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The Wenatchee Valley Symphony Orchestra is proud to present their 76th season, serving “the communities of North Central Washington through music performance, outreach and education.” This year, we are bringing symphonic favorites, outstanding talent, and new music to the stage. In October’s Bien Ritmo, we explore varieties of orchestral rhythm through jazz/funk (Kenji Bunch), industrial metal (Michael Daugherty), and Spanish dance (Manuel de Falla). In honor of Veteran’s Day, we celebrate the heroes who served our country in Songs of Our Nation, performing music by John Williams, Samuel Barber, Aaron Copland, and Kevin Puts. We continue our holiday celebration in Tchaikovsky’s Nutcracker collaboration with the Fabulous Feet Studio. When in Rome highlights the raucous music of Hector Berlioz, Ottorino Respighi, and features our Young Musician Competition Winner. And we complete our season with Toast of the Town, featuring new music by American composer, Quinn Mason, and local soloists Vanessa Moss and Brooke Scholl.

Tonight, you will experience a looping effect created by Kenji Bunch in his Groovebox Fantasy – looping is a technique used by many solo musicians using an effects pedal which repeats a performed segment while the soloist adds additional layers. Fire and Blood is a traditional violin concerto genre but with a modern and gritty twist with its angular rhythmic writing and featured mallet percussion. Manuel de Falla created a seductive, Andalusian style with his ballet, Three-Cornered Hat. You will hear triple meters, syncopations, and Flamenco style throughout.

Nikolas Caoile
Music Director and Conductor
Wenatchee Valley Symphony Orchestra
WENATCHEE VALLEY SYMPHONY ORCHESTRA 2022-23 SEASON

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HISTORY OF THE WENATCHEE VALLEY SYMPHONY ORCHESTRA

The Wenatchee Valley Symphony Orchestra began when a group of less than twenty musicians gathered at Wenatchee Junior College in 1947, just eight years after the founding of the college. George Bower was the high school music teacher leading the group, which he named the Wenatchee Civic Orchestra. It performed free concerts to sparse audiences.

Wenatchee Valley College received a federal grant in 1968, which brought three professional artists to the college, one of whom was musician Dr. Malcolm Seagrave. The president of Wenatchee Valley College, Dr. William Steward, hired Seagrave that year with the desire to have him lead a full symphony. An orchestra board of directors was selected and charged with managing and raising funds. Board members included Dr. Al Stojowski, Wilfred Woods, Paul Ellis and Sam Mills. They got community sponsors for every program and organized as a non-profit entity. A full symphony repertoire was then possible.

In 1970 the symphony made arrangements to play in the Liberty Theater, with its first concert on November 1st. When the new Wenatchee High School opened in the fall of 1972, its 900-seat auditorium became home for the symphony concerts.

The 1970’s were memorable not only for the musicianship of Dr. Malcolm Seagrave, but for the addition of Camilla Wicks, concert violinist, who became the symphony’s concertmaster in 1972. She made a profound impression, and Dr. Seagrave commented that her presence had moved the orchestra years ahead in its musical development. She played with the orchestra for three seasons.

In 1976, Glenn Kelly took over the podium and conducted the orchestra for the next six seasons. Mike Lee succeeded Glenn Kelly in 1982. Among Lee’s concerts was the Mozart “Requiem” with the Central Washington University choir, the Columbia Chorale, and the college choir. One of the concerts that Lee conducted that year was a new piano concerto composed and played by Gordon Schuster,

THE WENATCHEE VALLEY SYMPHONY ORCHESTRA BEGAN WHEN A GROUP OF LESS THAN TWENTY MUSICIANS GATHERED IN 1947

The symphony had guest conductors until 1999, when Adam Flatt was selected. In 2000, Mel Strauss was hired as conductor. Strauss was head of Seattle’s Cornish College of the Arts, and his experience and musical maturity were evident. Marty Zyskowski, from Eastern Washington University, led the symphony from 2004 through the 2009 season. Among the highlights of his tenure was the 60th anniversary season with a program that spanned the Baroque, Classical and Romantic periods.

Dr. Nikolas Caoile, Director of Orchestras at Central Washington University, was among the guest conductors of the 2009-10 season. The board hired Caoile for the following season and he continues to conduct the symphony today.

By Wilfred Woods

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MUSIC DIRECTOR & CONDUCTOR: DR. NIKOLAS CAOILE

Nikolas Caoile is a conductor, pianist, and music educator. Currently, he is Music Director and Conductor of the Wenatchee Valley Symphony Orchestra, Director of Orchestras at Central Washington University, and the Music Director of Lake Union Civic Orchestra. In 2019, Caoile completed a 2-year term as Acting Chair of the Department of Music at CWU. He has conducted many other orchestras including Auburn Symphony, Orchestra Seattle and the Seattle Chamber Singers (OSSCS), Northwest Mahler Festival Orchestra, Rainier Symphony, Yakima Symphony, Gig Harbor Symphony, Lake Avenue Orchestra, and Olympia Symphony. In 2009, he conducted the Philharmonic Orchestra of the Americas in collaboration with the Christopher Wheeldon’s Morphoses Dance Company at New York City Center. Caoile participated at the Cabrillo Festival for Contemporary Music where he worked with Marin Alsop and Gustav Meier.

