

HOLIDAY 2016

# OVERTURE

magazine



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## CHAIR OF THE BOARD PAT HANICK

Dear Friends,

Have you ever noticed a smile spreading across your face during an Orchestra Iowa concert, and wondered why music makes us feel so good? Many say it's because music helps us enjoy our lives. It brings us pleasurable experiences that amuse, uplift, and delight us. Some say that music brings meaning to ordinary events, turning them into extraordinary experiences. It transforms the insignificant to the significant. Others say that music satisfies our universal human need to be creative, no matter what our calling.

Actually, nobody really seems to understand why listening to music sparks such a profoundly rewarding and pleasing response. But something incredible happens when we're fully experiencing a live concert - a rush of excitement that can trigger physical reactions like moist eyes, a tight throat, even goose bumps. The feelings are intense and exhilarating, yet mystifying.

I invite you to claim the thrills that music can bring to our daily lives. Make time in your schedule for Orchestra Iowa events, just like you do for other important things that make you feel good, like physical fitness and healthful eating. You can be sure that every Orchestra Iowa performance will leave you far more positive than if you had stayed home watching the evening news. Listen to your gifted orchestra - it will make you feel good!

With all good wishes,

Pat Hanick  
Chair of the Board



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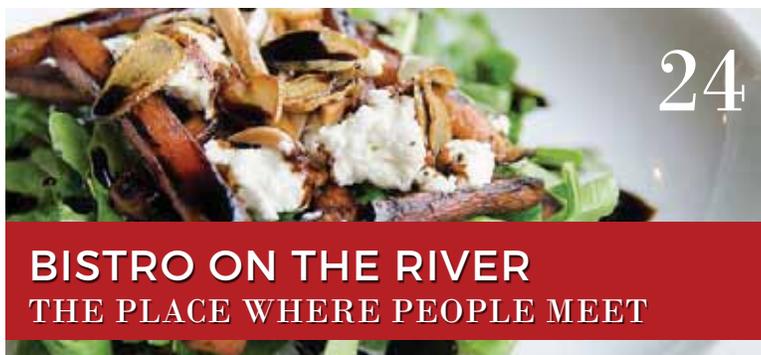


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**COVER PHOTO BY KATE ALLEN**



## LETTER FROM THE CEO JEFFREY COLLIER

I love this time of year!

Lights are going up all over. Family and friends are reveling. And everyone has a favorite song to sing. The hustle and bustle of the holiday season can be simultaneously energizing and downright exhausting.

This season also reminds us of all that we have to be thankful for. The recent flood threats resurrected painful memories in our region and caused many to wonder if it would be possible to rebuild yet again. But through the remarkable combined efforts of the city government and scores of volunteers (along with a healthy dose of good fortune from Mother Nature), the waters receded and left behind relatively minor damage and a tremendously grateful community.

With only one event affected (our chamber concert, *A Soldier's Tale*), we are back and working harder than ever to bring the magic of live music to our loyal patrons that support us and the entire local arts community. And now, we can let out a collective sigh of relief and eagerly look forward to the 2016 holiday season.

This year, perhaps more than others, it will be a time for celebration, reflection, thanksgiving, and immense joy. I suspect that may well be the reason you have this magazine in your hands right now – you have decided to attend a performance and share in the excitement and inspiration that comes through creative expression.

As 2016 comes to a close, I want to take a moment to thank you for spending a part of your holiday time with us. Whether you're here as a family, with a group of friends, or for a bit of quiet time, I hope you discover for yourself how music and art can reinvigorate and encourage us all if we just pause for a moment to let it.

Our Orchestra Iowa family sends you and your loved ones warmest wishes for a joyous and inspired season.

With gratitude,

Jeffrey D. Collier



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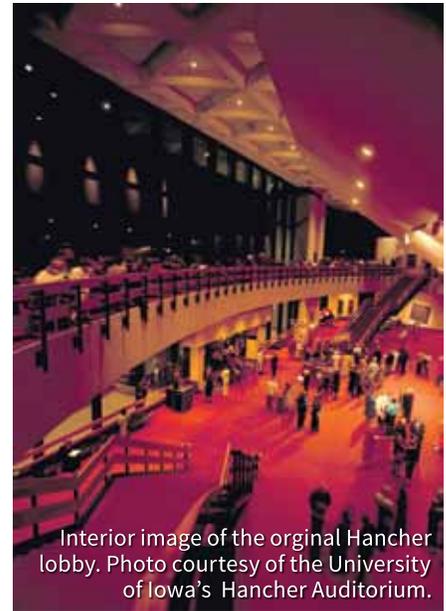
# WHERE MEMORIES TAKE THE CENTER STAGE **HANCHER**

by Rob Cline

Buildings are repositories of memories – for individuals and for communities.

Certainly that was true of the original Hancher Auditorium, an iconic building on the University of Iowa campus that was a place where audiences and artists came together for shared experiences from the moment it opened in 1972 to the moment it closed in 2008.

Hancher Auditorium 2016. Photo by Bill Adams.



When the floodwaters overwhelmed Hancher’s stage, they destroyed a building, but they couldn’t destroy the memories of all that had happened in that space.

In the days, weeks, months, and even years after the flood, people shared their memories with those of us on the Hancher staff.

Beloved performances. Graduations. Time shared with friends and family. Artists and art forms discovered. *Lives changed.*

My life was certainly among those changed by moments lived in Hancher Auditorium. As a child growing up in Cedar Rapids, I had the opportunity to see many different performances at Hancher – including my first Shakespeare play. As a student usher during college, I saw performances that changed the way I thought about life and about the possibilities of artistic expression – and I met the woman who became my wife. As a member of the professional staff, I saw the ways Hancher served a wide array of communities – and I saw my oldest child meet Wynton Marsalis in the green room and my youngest child take her first steps in the office suite.

All those memories and more resided in that building. Fortunately, memories can be taken with you when everything else is lost.

But of course, not everything else was lost. Not at all.

Like all those affected by the flood, those of us at Hancher knew we had to rally. Our building might be closed, but we still had work to do. Bringing artists and audiences together didn’t require a building. It required creativity, patience, dedication, and the help of many people and organizations. We had a surplus of all of those things.

And so we spent eight years continuing to build memories and to build community. We couldn’t be more proud of the work we did after the flood, or more thankful to everyone who helped us do it—including our friends from Orchestra Iowa and the Paramount Theatre who collaborated with us on vibrant projects that were some of the highlights of our time away from home.

Now we have a home again. A beautiful home that looks out over the river

and the spot where the original Hancher Auditorium stood. The response to the opening of the new Hancher Auditorium has been overwhelming. We will never forget the way the community has embraced us. We will never forget the celebration with our friends from far and wide.

These are the first memories housed in a gleaming new repository of memories. I hope you’ll come make your own memories at Hancher Auditorium soon.

*Rob Cline is the director of marketing and communications for the University of Iowa’s Hancher Auditorium. ■*

Hancher and Orchestra Iowa have a long history of collaboration that continues during the 2016-17 season as the symphony performs the music for Tomáš Kubínek’s *Pomp, Brass, & Lunacy* and for the Joffrey Ballet’s new rendition of *The Nutcracker*. Tickets for these performances are available at the Hancher Box Office.

Also, Orchestra Iowa is pleased to present *Marsalis in Iowa* featuring Grammy winner Branford Marsalis at Hancher Auditorium on March 10, 2017. For more information or for tickets, visit [ArtsIowa.com](http://ArtsIowa.com).



