and vocalist whose raw talent and captivating stage presence have earned the admiration of their peers and fans alike.

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