A passionate believer in music education for all ages, Caoile has led numerous educational and community engagement concerts including the Alaska, Indiana, and Idaho All-State Orchestras, the Washington All-State Jr. Orchestra as well as many honor orchestras in Washington, Montana, Alaska, Arizona, Oregon, and Indiana. In 2019, Caoile directed the All-City Middle School Orchestra in Salem,
Oregon. In 2016, Caoile received the Outstanding Orchestral Achievement Award from the Washington Chapter of the American String Teachers Association. Caoile regularly presents clinics at National Association for Music Educators Regional and State Conferences and has served as a presenter for Seattle Symphony Pre-Concert Talk series.

Born in Portland, Nikolas Caoile now resides in Ellensburg WA with his wife, mezzo-soprano, Melissa Schiel and their son, Kieran. Caoile holds degrees in conducting and composition and completed his Doctor of Musical Arts in Orchestral Conducting from the University of Michigan. In 2019, he was awarded the Distinguished Alumni Citation from Willamette University. He was also awarded the Outstanding Artistic Achievement Award from CWU’s College of Arts and Humanities. His principal teachers are Kenneth Kiesler, Gustav Meier, and Peter Erös. Caoile also enjoys playing golf, NYT Crosswords, and cooking.

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IAN HENSECHEID

Ian Henscheid is a conductor, music educator, and violist and holds degrees from Boise State University and Arizona State University. He served five years as Director of Orchestras at Centennial High School in Boise, ID. He has also worked with the Idaho Orchestra Institute, Serenata Orchestra, Boise State Summer Music Camp, and Boise Baroque Orchestra. He was a conducting fellow at both the Fairbanks Summer Arts Festival and with the Boise Baroque Orchestra. During his time at ASU, Ian taught undergraduate music courses, performed in the premier ASU Mariachi Ensemble, conducted the ASU Symphony Orchestra, ASU Wind Ensembles, and presented a conducting workshop at Arizona Music Educator Association’s annual conference. Off the podium, Ian enjoys riding his bicycle as fast as possible and playing video games (especially the ones with great soundtracks). He loves spending time with his wife and cats and has become a bit of a coffee snob over the last few of years – always looking for the next most interesting coffee to try. Ian is looking forward to studying at Central Washington University and enjoying the lovely community and scenery in and around Ellensburg, WA.
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EL SOMBRERO DE TRES PICOS
(THREE-CORNERED HAT)
Manuel de Falla

Part II
IV. La noche (At Night): Danza de los vecinos (Dance of the Neighbors) (Seguidillas)
V. Danza del corregidor (Dance of the Magistrate) (Minué)
   — Allegro
VI. Danza final (Final Dance) (Jota)

INTERMISSION

FIRE AND BLOOD
Michael Daugherty
   I. Volcano
   II. River Rouge
   III. Ass2wembly Line

Soloist:
Caitlin Kelley, violi
CAITLIN KELLEY

Hailed as “dazzling” by Peninsula Reviews, violinist Caitlin Kelley is a versatile performing artist, equally at home with traditional classical and contemporary repertoire. Currently based in Seattle, she enjoys a diverse career as a soloist, chamber musician, orchestral player, and teaching artist.

As a soloist, Caitlin has appeared with orchestras across the country and presented recitals in both the United States and Europe. She has performed as Guest Concertmaster and Interim Assistant Concertmaster of the Louisville Orchestra and is the former concertmaster of the Colburn and YMF Debut Orchestras. Caitlin performs frequently with the Seattle Symphony, Seattle Opera, and other ensembles throughout the Pacific Northwest.

An avid chamber musician, Caitlin has performed with Camerata Pacifica and the Colburn Chamber Music Society, and is a current member of Wild Up, an LA-based modern music collective. Her festival appearances include the Aspen Music Festival, Holland Music Sessions, Laguna Beach Music Festival, Lake George Music Festival, Luzerne Chamber Music Festival, and Tanglewood Music Center.

In addition to performing, Caitlin is deeply committed to music education. During her time in Los Angeles, Caitlin served as a teaching mentor for the Youth Orchestra of Los Angeles (YOLA) and was awarded a position in the Colburn Teaching Fellowship Program, where she received individual mentorship from Dr. Robert Duke, Director of the Center for Music Learning at University of Texas at Austin. She also studied performance psychology and enhancement with Dr. Noa Kagayama (author of The Bulletproof Musician) at the Juilliard School. Caitlin is a former violin and chamber music faculty member at the Luzerne Music Center, and has taught privately in Seattle, Louisville, Los Angeles, and New York.