BRANFORD MARSALIS

# HANCHER AUDITORIUM

## ORCHESTRA IOWA PRESENTS MARSALIS IN IOWA

FRIDAY, MARCH 10, 2017  
7:30 pm

ELLINGTON  
S. BEAMISH

*Three Black Kings*  
*Under the Wing of the Rock:*  
*Saxophone Concerto No. 2*

WILLIAMS  
COPLAND

*Escapades*  
*Symphony No. 3*

Three-time Grammy Award-winning saxophonist and NEA Jazz Master, **BRANFORD MARSALIS** headlines this program showcasing the unique intersections of jazz and classical composition technique. Duke Ellington's *Three Black Kings* uses rhythmic dance with stylistic elements of jazz and gospel to paint a portrait of Balthazaar (King of the Magi), King Solomon, and Martin Luther King. The intersections continue with Aaron Copland, who fused together distinctly American sounds with the traditions of European masters when he wrote his Third Symphony at the end of World War II.

Encore performance at Paramount Theatre on Saturday, March 11  
Tickets On Sale Now: [ArtsIowa.com](http://ArtsIowa.com) | 319-366-8203



## MEET *the* PEOPLE BEHIND The Gazette

### A FUN, SURPRISING FACT ABOUT YOU.

I used to host a children's television show, "Kidz Korner," on Cox Cable.

### WHAT GAZETTE STORY ARE YOU MOST PROUD OF?

Sharing Orchestra Iowa's post-flood business model, which garnered international attention and a Los Angeles Press Association award. I'm proud to help spread the word about our vibrant arts scene. We do not live in a fly-over state! We have wonderful talent, wonderful audiences and wonderful venues – and draw wonderful talent from around the globe.

### WHERE CAN WE FIND YOU OUTSIDE OF WORK?

In an audience somewhere, watching some amazing art unfold!

DIANA NOLLEN | Gazette Journalist



Find me at:

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[Diana.Nollen@TheGazette.com](mailto:Diana.Nollen@TheGazette.com)

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# MUSIC DIRECTOR **TIMOTHY HANKEWICH**

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The 2016-17 season marks Timothy Hankewich's eleventh year as the Music Director of Orchestra Iowa. Hankewich, who is popular with audiences and critics alike, has earned an outstanding reputation as a maestro whose classical artistry is as inspiring as his personality is engaging. Recent guest appearances have included performances with the Victoria Symphony as well as a tour throughout the Czech Republic and Slovakia with the Moravian Philharmonic and the Slovak State Orchestra. In September of 2014, Orchestra Iowa under Maestro Hankewich's direction released its first ever commercial recording featuring composer Michael Daugherty's *American Gothic*.

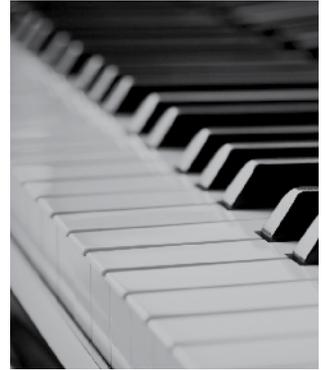
While in Iowa, Maestro Hankewich led his organization through a catastrophic flood in 2008 and raised it to new heights of artistic accomplishment and financial security. He helped restore its damaged performance venue, aided in the reconstruction of its offices, and helped implement a new successful business model allowing the orchestra to grow. Because of these achievements, he has been asked to advise boards of directors of other orchestras on how to achieve meaningful artistic and financial health in the wake of a crisis.

Prior to his position with Orchestra Iowa, Mr. Hankewich served as the Resident Conductor of the Kansas City Symphony for seven years. He has held additional staff conducting positions with the Oregon Symphony, Indianapolis Symphony and the Evansville Philharmonic. Winner of the prestigious Aspen Conducting Award in 1997, Hankewich has enjoyed appearing often as a guest conductor, leading such organizations as Orchestra London, the Kitchener-Waterloo Symphony, as well as the Windsor, Santa Rosa, Indianapolis, Oregon and China Broadcasting Symphony Orchestras.

Timothy Hankewich is a native of Dawson Creek, British Columbia and is married to his wife Jill, a pharmacist. He graduated from the University of Alberta, earning his bachelor of music degree with honors in piano performance under Professor Alexandra Munn, and a master's degree in choral conducting under the direction of Dr. Leonard Ratzlaff. He received his doctorate in instrumental and opera conducting from Indiana University, where his primary teachers were Imre Pallo and Thomas Baldner. His studies have also included summers in Vienna and Aspen where he worked under the tutelage of Maestros David Zinman, Bruno Weill, Yuri Temirkanov, Robert Spano, Michael Stern, Murray Sidlin, Julius Rudel, James DePreist, and James Conlon. ■



# MUSICIANS OF ORCHESTRA IOWA



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McConoughey Family Chair

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*Second Violin*

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Lucy Duke

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Spencer Howard

Linda Judiesch

Pei-Yun Lee

Joshua Palazzolo

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Erin Rafferty  
*Associate Principal*

## VIOLA, cont.

Jenwei Yu  
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Tom Maples

Lillian Pettitt

Diane Platte

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John Hall

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Miko Kominami  
*Principal*

\* Posthumous Recognition

# THE PATH TO ORCHESTRA IOWA

A SERIES OF SNAPSHOTS  
BY GRETCHEN BRUMWELL



Musicians are often asked to provide a professional “bio” – a brief summary of their training and accomplishments. My own bio includes the basics: my current positions (principal harpist, Orchestra Iowa; harp instructor, University of Northern Iowa, Coe College, and the Orchestra Iowa School) and training (M.Mus., Rice University). It also includes two phrases that on the surface do not appear related but have a deep connection for me. The first is “a passionate educator.” The second is “she followed an unusual path to the field of music.”

Of course each person’s path is unique, but a typical path for an orchestral musician includes private music lessons from a relatively young age, followed by a performance major in college and one or two graduate degrees. My own story is different, and I offer several “snapshots” of pivotal moments along my unusual path that ultimately led to my life with Orchestra Iowa.

## SNAPSHOT #1: SIXTH GRADE

I am choosing classes for my seventh grade year, entering junior high. To fulfill the music requirement, I have four choices: choir, band, orchestra, or harp. (Yes, group harp lessons are offered as a distinct class.) I’ve played viola in an elementary school orchestra for three years, but my current desire is to learn French – and French class conflicts with orchestra in the schedule. I have a neighbor who has been in the harp class, so I decide to give it a try.

“**IF YOU CAN PLAY THE MUSIC AND PLAY IT WELL, YOU CAN MAKE IT. AND I CAN SHOW YOU THAT PATH.**”

## SNAPSHOT #2: SUMMER, A COUPLE OF YEARS LATER

I have the school harp at my house for the summer. I don’t have a harp of my own, so the only practice time I usually get is at school. At some point in the previous school year, a former harp student had stopped by our harp class and played an arrangement of “Clair de Lune” for us. I have fallen in love with the piece and spend the summer trying to learn it on my own. By the end of the summer, I understand how much I have left to learn.



Gretchen warms up in the pit prior to a rehearsal for the Orchestra’s Russian Fairytales. Photo by Cliff Jette. Republished with permission © 2016 The Gazette, Cedar Rapids, Iowa.

**SNAPSHOT #3: HIGH SCHOOL, FALL OF SENIOR YEAR**

I am at the Iowa All-State Music Festival. As is typical for a harpist, I only have parts for half of the repertoire we are playing. But this is the first time I have played with an orchestra that sounds really good, and even when I am not playing, I can't stop listening.

**SNAPSHOT #4: SENIOR YEAR**

I have agreed to play "Ceremony of Carols" by Benjamin Britten with my high school choir. This involves learning a challenging solo harp accompaniment to a whole suite of pieces. I drive back to school most evenings and search out the custodian to unlock the harp room so that I can practice.

**SNAPSHOT #5: END OF SENIOR YEAR**

It's time to choose a college. I'm not at all sure where I want to head with my life. A career in music isn't even on my radar – at this point, I doubt that I will ever own a harp of my own. My dad is a professor of English and literature at a small Christian college. Being passionate about both my faith and ideas in general, I decide to attend his college, double majoring in biblical studies and humanities. To continue with harp, I also enroll as a non-major student at the local public university, where I register



Gretchen leads the Advanced Harp Ensemble at the Grand Opening of the Cedar Rapids Downtown Library.

for harp lessons and orchestra. The university owns a harp, so I will have an instrument to use, as long as I drive across town to practice.