Caitlin received a Bachelor of Music degree and Professional Studies Certificate from the Colburn School in Los Angeles, and a Master of Music degree from the Juilliard School in New York. Her former teachers include Robert Lipsett, David Chan, Sylvia Rosenberg, and Naoko Tanaka.
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Kenji Bunch is one of America’s most engaging, influential, and prolific composers. Through an expansive blend of classical and vernacular styles, Bunch makes music that’s “clearly modern but deeply respectful of tradition and instantly enjoyable.” (The Washington Post) Deemed “emotional Americana,” (Oregon ArtsWatch) and infused with folk and roots influences, Bunch’s work has inspired a new genre classification: “Call it neo-American: casual on the outside, complex underneath, immediate and accessible to first-time listeners... Bunch’s music is shinningly original.” (The Oregonian) Hailed by The New York Times as “A Composer To Watch” and cited by Alex Ross in his seminal book The Rest Is Noise, Bunch’s wit, lyricism, unpredictability, and exquisite craftsmanship earn acclaim from audiences, performers, and critics alike. His interests in history, philosophy, and intergenerational and cross-cultural sharing of the arts reflect in his work. Varied style references in Bunch’s writing mirror the diversity of global influence on American culture and reveal his deft ability to integrate bluegrass, hip hop, jazz, and funk idioms. Rich, tonal harmonies and drawn-out, satisfying builds characterize Bunch’s work and easily lend themselves to dance and film. Over sixty American orchestras have performed Bunch’s music, which “reach(e)s into every section of the orchestra to create an intriguing mixture of sonic colors.” (NW Reverb) As the inaugural Composer in Residence for the Moab Music Festival (2021), Bunch composed Lost Freedom: A Memory in collaboration with and starring actor George Takei as the narrator.
of his own writings, interwoven with chamber ensemble. Other recent works include commissions and premieres from the Seattle Symphony, Oregon Symphony, Lark Quartet, Britt Festival, Philadelphia Chamber Music Society, Music From Angel Fire, Chamber Music Northwest, Eugene Ballet, Third Angle New Music, Grant Park Music Festival, and 45th Parallel (2020 Composer in Residence). His extensive discography includes recordings on Sony/BMG, EMI Classics, Koch, RCA, and Naxos labels among others. Also an outstanding violist, Bunch was the first student ever to receive dual Bachelor and Master of Music degrees in viola and composition from The Juilliard School and was a founding member of the highly acclaimed ensembles Flux Quartet (1996-2002) and Ne(x)tworks (2003-2011). Bunch currently serves as Artistic Director of Fear No Music, directs MYSfits, the Metropolitan Youth Symphony’s conductor-less string orchestra, and teaches viola, composition, and music theory at Portland State University, Reed College, and for the Portland Youth Philharmonic.

Groovebox Fantasy is a short overture for orchestra. It was commissioned by the Seattle Symphony as part of its Sonic Evolution project and debuted on June 1st by the Eugene Symphony at SymFest 2019. Bunch’s Groovebox Fantasy is a fond tribute to the great American film composer, record producer/arranger/executive and jazz musician Quincy Jones, who spent much of his youth in Seattle.
Fire and Blood (2003), a concerto for violin and orchestra, was commissioned by the Detroit Symphony Orchestra. The world premiere was given by the Detroit Symphony Orchestra under the direction of Neeme Jarvi, with Ida Kavafian, solo violin, at Symphony Hall, Detroit, Michigan on May 3, 2003.

In 1932, Edsel Ford commissioned the Mexican modernist artist Diego Rivera (1886-1957) to paint a mural representing the automobile industry of Detroit. Rivera came to Detroit and worked over the next two years to paint four large walls of the inner courtyard at the Detroit Institute of Arts. Considered among his best work, Rivera’s extraordinary “Detroit Industry” murals have inspired me to create my own musical fresco for violin and orchestra. It was Rivera himself who predicted the possibility of turning his murals into music, after returning from a tour of the Ford factories: “In my ears, I heard the wonderful symphony which came from his factories where metals were shaped into tools for men’s service. It was a new music, waiting for the composer...to give it communicable form.”

I. VOLCANO

Before coming to Detroit, Rivera lived in Mexico City, surrounded by volcanoes. Fire is an important element in his murals, which depict the blaze of factory furnaces like erupting volcanoes. Volcanic fire was also associated with revolution by Rivera, an ardent member of the Mexican Communist party. He saw the creation of the Detroit murals as a way to further his revolutionary ideas. The music of the first movement responds to the fiery furnaces of Rivera’s imagination. The violinist plays virtuosic triple stops, while the orchestra explodes with pulsating energy. The composition alternates between repeated patterns in 7/4 time and polytonal passages that occur simultaneously in different tempos. It concludes with an extended violin cadenza accompanied by marimba and maracas.

II. RIVER ROUGE

At the Ford River Rouge Automobile Complex, located next to the Detroit River, Rivera spent many months creating sketches of workers and machinery in action. He was accompanied by his young wife, the remarkable Mexican painter Frida Kahlo (1906-1954). She lived in constant pain as a
result of polio in childhood and a serious bus accident at age 18 in Mexico City. Many of her self-portraits depict the suffering of her body. During her time with Rivera in Detroit, Kahlo nearly died from a miscarriage, as depicted in paintings such as Henry Ford Hospital and My Birth. The color of blood is everywhere in these works. She also had a passionate and playful side: she loved wearing colorful traditional Mexican dresses and jewelry, drinking tequila and singing at parties. Kahlo’s labors, grief, and zeal for life added another perspective to Rivera’s industry. This movement is dedicated to Frida Kahlo’s spirit. The solo violin introduces two main themes. The first theme is dissonant and chromatic, flowing like a red river of blood. The second is a haunting melody that Kahlo herself might have sung, longing to return to her native Mexico. The orchestra resonates with floating marimbas and string tremolo, echoing like a mariachi band in the distance. The orchestration is colorful, like the bright tapestries of her dress. While death and suffering haunt the music, there is an echo of hope.