**SNAPSHOT #6: SUMMER BEFORE COLLEGE**

I'm having my first private lesson with a professional harpist (Mary Bircher, who will be my teacher through college.) The harp teacher at my junior and senior high school had provided years of wonderful opportunities for me – but was trained as a horn player, with a couple of years of harp lessons. Mary listens to me play, then sends me home with an assignment: order the beginning harp books. My technique is nonexistent, and we're starting over. I seriously consider quitting. Instead, I order the beginning books.

**SNAPSHOT #7: SUMMER, TWO YEARS LATER**

I'm spending my first of three summers at the Salzedo Summer Harp Colony in Camden, Maine, studying with the legendary harpist and teacher Alice Chalifoux. At age 88, she is teaching a grueling 40 hours of lessons each week, but she still springs out of her chair to emphasize a point, whacking a pencil on the stand to keep time. Her unrelenting standard of excellence will inspire me throughout my career.

**SNAPSHOT #8: SUMMER AFTER COLLEGE GRADUATION**

After graduation, my life's direction remains unclear. I can now imagine a career in music, but am not at all sure I want one. I decide to spend a year paying down college debt before exploring graduate school options. I take a daytime office job and move in with my harp teacher and her husband (both orchestral musicians with evening rehearsals and performances) to be their evening nanny.

**SNAPSHOT #9: YEAR AFTER COLLEGE GRADUATION**

I have grand musical goals for my year as a nanny. Mary and I plan a concert of duo harp music, I plan a solo recital, I am doing some orchestral playing, and I play for private events. (I was able to purchase my own harp during my college years.) But by late fall, I am discouraged – every time I get on stage, I am dissatisfied with my performance. I decide that I am either going to conquer this instrument or let it go. I consider almost every career path I can think of.



Practicing the harp during her college years.

**SNAPSHOT #10: DECEMBER AFTER COLLEGE GRADUATION**

I perform the still-challenging “Ceremony of Carols” with a professional choir and feel great about my performance. After months of discouragement, this experience tips the scales in favor of the harp. I decide to pursue a master’s degree in harp performance. Having made the decision, I discover that auditions at most schools are just a few weeks away. I spend a whirlwind Christmas, cramming for auditions, doing applications, and visiting schools. I am accepted at Rice University, knowing little about the school beyond the fact that the harp teacher, Paula Page, is recommended by Alice Chalifoux. I have no idea that my eventual degree from Rice will be an instant resume in the music world.



Principal Harpist with Orchestra Iowa since 1995.



Gretchen directs the Orchestra Iowa School’s Advance Harp Ensemble at the statehouse in Des Moines for Cultural Advocacy Day 2012.

yet know all of the professional opportunities that will open for me in eastern Iowa and that more than two decades later I will still be filled with gratitude for the rich musical life I have found with Orchestra Iowa.

An unusual path indeed. And so I teach my students. “The amazing thing about music,” I say, “is that it’s really all about the music. The down side of that is that you don’t get to tell your audience when you are having a bad day. But the amazing, incredible opportunity is that your audience is also not checking your age or your resume. If you can play the music and play it well, you can make it. And I can show you that path.” ■

Article by Gretchen Brumwell  
Orchestra Iowa Principal Harp

**SNAPSHOT #11: SUMMER, TWO YEARS LATER**

I have spent two years at Rice, immersed in harp study. I have finally plunged headfirst into the music world and have discovered it to be home. Now, returning from a six-week tour of Europe with an orchestra, I go through my accumulated mail. I discover an ad for a principal harp opening in Cedar Rapids, Iowa. The audition is two weeks away.

**SNAPSHOT #12: TWO WEEKS LATER**

I stand in the hallway of McKinley Middle School, staring in disbelief at a packet of music in my hands. I have won the audition, and my first rehearsal as principal harpist is in ten days. I know that I am overwhelmed and grateful. I do not

**GRETCHEN BRUMWELL** is principal harpist of Orchestra Iowa and an active performer throughout eastern Iowa, where she has appeared as a featured soloist with many area symphonies, including Orchestra Iowa, WCF Symphony, Ottumwa Symphony, and the Iowa City Community String Orchestra. A passionate educator, Ms. Brumwell serves as harp instructor at the University of Northern Iowa, Coe College, and the Orchestra Iowa School, where she also directs the Advanced Harp Ensemble. She followed an unusual path to the field of music, receiving a bachelor’s degree in biblical studies and humanities from Grace University before earning a master’s degree in harp performance from Rice University.



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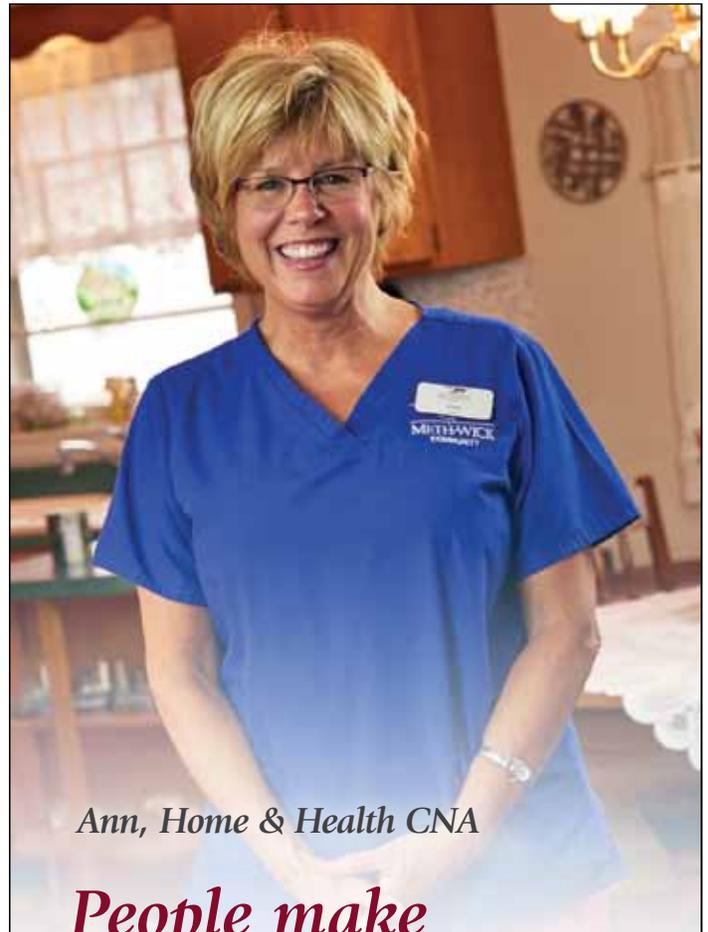
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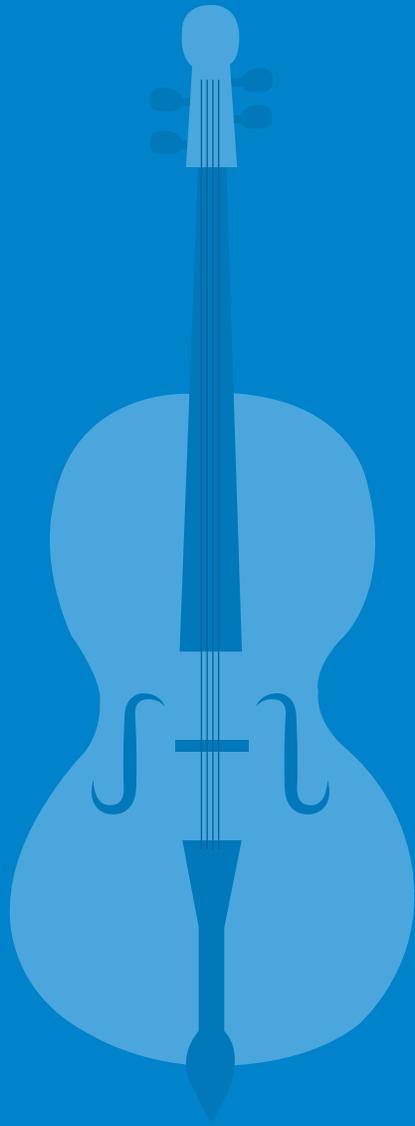
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## A NIGHT IN PRAGUE

TIMOTHY HANKEWICH **MUSIC DIRECTOR**

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Leoš JANÁČEK

*Moravian Dances*

Wolfgang Amadeus MOZART

Symphony No. 38 in D Major, K. 504, "Prague"

I. Adagio – Allegro

II. Andante

III. Finale (Presto)

- intermission -

Antonín DVOŘÁK

Symphony No. 8 in G Major, Op. 88

# PROGRAM NOTES

## A NIGHT IN PRAGUE

### ***Moravian Dances***

Leoš Janáček (1854-1928) ✓

Janáček's status as a proud Moravian sets him slightly apart from the other major figures of Czech music, Smetana and Dvořák. What we call the Czech Republic today consists of two regions, Bohemia and Moravia. The Moravians were an ancient Slavic tribe that spoke a distinct dialect but whose western region was assimilated into Czech lands in the 10th century. Born in the village of Hukvaldy in eastern Moravia, Janáček studied in Moravia's principal city, Brno, before leaving for instruction in Germany and Prague. Although he would ultimately make his career in both Prague and Brno, he remained true to his roots and during the 1880s helped establish both an organ school and the Brno National Theater. It was at the latter that his great operas received their premieres, between 1904 and 1930.

Janáček was indeed a man of the theater, and though today we still honor a handful of his instrumental works he is venerated as the composer of some of the great operas of the 20th century. Although he was only 13 years Dvořák's junior, he outlived his friend by 24 years and came to prominence quite late in life. Thus his mature music parallels the work of Bartók, Schoenberg and Stravinsky more than it does that of Brahms or Tchaikovsky.

But long before he composed the works that orchestra audiences know best, *Taras Bulba* (1921) and the *Sinfonietta* (1926), Janáček was fascinated with folk songs and, like Brahms and Dvořák, enjoyed orchestrating them. (His occupation with Slavic song and its fragmented approach to melody would later have an impact on his operatic style as well.) The *Moravian Dances* heard today date from between 1889 and 1891, and are essentially orchestrations of folk songs whose texts can be divined, in part, by their titles and their musical character.

Janáček evidently created some of these for possible use in a ballet (working title: *Idyllic Portrait*), but when that project went aground he created a suite of five dances for concert performance. "Kožich" (Fur Coat)—from the Petřvald region near Ostrava—contains a typical Slavic alternation of striding slow passages and march-like phrases. "Kalamajka," a song about a young man who marries a chimney-sweep, is a witty yet slightly melancholy tune. "Trojky" (Threes) is a strongly marked dance from the Tovačov region northeast of Brno, as is "Silnice" (The Road) with its strolling meter that again presents an alternation of slow and fast. "Rožek" (Little Corner) begins in gentle triple meter and then races to a witty finish.

### **Symphony No. 38 in D Major, K. 504, "Prague"**

Wolfgang Amadeus Mozart (1756-1791) ✓

For centuries the Czechs have been famous for extraordinary musical acumen, and that remains the case to this day. During his musical travels in the 1770s, the critic Charles Burney called Bohemians "the most musical of all Europeans," going so far as to call Bohemia the "conservatory of Europe." "Not only in every large town," Burney wrote, "but in all villages where there is a reading and writing school, children of both sexes are taught music." Thus it may come as no surprise that Bohemia—and Prague in particular during the 1780s—embraced Mozart and his music even more than the artist-saturated institutions in his adopted city of Vienna. Mozart spent some of his most prosperous days in Prague, and anyone who has visited this gloriously preserved "Golden City" can easily understand why.

The "Prague" Symphony was probably not written specifically for the city, but it received its premiere there and forever bears its name. Late in 1786 Mozart received an invitation to visit the city, as a direct result of the first Prague performances of his opera *The Marriage of Figaro*—which after a tepid response in Vienna had caused an unbelievable sensation in Prague. Arriving there in January 1787, Mozart presented a concert on January 19 that included the Piano Concerto, K. 503, and the "Prague" Symphony, and a half-hour encore of improvisations on such arias as "Non più andrai" from *Figaro*. The audience was rapturous.

The composer returned home with a commission for the opera that would become *Don Giovanni*; its premiere in 1787 was also met with vigorous praise, as was that of *La Clemenza di Tito* in 1791. "The pieces that were admired least of all in other countries were regarded by [the Bohemians] as things divine," wrote Lorenzo Da Ponte, the librettist of Mozart's great Italian comedies, "and the great beauties that other nations discovered ... only after many, many performances were perfectly appreciated by the Bohemians on the very first evening."

When he began the "Prague" in late 1786, Mozart hadn't written a symphony in three years, and the difference between his new approach to texture and form and that of the previous (the "Linz" Symphony) is remarkable. Rarely had audiences heard such richness of wind sonorities, in particular, and the use of motivic development is of the most extreme sophistication.

The symphony opens with a powerful and unusually chromatic slow introduction, the drama of which has been compared to *Don Giovanni*. The Allegro begins with a theme that is barely a melody at all: It's more like a series of



syncopated gestures. Eventually the violins play something resembling a theme, and this and the other fragmentary elements are combined to create one of the composer's most imposing, and utterly thrilling, musical structures.

The Andante begins with an aria-like tune but gradually becomes complex enough that we soon realize we are again in the middle of a (somewhat simplified) sonata form; again winds are highlighted, at times taking precedence over the strings. The Presto is a more conventional "racing" finale, with the winds again called upon for some downright virtuosic playing. Flashes of seriousness break through, but the conclusion is unequivocally jubilant.

**Symphony No. 8 in G Major, Op. 88**  
**Antonín Dvořák (1841-1904)**



Try as you might, you won't find a symphony that more vividly depicts the tranquil rolling hills of central Bohemia than Dvořák's Eighth, which the composer began in the late summer of 1889 at his summer-home at Vysoká u Příbramě. Unlike the turbulent Seventh Symphony, which seemed willfully to tap into the vein of Brahms' more serious works, or the "New World" Symphony (No. 9), which surveyed the American landscape, the Eighth is a piece that one could only imagine taking form at Vysoká, the Dvořák family estate 50 miles southwest of Prague. "Melodies simply poured out of me," the composer wrote of the work's inception.

As Bohemia's central composer, by the 1880s Dvořák had made significant strides into the European music world at large. Partly through Brahms' intervention, the powerful publisher Simrock had printed, first, Dvořák's *Moravian Duets* and then his *Slavonic Dances*, which were best-sellers. The celebrated conductor Hans Richter also championed his orchestral works.

The idyllic setting at Vysoká has caused many to comment on a sort of "summery" quality in the Eighth; it indeed contains some of Dvořák's most straightforwardly joyous music. "The whole work breathes the spirit of Vysoká," wrote one biographer, "and when one walks in those forests surrounding Dvořák's country home on a sunny summer's day, with the birds singing and the leaves of trees rustling in a gentle breeze, one can virtually hear the music."

Dvořák conducted the premiere himself the following February in Prague's Rodolfinum; the symphony earned the admiration both of the public and of fellow musicians. Richter was so convinced that he took the piece to Vienna and to London. "My dear, bad friend," Richter wrote to Dvořák after one of these concerts. "You certainly would

have been happy with this performance. We all felt that this was a splendid work, and thus we were all very enthusiastic. Brahms dined with me after the performance and we drank to the health of the unfortunately absent 'father' of the 'Symphony No. 4.'" (Because the Eighth was actually the fourth of Dvořák's symphonies to be published, it was called No. 4 for many years.)