III. ASSEMBLY LINE
Rivera described his murals as a depiction of “towering blast furnaces, serpentine conveyor belts, impressive scientific laboratories, busy assembly rooms; and all the men who worked them all.” Rather than pitting man against machine, Rivera thought the collaboration of man and machine would bring liberation for the worker. The violin soloist in this final movement is like the worker, surrounded by a mechanical orchestra. The music is a roller coaster ride on a conveyor belt, moving rapidly in 7/8 time. This perpetual motion is punctuated by pizzicato strings, percussive whips, and brassy cluster chords. The percussion section plays factory noises on metal instruments like brake drums and triangles, and a ratchet turns like the wheels of the machinery. In addition to this acceleration of multiple mechanical rhythms, the musical phrasing recalls the undulating wave pattern that moves from panel to panel in Rivera’s mural.

(Michael Daugherty)
Lovers of Spanish classical music are liable to get tongue-tied when trying to articulate what makes it special. But this much can safely be said: while other intoxicants can lead to a stuporous, trance-like state, the music of Manuel de Falla has the opposite effect. Colors are brighter, rhythms are crisper. As you listen, your passions start to smolder and soon to burn outright. And then, suddenly, what is this? You feel seized by the urge to stand, square your shoulders, arch your back, and dance!

Falla was one of the late-Romantic composers who emerged in the outpouring of nationalist cultural expression before the Spanish Civil War. With his compatriots Albéniz, Granados and Joaquin Rodrigo — latter-day champion of the concerto and revivifier of Spain’s love-affair with the guitar — he captured the very soul of Spain in his music. How much of Falla’s unique sound can be attributed to his own genius, and how much to the influence of Spain-besotted Ravel and Debussy, whose work he knew and admired? It’s difficult to guess. Falla’s unexpected modulations and chromatic inventiveness, which invoke close, complex chords and diminished intervals in fantastically expressive ways, can be inferred from the harmonic vocabulary of the French Impressionist composers. But Falla’s sound! Where Impressionist music shimmers with elegant translucency, Falla’s burns with intensity, bright colors and the brilliance of the Iberian sun. And we can hear it all in El Sombrero de tres picos, “The Three-Cornered Hat.”
In fact, the genesis of this ballet score is as romantic as the love story upon which it is based, unfolding at a time when collaborations of genius in the arts seemed as intimate and collegial as friends meeting for drinks and tapas. The original story, which Falla set as El corregidor y la molinera (“The Governor and the Miller’s Wife”), incorporates staples of Spanish storytelling: a corrupt, lying magistrate; an honest, resourceful miller; his beautiful, faithful wife, whom the magistrate tires to entrap romantically through the dishonest use of his power; and a happy ending in which honest folk triumph over the powerful.

When he saw a performance of this brief, two-scene ballet scored for small chamber orchestra in 1917, impresario Sergei Diaghilev of the Ballets Russes asked Falla to expand his conception to encompass a full-length ballet. The result, in two acts scored for full orchestra, was El sombrero de tres picos. Three guesses who wears the pretentious triangular headpiece. The original Ballets Russes production, which toured for years, is the stuff of which legends are made: The choreography was by Leonid Massine, who danced the role of the miller; the sets and costumes, striking in black and white, were designed by Falla’s fellow-Spaniard Pablo Picasso. Ernest Ansermet conducted the premiere.

(Michael Clive)
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Samuel Barber

SYMPHONY NO. 2 ARMED FORCES SALUTE
Kevin Puts
Saving Private Ryan is certainly one of Steven Spielberg’s most powerful films. The accumulative effect of his great photography and the splendid performances contained in the film combine to produce a jolting emotional impact, particularly in the closing moments of the movie.

Preparing the music for this portion of the film presented a particular challenge in that the music needed to be effectively reverent in tone while still being quiet and simple enough so as not to intrude on the private reflections of each viewer.

In writing the music, the fallen heroes shown in the film were constantly in my mind and it is to the memory of the real-life heroes portrayed so convincingly in the film that I have the privilege of dedicating this music. (John Williams)

Term of Rivals, Doris Kearns Goodwin’s splendid history of Abraham Lincoln’s presidency, was brilliantly adapted to the screen in 2012 by playwright Tony Kushner and director Steven Spielberg. With Daniel Day-Lewis portraying the president, the film illuminates one of the most dramatic chapters in American history. (John Williams)
One of Copland's most popular pieces, Lincoln Portrait was commissioned during the early years of the War by conductor Andre Kostelanetz for a program of three new works by American composers. Copland chose excerpts from Lincoln's own words for the narration. The score includes quotations of Springfield Mountain and Camptown Races. According to Copland, "I hoped to suggest something of the mysterious sense of fatality that surrounds Lincoln's personality. The challenge was to compose something simple, yet interesting enough to fit Lincoln."