The flute plays a prominent role in the Eighth—an echo of a bird song heard at Vysoká? The initial subject in the clarinet, bassoon, and cello (unusual for its use of minor mode) gives way to the flute's lilting principal theme, which is taken up by the whole orchestra (*Allegro con brio*). The plaintive minor-key introduction returns in the development section, and again fortissimo at the beginning of the recapitulation. Flute comes to the fore again in the Adagio, an evocation of the countryside; the *Allegretto grazioso* suggests a quiet peasant-dance whose placement in the key of G minor comes to us as only vaguely disquieting. The *Allegretto*, *ma non troppo*, announced by two trumpets, is a set of variations on a theme (presented by cellos) that grows directly from the first movement's opening flute subject. Dvořák's conclusive working-out of the simple theme, which has in fact lingered in the ear since the opening movement, makes this one of his most satisfyingly "organic" finales. ■

Program Notes by Paul Horsley

**HELPFUL MUSIC TERMS**

**LIBRETTIST:** The author of a libretto or text sung in operas.

**MINOR MODE:** The minor mode sounds dark and sad.

**MOTIVIC DEVELOPMENT:** The process of altering and building upon a motive, or a short musical fragment.

**RECAPITULATION:** When the original theme in the structure of music is repeated at the end of Sonata Form.

**SONATA FORM:** A musical structure that contains an Exposition, Development, and Recapitulation. The Exposition presents a prominent musical theme; the Development twists and turns the original idea and other musical phrases; and the Recapitulation brings back the original theme. Sometimes a Coda (or closing theme) is added after the Recapitulation.

**SYNCOPATED / SYNCOPATION:** A musical device in which the expected accent is displaced and typically unaccented beats are stressed.

**TEMPO:** The speed at which music is played. Commonly used tempo markings include: Grave: Very Slow | Largo: Slow | Adagio: Moderately Slow | Andante: Walking Tempo | Allegretto: Fairly Brisk Speed | Allegro: Fast | Vivace: Lively | Presto: Very Fast



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# BISTRO ON THE RIVER

## THE PLACE WHERE PEOPLE MEET



Finding the right label to describe Bistro on the River is a challenge. The restaurant doesn't fit neatly into any one category, and that's actually a good thing. Its versatility is one of the things that sets it apart. When asked, Executive Chef and owner Brittany Hannah refers to it as a "Bakery, Café and Wine Bar," then quickly adds, "Sort of like a gastropub." It is indeed all those things, and so much more.

Opened in August of 2014, Bistro on the River almost never happened at all. "I had basically given up on the idea of opening my own restaurant when I found this space. It had everything I wanted," Chef Hannah recounts. "I love where it is located: downtown around a lot of business for the lunch hour and in-between the Paramount Theatre and McGrath Amphitheater for evening events."

With a classic contemporary designed interior, rich wood tones are accented by cool blue hues. The enormous space, which boasts an incredible 6700 square feet, is portioned off into smaller dining areas, giving each section its own special ambience. Encompassed within exposed brick walls and adorned with hand-selected artwork that rotates throughout the year, every area serves a different purpose and yet seamlessly works together.

In the main dining area, booths line the outer-left wall while woodgrain cafe tables run along the center and right side. Towards the front of the restaurant is an elevated lounge area that hosts comfy couches and relaxing armchairs. Off to the right, two rows of tiered bistro tables provide smaller seating selections. At the back, a large open area serves as a transformable event space. Finally,

sandwiched in the middle of it all, an impressive wrap-around bar and bakery counter operates as the hub of traffic.

The division of the space is intentional. "I wanted to create nooks that you could settle in with a book and spaces for intimate conversations," Chef Hannah explained. It all fits in with her larger idea of a restaurant that serves many purposes. Unlike many other eateries, Bistro on the River is open throughout the day. Morphing from a coffee house and bakery in the early hours of the day, into a sandwich and soup café for lunch, Bistro finally transforms into a full service bar and restaurant at night. The restaurant even offers a special menu called "Conversations After 2" tailored specially for late-afternoon get-togethers and meet-ups.

The only thing that remains consistent throughout the day is Chef Hannah and her team's eagerness to please their guests. One way that they accomplish this task is by ensuring that no matter what they serve, be it one of their infamous cookies or their weekly specials, it is all made from scratch. "Everything we serve is made in-house. We take the time to prepare everything you eat."

Trained at the Culinary Institute of America in New York City, Chef Hannah is nothing short of passionate about taste. Much thought is given to each ingredient and how it will work with the other elements on the plate. Pushing the envelope ever so slightly, Bistro on the River serves classic dishes with a twist. Their mouth-watering burger patties are a blend of beef and lamb, enhancing the richness of its flavor. The crowd-favorite Braised Short Ribs is served over a smoked Gouda polenta with an herbed brown butter sauce. Even their coffee, which they bring in from PTs Coffee Roasting Company out of Topeka, Kansas, is specially blended and roasted to perfection.

This attention to taste also translates into Bistro on the River's bar selection. A full spirits bar, customers can enjoy a

cocktail, beer or wine. Their beer selection focuses on the craft-brew movement, and reserves ten of their twelve taps for regional favorites. Then there is the wine list, which Chef Hannah personally curates. This allows her to select wines that pair well with the dishes on the menu and also with the diverse palettes of her guests. The bar features a wine preservation station, making it possible to offer a larger range of wine by the glass than traditionally available at a restaurant of their size.

Beyond their regular restaurant operations, Bistro on the River also accommodates their customers by offering a slew of catering options. These range from onsite to offsite events such as holiday parties or rehearsal dinners, box-lunches and corporate meetings, breakfast brunches and even wedding cakes (now would be a good time to mention that Hannah is classically trained as a baking and pastry chef). And in contrast to many of her competitors who only offer

items off a prefixed catering menu, Chef Hannah revels in working with her customers to custom create a menu that suits their needs.

Bistro on the River takes this exceptional customer service to the next level in all that they do. Have a favorite dessert and want to make sure it is on the menu the next time you dine? Just call ahead a few days and let them know. Running late for a meeting and need a latte and pastry to-go? Just give them a buzz and they will have it ready and waiting when you walk through the door. Hannah reiterates this idea when she says, “We try to offer as much flexibility to our patrons as we can. If we have enough notice, we can create almost anything you want.” ■

Article & Interior Photos by Alexis Dagit  
Food Photos by Martin Brothers Photography



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# BALLET

Monday, December 5, 2016, 7:30 PM Paramount Theatre  
Saturday, December 10, 2016, 1:30 PM & 7:30 PM Adler Theatre



## THE NUTCRACKER

BALLET IN TWO ACTS

MUSIC BY PYOTR ILYICH TCHAIKOVSKY

CHOREOGRAPHY BY COURTNEY LYON

ADDITIONAL CHOREOGRAPHY BY MARGARET KING, EMILY KATE LONG,  
& KIMBERLY DURHAM-MAYS

TIMOTHY HANKEWICH **MUSIC DIRECTOR**

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ACT I      Scene I - The Christmas Party  
              Scene II - The Battle  
              Scene III - The Land of Snow

- intermission -

ACT II      The Land of Sweets

# THE NUTCRACKER

## ACT I

### SCENE I - THE CHRISTMAS PARTY

Clara Stahlbaum	Sarah McVey
Fritz Stahlbaum	Lydia Dounoulis
Mr. Stahlbaum	Joseph Flickner
Mrs. Stahlbaum	Allegra Holland
Great Uncle	Kyle Shardel
Godfather Drosselmeyer	Jacob Lyon
Party Guests	Ryland Acree, Branson Bice, Marie Buser, Lauren Carmen, Emily Kate Long, Alexander Kingma, Carolyn McGuire
Party Girls	Livia Dodd, Ava Harrington, Autumn Holstrom, Elizabeth McCoy
Party Boys	Emma Biskie, Jordon Dodd, Julia Ellis, Gavin Frank
Dolls	Bailah Bogner, Savannah Ervin, Emma Wahlmann, Caroline Cady, Siobhán Dunn, Mahalia Zellmer, Ava Coussens, Sophia King, Hannah Mays, Gabriella Swailes

### SCENE II - THE BATTLE

The Nutcracker Prince	Patrick Green
Soldier Doll Army	Ava Coussens, Sophia King, Hannah Mays, Gabriella Swailes, Emma Biskie, Maelah Golden, George Traman III, Madeline Traman
Rat Queen	Dominique Jenssen
Rat Army	Ryland Acree, Branson Bice, Lauren Carmen, Joseph Flickner, Alexander Kingma, Lydia Dounoulis, Clare McMahon, Mia Macke

### SCENE III - THE LAND OF SNOW

Snowflakes	Marie Buser, Caroline Cady, Lauren Carmen, Siobhán Dunn, Allegra Holland, Emily Kate Long, Carolyn McGuire, Jill Schwartz, Haley Zellmer
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## ACT II

### LAND OF SWEETS

Sugar Plum Fairy	Jill Schwartz
Angels	Ava Coussens, Olivia Diericks, Autumn Holstrom, Brooklyn Humphrey, Sophia King, Victoria King, Hannah Mays, Gabriella Swailes, Kara Wolf
Spanish Dance	Marie Buser, Alexander Kingma
Arabian Dance	Dominique Jenssen, Branson Bice
Chinese Dance	Emily Kate Long, Carolyn McGuire, Bailah Bogner, Savannah Ervin, Emma Wahlmann
Russian Dance 'Trepek'	Ryland Acree, Alexander Kingma, Patrick Green, Caroline Cady, Siobhán Dunn, Mahalia Zellmer
Mirlitons	Lauren Carmen, Allegra Holland, Dominique Jenssen
Polchinelles	Bailah Bogner, Ava Coussens, Savannah Ervin, Autumn Holstrom, Sophia King, Victoria King, Gabriella Swailes, Emma Wahlmann
Waltz of the Flowers	Marie Buser, Allegra Holland, Branson Bice, Joseph Flickner, Lauren Carmen, Dominique Jenssen, Emily Kate Long, Carolyn McGuire
Grand Pas de Deux	Jill Schwartz, Patrick Green



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# PROGRAM NOTES

## THE NUTCRACKER

### ***The Nutcracker***

Pyotr Ilyich Tchaikovsky (1840-1893)



One of the most beloved musical traditions of the Christmas season, *The Nutcracker* ballet was an arduous process for its ever self-critical composer. In early 1891, Tchaikovsky was commissioned by the great French choreographer Marius Petipa, to compose the music for a ballet based on a French adaptation of E.T.A. Hoffmann's fairy tale. The two had collaborated the previous year on *The Sleeping Beauty*, a work the composer rated as among his best.

For Petipa, however, the choreographic conception of the new ballet was foremost, and he tried to dictate to the composer the exact musical style and number of measures for each set of dance steps. Tchaikovsky had great difficulty with the composition of the music and complained bitterly about the assignment and the quality of his own creative ideas. The result - at first universally scorned by the musical elite who overlooked the fact that it really was great music - is the musical equivalent of Dicken's *A Christmas Carol*. The sentimentality of the subject matter and its appeal to children over the years has totally captured the popular imagination - and the continued scorn by the elite.

Although Tchaikovsky had expected to whip the score out in a few weeks, nearly two years intervened between the commission and the premiere. During that time, the composer got some perspective on his score while on a successful conducting tour of the United States. His spirits also improved as he found a way to incorporate a new musical instrument into the ballet. The famous dance of the Sugar Plum Fairy is the first use of the celesta (invented in 1886) in an orchestral composition. Petipa, as it turned out, became too ill to complete the choreography, which was carried out by his assistant Lev Ivanov. The premiere was held in St. Petersburg on December 18, 1892.

Act I takes place in a late 19th century St. Petersburg home where Clara's parents are hosting a Christmas party for their friends and their children. Among the guests is the mysterious Drosselmeyer, who shows up with an amazing collection of animated toys that dance for the guests. He also presents Clara with a wooden nutcracker in the form of a grotesque soldier that immediately becomes her favorite present.

Clara's brother Fritz tries to grab his sister's gift and in the ensuing tug of war, the nutcracker breaks. As the grownups engage in a formal dance, Clara sits with the other little girls

tearfully rocking her broken toy. Tchaikovsky alternates the music of the dance with the lullaby, interrupting it with the military music of the boys as they annoy their sisters.

After the guests have left and the children are sent to bed, Clara sneaks back to the living room to retrieve her nutcracker. As she watches in amazement, the Christmas tree grows to a gigantic height and the toys spring to life. Suddenly, an army of giant mice attack the toy soldiers, who are led by the Nutcracker. As the battle rages, the Nutcracker is finally cornered by the Mouse Queen. Just as she is about to slay the Nutcracker, Clara throws her slipper, killing the Mouse Queen and routing her troops. The Nutcracker is magically transformed into a handsome prince. As he thanks Clara with a bow, he leads her off into the Land of Sweets through a forest of dancing snowflakes, one of the most effective musical and choreographic numbers in the entire piece.

Act II takes place in the Land of Sweets. The Nutcracker introduces Clara to the Sugar Plum Fairy, who rules the land. The colorful inhabitants of the Land of Sweets then treat the little heroine to a wondrous pageant. These dancers form the major part of Tchaikovsky's *Nutcracker Suite*, which he composed separately from the complete ballet. In the Arabian Dance ("Coffee"), the Chinese Dance ("Tea"), the Dance of the Reed Flutes and the Waltz of the Flowers, Tchaikovsky evokes the different moods by using different combinations of orchestral instruments. A Spanish dance, featuring a solo trumpet portrays chocolate. The faux orientalism of the Arabian Dance "Coffee" is created with two clarinets and English horn over muted strings. For "Tea", a Chinese dance, Tchaikovsky once again digs into the vocabulary of ethnic clichés - a tune based on the pentatonic scale for flute high in its register over an accompaniment of pizzicato strings. Concluding the national dances is a Trepak, a fast-paced Russian folk dance.

Not surprisingly, the Dance of the Reed Flutes features an ensemble of three flutes. An ensemble of winds - oboes, clarinets, bassoons, horns - and harp serve as the setting of the Waltz of the Flowers, which gradually incorporates the entire orchestra.

Finally, the Sugar Plum Fairy and her cavalier perform a classic *pas de deux*, a four-section set beginning with a romantic dance for both dancers, an acrobatic tarantella for the cavalier and a solo for the Sugar Plum Fairy. The pairing of the recently invented celesta and bass clarinet for the Sugar Plum Fairy's dance is a stroke of orchestration genius. The two rejoin each other for a fast-paced coda. ■

# BALLET QUAD CITIES ARTISTIC STAFF



**COURTNEY LYON**  
**ARTISTIC DIRECTOR** ✓

Courtney Lyon, Artistic Director of Ballet Quad Cities since 2009, recently premiered her brand new *The Firebird* with Orchestra Iowa to rave reviews. “Bolero” set to Ravel’s piano arrangement for four hands, was invited to close the Crème de La Crème at the Gallagher Bluehorn in April of 2015 and can be seen on Iowa

Public Television’s Love Stories airing in 2016. Her critically acclaimed Rite of Spring premiered with Orchestra Iowa in the spring of 2014. Full-length ballets *The Nutcracker*, *Cinderella*, and *Romeo and Juliet* (2015) have appeared on Iowa Public Television, with *The Nutcracker* receiving the 2014 Argpatch award for Best Live Action in Entertainment. Other choreography for Ballet Quad Cities includes the full-length ballets *The Sleeping Beauty* (2015), *Murder Mystery at the Ballet* (2015) and *The Promise of Living*, which premiered at Orchestra Iowa’s 2012 Bruceorchestra. Ms. Lyon’s children’s ballet *The Ugly Duckling: A Message of Acceptance told through Dance* has been seen by thousands of school children since 2009.