The piece has been performed on many significant occasions and with innumerable narrators, among them Carl Sandburg, William Warfield, Eleanor Roosevelt, and Copland himself.
Very few of us can claim to have first experienced Barber’s Adagio for Strings in its original form: as part of a string quartet. The American composer wrote his string Quartet Opus 11, in 1936 – and considered himself happy with the result. But he had one of the twentieth-century’s greatest conductors to thank for what became a new and far more profitable life for this relatively unknown piece. Arturo Toscanini spotted a hit when he heard its second movement, and urged Barber to arrange it for full string orchestra. The composer wisely took the advice on board – and, in 1938, Toscanini premiered the new work with the NBC Symphony Orchestra. Millions of Americans were listening as it was broadcast on the radio, and Adagio for Strings quickly became a huge success. The solemn, heart-wrenching sadness of the music has lent itself to a range of powerful uses beyond the concert hall. Adagio for Strings was played at the funeral of Albert Einstein, can be heard on all sorts of commercials and movie soundtracks, and has become a modern day hit among trance music pioneers, who have taken the hypnotic harmonies composed by Barber and used them to create very different, high-octane sounds. The composer also arranged a choral version of the work, the Agnus Dei, in 1967.
In the September 24, 2001 issue of The New Yorker writer Jonathan Franzen wrote, “In the space of two hours we left behind a happy era of Game Boy economics and trophy houses and entered a world of fear and vengeance.”

My second symphony, while by no means a memorial, makes reference to this sudden paradigmatic shift. During the first eight minutes of the work, a slow orchestral build describes the unsuspecting climate pre 9/11, a naïve world aptly described by my mother as a metaphorical island. After a brief passage for solo violin, an upheaval of sorts effectively obliterates this opening sentiment and initiates another gradual crescendo which makes use of the same material as the opening, cast this time in darker and more ambiguous harmonic colors. Once the entire orchestra reaches the climax of the work, the solo violin returns in a more extended passage than before and subdues the turbulent orchestra. This leads to a reflective epilogue in which a clock-like pulse creates a mood of expectancy and uncertainty, interlaced with hope.

The work was commissioned by the Barlow Endowment for Music and premiered in April 2002 by the Cincinnati Symphony Orchestra with Paavo Jarvi conducting. (Kevin Puts)
Welcome to When in Rome, highlighting the raucous and cacaphonous music of Hector Berlioz, Ottorino Respighi, and featuring our 2023 Young Musician Competition Winner. Tonight, you will experience the spectacle of music inspired by the capital city of Italy including the colorful and dashing Roman Carnival Overture - beginning with beautiful Italian long-spun melodies, it quickly shifts to a celebratory gigue. Pines of Rome is grand and imposing - monstrous in its scale, but cleverly invented in its techniques.

Thank you for joining us for tonight’s concert!

Nikolas Caoile
Music Director and Conductor
CONCERT
SPONSORED BY:

ROMAN CARNIVAL OVERTURE
Hector Berlioz

“ELLE A FUI, LA TOURTERELLE”
FROM TALES OF HOFFMAN
Jacques Offenbach
  › Violet Madson, soprano

INTERMISSION

PINI DI ROMA (PINES OF ROME)
Ottorino Respighi
  I. “I Pini di Villa Borghese”
    (“The Pines of the Villa Borghese”) – Allegretto vivace
  II. “Pini presso una Catacomba”
    (“Pines Near a Catacomb”) – Lento
  III. “I Pini del Gianicolo”
    (“The Pines of the Janiculum”) – Lento
  IV. “I Pini della Via Appia”
    (“The Pines of the Appian Way”) – Tempo di marca
Violet Madson Soprano (Grade 12)

Violet is a senior at Wenatchee High School and has had a love for music since birth. Introduced to choral singing at 4 years old with the “Little Kids Choir” at Trinity Church, she immediately strived to pass the test for entrance into the adult choir. She has played a variety of instruments: trumpet, cello, guitar and piano, and has been formally studying voice under the direction of Dr. Ron Bermingham for 6 years. Violet has been active in musical theatre in the Wenatchee Valley with appearances in shows with Stage Kids/Teens, Leavenworth Summer Theatre and Wenatchee High School. A Regional Solo and Ensemble winner for mezzo/soprano and soprano voice for the last 4 years, she placed 2nd at the WMEA State Solo and Ensemble contest. Next year, Violet plans to attend a university or music conservatory to pursue her Bachelor of Music in vocal performance.
EMILY VON REIS
CELLO (GRADE 11)

Emily is currently a junior at Wenatchee High School. She has been playing cello since the age of four and is currently studying under Michelle Williams and Professor John Michel (Central Washington University). Emily plays with both the Wenatchee High School Chamber Orchestra and the Wenatchee Valley Symphony Orchestra. Last season, she placed 3rd in the WVSO Young Musician Competition, and this season, moved into 2nd place! One of her favorite pastimes is teaching herself other instruments including piano, violin, and guitar. In addition to music, she enjoys reading, art, science, and the outdoors.

SAVANNAH WEBB
SOPRANO (GRADE 11)

Savannah is a junior at Wenatchee High School. She has grown up in a musical household and has always had a love for music and a passion to share this love with others. She has taken private voice lessons for almost six years and has been involved with choirs, school, and community since she was five years old. She began studying piano at the age of seven and hopes to continue her education in both piano and voice. Exposed to jazz while growing up, Savannah has developed a deep love for both jazz and classical music. Music helps Savannah cope with the trials of growing up, making her love for it even stronger. For Savannah, music is the sun, and she loves sharing this light with others; she describes the feeling as, “bliss in the escape music creates”. Savannah hopes to help people feel less alone by sharing her light through music. She aspires to be involved with music in some way for the entirety of her life.
In 1844 Berlioz composed the Roman Carnival overture using themes from his opera Benvenuto Cellini, first performed in 1838 without public success. Berlioz wrote in his Memoirs:

*It is fourteen years since I was stretched on the rack at the Opéra. I have just re-read my poor score [Benvenuto Cellini] carefully and with the strictest impartiality, and I cannot help recognizing that it contains a variety of ideas, an energy and exuberance and a brilliance of color such as I may perhaps never find again, and which deserved a better fate.*

Berlioz most likely composed the Roman Carnival to popularize the opera’s content or as a brilliant prologue to Act II, but not as a replacement for the Benvenuto Cellini Overture.

Although the opera was never popular during Berlioz’s lifetime, there were successful performances, particularly those under Liszt’s direction at Weimar. Both overtures met with a better fate: they were instantly successful as separate concert pieces and have remained so.

The “exuberance” and “brilliance of color” that Berlioz mentioned in connection with the opera are abundant in the Roman Carnival. A brief “teaser” introduction is characteristic of most of Berlioz’s overtures, and this Overture springs to life with an energetic preview of the main section before the “real” slow introduction begins. The English horn “sings” the main theme of the introduction, derived from Benvenuto’s aria in Act I, and even before that from a cantata that Berlioz wrote in 1829—clearly he was partial to it.

The saltarello (sprightly dance) theme of the Overture’s main body is an expanded treatment of the “Carnival Chorus” in Act II; into this texture the slow theme from the introduction eventually appears in ingenious counterpoint. It is interesting that Berlioz originally
wrote the fast section in 3/8 time in the fashion of a scherzo, and only later rewrote it in 6/8. Although the music is for the most part simplified by this revision, certain sections that would have had 9-bar phrases now contain phrases of the unusual length of 4 1/2 bars. Berlioz was not only an inspired composer, but one of the Wittiest and most articulate writers on music—his Evenings with the Orchestra and his Memoirs make highly entertaining reading. He recounts the following anecdote about the Roman Carnival in his Memoirs:

In Austria the Roman Carnival overture was for long the most popular of my compositions. It was played everywhere. . . . One evening Haslinger, the music publisher, gave a soirée at which the pieces to be performed included this overture, arranged for two pianos (eight hands) and physharmonica [a kind of harmonium]. When its turn came, I was near the door which opened onto the room where the five performers were seated. They began the first allegro much too slowly. The andante was passable; but the moment the allegro was resumed, at an even more dragging pace than before, I turned scarlet, the blood rushed to my head and, unable to contain my impatience, I shouted out: “This is the carnival, not Lent. You make it sound like Good Friday in Rome.” The hilarity of the audience at this outburst may be imagined. It was impossible to restore the silence, and the rest of the overture was performed in a buzz of laughter and conversation, amid which my five interpreters pursued their placid course imperturbably to the end.

(Jane Vial Jaffe)
Jacques Offenbach was born on June 20, 1819 in Cologne, Prussia under his original name Jacob Offenbach. He and his father moved to Paris, France early in Offenbach’s childhood because there was more tolerance towards Jews and less racial discrimination. Offenbach registered to study cello in 1833 at the Paris Conservatoire. Eventually, Offenbach converted to Roman Catholicism, and, in 1844, he married Herminie d’Aclain. Offenbach was appointed conductor at the Théâtre Français in France in 1849 after he had served as a cellist in the orchestra of the Opéra-Comique. Offenbach continued to grow in the music industry and started his own theater, the Bouffes-Parisiens. Until 1866 Offenbach directed his theater, where he showed many of his operettas before going on to produce operettas at Ems, Germany and an opera-ballet in Vienna. Offenbach continued to write several operas, and from 1872-1876 he directed the Théâtre de la Gaîté. Also in 1876, Offenbach toured the United States. Offenbach committed the rest of his life to composition before he died on October 5, 1880.

The only grand opera composed by Offenbach is *Les Contes d’Hoffman*, or *The Tales of Hoffman*. The opera was orchestrated and the recitatives were created by Ernest Guiraud and the libretto was penned by Michel Carré and Jules Barbier. Offenbach died before writing the final acts and this operetta was incomplete until his colleague, Ernest Guiraud, was brought in to finish it. The deadline for the opera was expected for the year 1877-78 at Paris’s Théâtre de la Gaité-Lyrique, but that was not the case. The first production occurred February 10, 1881 at the Opéra-Comique.

There is much debate over Offenbach’s intended version, as there is no formally sanctioned adaptation, and even the order of the acts is mixed except for the prologue and the epilogue of the opera in which Hoffman is enamored with the opera diva Stella. Hoffman begins to tell stories of his three past loves: Olympia, Giulietta, and Antonia. Offenbach wished for these acts to tell the journey of Hoffman from infatuation to real love. The difficulty of this opera lies in the characters, as it is expected that one baritone and soprano are to play all the roles. The characters in each act are supposed to represent three attributes of one character. Performing this is especially difficult for the soprano, as each lead female role has very different music to be sung. “Elle a fui, la tourterelle” occurs in the Antonia Act where she sings a sorrowful love song.
about Hoffman being gone because she and her father have moved to Munich. She is very ill and her father implores her not to sing because it could kill her.