As an outreach coordinator for Ballet Quad Cities, she has created curriculum for the *DREAMS* program and leads classroom visits and month-long artist residencies in Iowa and Illinois public elementary schools that include collaborations with dancers, musicians, and local visual artists, culminating in performances open to the community. In 2008, She received a Quad City Arts individual artist grant for original choreography for *Peter and the Wolf* and has partnered with Davenport School’s Great Minds program for an anti-bullying campaign supported by her children’s ballet *The Ugly Duckling* that was created in 2007. Ms. Lyon has participated in the Kennedy Center’s Artists as Educators Seminars Laying a Foundation: Defining Arts integration and Anatomy of a Lesson: Planning Instruction.

To support her teaching of classical ballet technique, Ms. Lyon has completed two pedagogue courses that involved study of the 1st through 5th years of the Vaganova syllabus with John White, an authority of the Vaganova teaching method and former dancer and Ballet master of the National Ballet of Cuba, as well as intensive training exploring the bio-mechanics of movement with physicist

Kenneth Laws and Arleen Sugano. She has participated as a choreographer for the Glenda Brown Choreography Project held at UMKC in Kansas City, MO. She is a principal faculty member of BQC School of Dance, where she has created and implemented a comprehensive syllabus for young students.



**MARGARET KING**  
**BALLET MISTRESS** ✓

Margaret King, Ballet Mistress and former dancer with Ballet Quad Cities, received her early ballet training from Ballet Arts School of Dance under her mother Cathleen Huling in Kalamazoo, Michigan. While in high school, Margaret studied dance at Western Michigan University from 1998-2000 and in

2004 graduated from the University of Cincinnati College-Conservatory of Music.

Margaret joined Ballet Quad Cities as a dancer in 2004. Some of Margaret’s featured roles include Tahilah in Elie Lazar’s *Tahilah*, Tatiana in Deanna Carter’s *I Vampire*, Carmen in Deanna Carter’s *Carmen*, Black Swan Pas de Deux, Arabian Pas de Deux in Courtney Lyon’s *The Nutcracker* and the Good Fairy of the Forest in Courtney Lyon’s *The Sleeping Beauty*. Margaret was co-director of Ballet Quad Cities II from 2008-2010 and in 2011, was appointed Ballet Mistress of Ballet Quad Cities.

Margaret’s choreography for Ballet Quad Cities includes *Swinging On the Moon* (2015), *Eine Kleine Nachtmusik* (2014), *Black Coffee* (2013) and *Configurations* (2008). This season, Mrs. King will be premiering Aaron Copland’s *Rodeo* with Ballet Quad Cities and Orchestra Iowa. Margaret is an active participant in Ballet Quad Cities community outreach and educational programs. Margaret continues as program director for Ballet Quad Cities *Dance Me a Story: Exploring Literature through Ballet*. For two years, she has lead BQC’s year-round movement-based program for students of The Rock Island Academy and Denkmann Elementary schools in Illinois called *DREAMS Achieved Through Dance*. From 2010-2015, she has acted as lead dance artist for Quad City Arts Metro Arts Summer Youth Employment Program, a partnership between Quad City Arts and Ballet Quad Cities.

Margaret is a ballet and modern instructor for Ballet Quad Cities School of dance since 2004 and performance director for the school productions in 2012-2014. In 2013, Margaret received the Lloyd Schoeneman Community Impact Award for Arts Educator of the Year. ■

# BALLET QUAD CITIES COMPANY DANCERS



**RYLAND ACREE** a native of Virginia, started ballet at age 9, training with such teachers as Peter Boal, Miguel Campaneria, Oliver Munoz, Kiyon Gaines, and Le Yin. He attended summer intensives at Boston Ballet, Orlando Ballet, Milwaukee Ballet, and Pacific Northwest Ballet on scholarship, joining the Professional Division of Pacific Northwest Ballet at age 17. Ryland is a Youth America Grand Prix regional medal winner and NYC finalist. In the last two years, he has performed works by Robert Hill, Rolando Sarabia, Jean-Christophe Maillot, and George Balanchine. This is Ryland's first season with Ballet Quad Cities, and he is eternally grateful to all of his teachers and directors who helped him achieve his lifelong dream of becoming a professional ballet dancer.



**BRANSON BICE** began his journey with dance at the age of 13 at the Culture House Performing Arts Academy, where he received extensive training in dance, theatre, classical mime, stunts and combat, voice, and music. He received a scholarship to University of Missouri-Kansas City (UMKC), where he continued his training in classical ballet, modern, contemporary, and choreography. He performed with many companies during his time as a student, including Kansas City Ballet, the Alvin Ailey American Dance Theater, Williams Henry, Storling Dance Theater, and Dramatic Truth Ballet. Branson graduated with a Bachelor of Fine Arts from UMKC in the spring of 2015, and soon after joined Ballet Quad Cities. Branson is excited to be back for a second season with the company.



**MARIE BUSER** began her training in Upstate New York at the School of the Albany Berkshire Ballet with Madeline Cantarella Culp. Supported by a dance and academic scholarship, she earned her BFA at the Conservatory of Music and Dance at University of Missouri-Kansas City. During this time, she also performed with the Kansas City Ballet in their 2011 production of *Giselle*, toured annually with the Albany Berkshire Ballet in *The Nutcracker*, and attended the Alonzo King Lines Ballet Summer Program. She went on to dance professionally

with American Contemporary Ballet, where she originated soloist roles in Lincoln Jones' *L'Apotheose de Corelli* and *Serenade in La*. Since joining Ballet Quad Cities in 2012, Marie has been featured in works by Deanna Carter, Courtney Lyon, Dominic Walsh and Margaret Huling. Some notable favorites include Courtney Lyon's *Rite of Spring*, the role of Lucy in Deanna Carter's *Dracula*, the Bride in Dominic Walsh's *Die Hochzeit*, and, most recently, the Firebird in Courtney Lyon's *The Firebird*.



**LAUREN CARMEN** began refining her ballet technique with Grace and Tad Snider at University of Iowa Youth Ballet, then later the Nolte Academy of Dance in Coralville. Furthering her training, Lauren spent summers studying at Houston Ballet, Texas Ballet Theater, Milwaukee Ballet, Cincinnati Ballet, Académie Américaine de Danse de Paris, and Oklahoma City Ballet as well as a year in Chicago at the Joffrey Academy of Dance. Lauren graduated Summa Cum Laude from the University of Oklahoma in May 2016 with a BFA in Ballet Pedagogy, minor in French, and emphasis in costume design. While in college, Lauren had the privilege of performing with Oklahoma Festival Ballet (resident company of the School of Dance), serving as ballet mistress to visiting guest artist Jock Soto, creating choreography for her peers, as well as working in the University Theatre Costume Shop, and teaching youth ballet courses. Lauren is so grateful to her family and artistic mentors for their unwavering support, and is delighted to begin her first season with Ballet Quad Cities.