Elle a fui, la tourtelle!

Ah! souvenir trop doux!
Image trop cruelle!
Hélas! à mes genoux,
Je l’entends, je le vois!
Je l’entends, je le vois!

Elle a fui, la tourterelle,
Elle a fui loin de toi;
Mais elle est toujours fidèle
Et te garde sa foi.
Mon bienaimé, ma voix t’appelle,
Oui, tout mon cœur est à toi.

Chère fleur qui viens d’éclore
Par pitié réponds moi!
Toi qui sais s’il m’aime encore,
S’il me garde sa foi!
Mon bienaimé, ma voix t’implore,
Ah! que ton cœur vienne à moi.
Elle a fui, la tourterelle,
Elle a fui loin de toi.

She has fled, the turtle dove!
Ah, memory too sweet!
Image too bitter!
Alas, at my knees
I hear him, I see him!
Though he was schooled in his native Bologna, Ottorino Respighi started his career in earnest as an orchestral viola player in Russia, where he had the opportunity to study with Nicolai Rimsky-Korsakov, renowned as a master of orchestral color. Further work ensued in Berlin, with Max Bruch, before Respighi returned to Italy, where he would make his mark.

Respighi was appointed composition professor at the Accademia di Santa Cecilia in Rome, and when Alfredo Casella came on board as his colleague in 1915, bringing with him some of the radical ideas he had picked up during a recent residence in France, Respighi was swept up in a burst of modernist enthusiasm; but, he soon retreated to his essentially conservative stance. By 1932 we find him joining nine other conservative composers to sign a manifesto condemning the deleterious effect of music by such figures as Schoenberg and Stravinsky and encouraging a return to established Italian tradition. Respighi was by then very famous and very rich. Success had come his way through his hugely popular tone poem *Fountains of Rome*. He followed up with two further, vaguely related, tone poems—*Pines of Rome* (1923-24) and *Roman Festivals* (1928)—and these three works are not infrequently presented together as a “Roman Triptych.”

One of the traits that set Respighi apart as an individual voice was his fascination with the music of Italy’s distant past. Another distinctive Respighian hallmark surfaces in works such as his ballet Belkis, Queen of Sheba and certain pages of the “Roman Triptych”: his willingness to go what many would consider over the top in terms of orchestral sonority and color.

When the New York Philharmonic performed the American premiere of *Pines of Rome* in 1926, the composer (referring to himself in the third person) wrote to Lawrence Gilman, then the orchestra’s program annotator: “While in his preceding work, *Fountains of Rome*, the composer sought to reproduce by means of tone an impression of Nature, in *Pines of Rome* he uses Nature as a point of departure, in order to recall memories and vision. The centuries-old trees which so characteristically dominate the Roman landscape become witnesses to the principal events in Roman life.”

Respighi left extensive prose descriptions of his *Pines of Rome*:

**THE PINES OF THE VILLA BORGHESE (ALLEGRO VIVACE)**
Children are at play in the pine groves of the Villa Borghese, dancing the Italian equivalent of “Ring around a Rosy.” They mimic marching soldiers and battles. They twitter and shriek like swallows at evening, coming and going in swarms. Suddenly the scene changes.

**THE PINES NEAR A CATACOMB (LENTO)**
We see the shadows of the pines, which overhang the entrance of a catacomb. From the depths rises a chant, which echoes solemnly, like a hymn, and is then mysteriously silenced.
THE PINES OF THE JANICULUM (LENTO)
There is a thrill in the air. The full moon reveals the profile of the pines of Gianicolo’s Hill. A nightingale sings.

THE PINES OF THE APPIAN WAY (TEMPO DI MARCIA)
Misty dawn on the Appian Way. The tragic country is guarded by solitary pines. Indistinctly, incessantly, the rhythm of unending steps. The poet has a fantastic vision of past glories. Trumpets blare, and the army of the Consul bursts forth in the grandeur of a newly risen sun toward the Sacred Way, mounting in triumph the Capitoline Hill.

_Pines of Rome_ is famous for being one of the first pieces to include electronics in its orchestration. However subversive it seems in retrospect, this arrived in the most innocent fashion: through the composer’s instruction to play a recording of a nightingale at the end of the third movement (“The Pines of the Janiculum”). In the published score, Respighi suggested that the commercial recording issued by the Concert Record Gramophone Company as R6105 be used. To this day the publisher supplies that particular recording with the score, although the medium has changed through the years from the original 78-RPM record to LP, cassette, and compact disc. I cannot say whether it is true, as has been claimed, that Respighi himself recorded this immortal nightingale.

(James M. Keller)
Legato Gross.

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TOAST OF THE TOWN
Quinn Mason

LA MUSE ET LE POÈTE
Camille Saint-Saëns
  Vanessa Moss, violin
  Brooke Scholl, cello

INTERMISSION

SYMPHONY NO. 9
Antonin Dvořák
VANESSA MOSS

Vanessa Moss is a versatile performer, educator, and orchestral leader who has built a diverse musical career with a spirit of curiosity, joy, and tenacity. Born and raised in the Pacific Northwest, she holds leadership roles across the state. Ms. Moss is the concertmaster of the Walla Walla Symphony and Mid-Columbia Symphony, and a violinist with the Yakima Symphony Orchestra. She is also the founder and Artistic Director of Sempre Chamber Music, a repertory ensemble of chamber musicians performing in the inland-northwest.

As a recitalist and soloist, recent programs of Ms. Moss include Bach’s Partita No. 2 in D minor, Brahms’ Sonata for Violin and Piano, Vaughan Williams’ Lark Ascending, and Astor Piazzola’s Las Cuatro Estaciones Porteñas (The Four Seasons) concerti. International tours include South Korea with the Fairbanks Symphony Orchestra and China with the American Festival Orchestra. In addition to her permanent positions, Ms. Moss can be found frequently performing with the Northwest Sinfonietta and the Spokane Symphony Orchestra. Performing has taken her from New York City to Prosser, Washington in venues from concert halls to airplane hangers, but her favorite place to play has been rafting the Colorado River through the Grand Canyon in a string quartet.

Ms. Moss received her degree from Central Washington University and is grateful for the education provided by teachers and mentors including Katrin St. Clair, Rhonda Marsh, Carrie Rehkopf-Michel, and Denise Dillenbeck. Her love of music-making extends to her role as a passionate and engaging teacher. Ms. Moss’ students have achieved notable successes, including performances at State Solo and Ensemble, concerto competition wins, and acceptance to prestigious music programs.

When she is not practicing, rehearsing, or teaching, Vanessa can be found exploring the outdoors with her husband Josh Gianola and their black lab, Gilly.
Washington State born cellist Brooke Scholl is a vivacious and tenacious musician who has dedicated her life to the art of performing and teaching classical music.

She holds degrees in Cello Performance from Central Washington University where she studied with John Michel, The Glenn Gould School of the Royal Conservatory of Music in Toronto where she studied with Desmond Hoebig and Andres Diaz, and Southern Methodist University in Dallas, TX with a Masters in Cello Performance with Andres Diaz on full-ride scholarship and served as the newest member of the Julius Quartet, ensemble in residence at SMU, under the mentorship of Aaron Boyd and the Escher String Quartet.

As an electrically engaging performer, she has received numerous scholarships and awards, including top prizes at the MTNA regional and national competitions in chamber music and solo performance, the Snelling Scholarship, the Ihnatowycz Young Artist Scholarship, Central Washington University’s Concerto Competition and top prize at the Annual Glenn Gould School’s Chamber Music Competition. Furthermore, she has been a featured artist on the Distinguished Artist Serie and Music at the Meadows Series at Southern Methodist University.

Additional influences include Abraham Feder, Clive Greensmith, Joshua Roman, Colin Carr, David Geringas and members of the Tokyo, Afiara, and Pacifica String Quartets. Brooke also has a passion for education, having taught 5th-8th grade orchestra at the Bear Creek School in Redmond, WA and sustains a private teaching studio and chamber music coaching career.
QUINN MASON

Quinn Mason (b. 1996) is one of the most sought-after young composers in the country. A multiple prize winner in composition whose mission “is to compose music for various mediums based in traditional western art music and reflecting the times in which we currently live.” (Mason) Toast of the Town is a festive and fun overture in the style of Gilbert & Sullivan or Offenbach...to an operetta that doesn’t exist! It is an instantly celebratory work, with march-like motives against fluttering, soaring melodies in the upper voices. Filled with plenty of character, Toast of the Town provides us with 8 minutes of sheer foot-tapping delight.

CAMILLE SAINT-SÄENS

A “concertante” is a composition “affording opportunity to display brilliancy in a solo part in an instrumental composition.” In his blog “Musical Musings”, Alan Beggerow writes: In 1907, Mme. J-Henri Caruette, an admirer, wanted to present a statue of Saint-Saëns to the town of Dieppe, but an actual law forbade a statue being erected to a living person. Mme Caruette worked some political magic, circumventing the law, and when she died in 1909, Saint-Saëns wrote a one-movement piano trio, dedicating it to her. The composer’s publisher entitled the work The Muse and The Poet and Saint-Saëns orchestrated it. The music begins in a somber tone with the orchestra, but when the violin enters, the mood brightens. The cello enters and things get gloomy again, but the violin keeps going and convinces the cello to brighten its mood too.

Playing the story on April 22nd are two brilliant soloists, Vanessa Moss (violin) and Brooke Scholl (cello).

ANTONIN DVOŘÁK

The year is 1969, thirteen years before the first CD and nearly thirty years before the MP3 player. Packing for a trip to the moon, you are only allowed one carry-on...small enough to fit under the seat in front of you. With one extended-play cassette in hand, what music would you bring to accompany the world’s first lunar landing?

Commander Neil Armstrong packed a recording of the New World Symphony, an appropriate choice considering the mission and destination of the Apollo 11 crew.

In 1893, Dvořák was commissioned by the New York Philharmonic to write Symphony No. 9, From the New World. Premiered to tumultuous applause, “without question this was one of the greatest triumphs of all that Dvořák experienced in his life. (John Clapham). Better known as the New World Symphony, Symphony No. 9 is today one of the most popular symphonic works ever composed.