**JOSEPH FLICKNER** began his dance training at the age of 15 in order to improve his performance as a competitive martial artist. Joseph graduated with Honors in May of 2015 from the University of Missouri-Kansas City's Conservatory of Music and Dance. He studied on scholarship and earned a Bachelor of Fine Arts with a dual emphasis in ballet and modern. While at the Conservatory, he was selected by Donald Mahler, of the Antony Tudor Trust, to perform in Tudor's *Continuo*. Joseph also partnered in George Balanchine's *Serenade*. During his time at UMKC, he performed with Storling Dance Theater under the direction of Mona Storling and Tobin James, Vida Dance under the direction of Lindsey Smith, and Dance Communitas under the direction of Hanan Misko. Joseph studied during the summers on full scholarship with Ballet Magnificat!, Kansas City Ballet, Ballet Austin, and the Milwaukee Ballet. Joseph is delighted to perform in his second season with Ballet Quad Cities. Some of his favorite roles that he has previously danced



with Ballet Quad Cities include Clark Newbie in *Murder Mysteries*, Spanish in *The Nutcracker*, and Petrushka in *Russian Fairytales*.



**PATRICK GREEN** returns for his fourth season with Ballet Quad Cities! Patrick is a native of Washington D.C., where he began his training at age 9 under Mary Day at the Washington School of Ballet. He then trained at Maryland Youth Ballet under Michelle Lees and Tensia Fonseca and at BalletNOVA Center for Dance with Nancie Woods. He graduated from Butler University with a BFA in Dance Performance in 2013, where he performed works such as *The Nutcracker*, *Giselle*, *Coppelia*, and Paul Taylor's *Le Sacre du Printemps* (The Rehearsal). Patrick was awarded with a Director's Award for Outstanding Performance while at Butler University. Patrick has also performed with Texture Contemporary Ballet in Perpetual Motion, dancing works by Alan Obuzor, Kelsey Bartman, and Gabriel Smith. He has had the opportunity to perform several principal roles with Ballet Quad Cities, including Don José in *Carmen*, Van Helsing in Deanna Carter's *Dracula*, and the Arabian Lead and Nutcracker Prince in Courtney Lyon's *The Nutcracker*. He originated the role of Romeo in Lyon's *Romeo and Juliet* and Prince Ivan in Lyon's *The Firebird*.



**ALLEGRA HOLLAND** first stood at the ballet barre when she was 10 years old. She grew up in St. Louis and attended Dayspring School of the Arts. She received scholarships at Joffrey NY and as a trainee at Ballet West. Over the years she has been privileged to learn from Gelsey Kirkland, Pilar Garcia, Gen Horiuchi, Mary Price Boday and Brian Enos. Allegra also spent summers with Boston Ballet, American Ballet Theatre and Ballet Magnificat. She has performed with and worked for St. Louis Ballet, City Ballet of San Diego, Lexington Ballet and Oklahoma City Ballet. As well as being cast in productions such as Balanchine's *Serenade*, Balanchine's *Rubies*, Robert Mills' *Romeo & Juliet* and Jacob Sparso's *Cinderella*. This is Allegra's first season with Ballet Quad Cities.

**DOMINIQUE JENSSEN**, new to Ballet Quad Cities this season, began training in her hometown at Corvallis Academy of Ballet. From there she earned a full scholarship to train at the School of Oregon Ballet Theatre under Damara Bennett. Dominique performed in Kent Stowell's *Coppelia* and excerpts from George Balanchine's *Serenade* at SOBT. She continued her training at Pittsburgh Ballet



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# BALLET QUAD CITIES COMPANY DANCERS CONT.



Theatre School under Dennis Marshall and Marjorie Grundvig. While there, she performed excerpts from *La Bayadere*, *Don Quixote* and in Terrance Orr's production of *The Nutcracker*. She also received training from summer intensives at Kirov Academy of Ballet, Pacific Northwest Ballet, Complexions Contemporary Ballet and workshops with Sidra Bell and Jessica Lang. Most recently Dominique performed with Rochester City Ballet. While at RCB she performed *Serenade* and Jamey Leveretts's *The Nutcracker*. Under director David Palmer, Dominique performed in Jimmy Orrante's *The Ugly Duckling*, and Palmer's *Birth of Angels* and *Under the Moonlight*, a ballet choreographed to David Bowie songs.



**ALEXANDER KINGMA** began his training in Lafayette, IN at the age of 17 with the Lafayette Ballet Company under the direction of Sandra Peticolas and Lisa Douglas. He continued his studies at Ball State University in Muncie, IN, where he graduated with a B.S. in Dance Performance. While at Ball State, Alexander was able to work with guest artists such as Stephanie Martinez, Kristopher Estes-Brown, Alex Springer and Xan Burley. He has also attended summer intensive programs at the American Dance Center in Overland Park, KS, Hubbard Street Dance Chicago, Summer Dance Company in Wilmington, NC, and the American Academy of Ballet at SUNY Purchase. Upon graduating, Alexander began his professional career with Louisville Ballet under the artistic direction of Robert Curran. Some of his favorite roles include Adam Houglan's *Cold Virtues*, *Spanish Chocolate* and Russian Caviar in Val Caniparoli's *The Brown-Forman Nutcracker*, and as a soloist in Andrea Schermoly's *Fractured* and Mikelle Bruzina's *Gloria*. This is Alexander's first season as a dancer with Ballet Quad Cities.

**EMILY KATE LONG** began her dance education in South Bend, IN with Kimmary Williams and Jacob Rice. She graduated in 2007 from Pittsburgh Ballet Theatre School's Schenley Program, followed by two years as a trainee with Milwaukee Ballet. Emily Kate has been a member of Ballet Quad Cities since 2009. She has originated leading and ensemble roles in works by Courtney Lyon, Brian Enos, Domingo Rubio, Margaret Huling, Deanna Carter,



and Simone Ferro. She appeared in Ballet Quad Cities' performances at Ailey Citigroup Theater in New York City in 2010 and at the Gallagher-Bluedorn Performing Arts Center in Cedar Falls in 2015. In the spring of 2016, she choreographed *Petrushka* for BQC's *Russian Fairytales*. Additionally, Emily Kate is on the faculty of Ballet Quad Cities School of Dance where she teaches ballet, pointe, conditioning, choreography, and repertoire classes.



**CAROLYN MCGUIRE** is from Bettendorf and began studying at Ballet Quad Cities School of Dance in 2005. As a student, she had the opportunity to perform in many productions as a member of Ballet Quad Cities II. Since joining the company in 2013, she has performed in numerous premieres by artistic director Courtney Lyon, including *Rite of Spring*, *Romeo and Juliet*, and *The Firebird*. Carolyn has also enjoyed the opportunity to perform in works by Deanna Carter, Margaret Huling, Dominic Walsh, and Brian Enos, recently being featured in Enos' *Amare*. Carolyn also finds great joy in choreographing and teaching creative movement, ballet, jazz, and tap for Ballet Quad Cities School of Dance. Carolyn is thrilled to be entering her second season as a professional dancer with Ballet Quad Cities!



**JILL SCHWARTZ** received her training at the Academy of Ballet Internationale in Indianapolis and the Orlando Ballet School in Orlando. While in Indiana, she frequently performed with Ballet Internationale. She was accepted into the Orlando Ballet School Trainee Program under Fernando Bujones and Peter Stark and was later promoted to an apprentice under the direction of Bruce Marks. While there, she expanded her repertoire by performing in many major ballets, such as *Swan Lake*, *La Fille Mal Gardee*, George Balanchine's *Serenade*, and Twyla Tharp's *Waterbaby Bagatelles*. She also had the wonderful opportunity to perform at NY City Center in the Youth America Grand Prix Gala in Laurie Jones' *Drigo*. Jill went on to dance with Festival Ballet Providence as well as Rochester City Ballet. She joined Ballet Quad Cities in 2011, and has enjoyed dancing a variety of roles in works by choreographers Deanna Carter, Elie Lazar, and Emily Kate Long including Lucy in Carter's *Dracula* and The Magician in Long's *Petrushka*. She has also been featured in several of Artistic Director Courtney Lyon's productions, performing

Juliet in *Romeo and Juliet*, The Good Fairy in *The Sleeping Beauty*, and most recently Princess Tsarevna in *The Firebird*. This is Jill's sixth season with Ballet Quad Cities.

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QUAD CITIES

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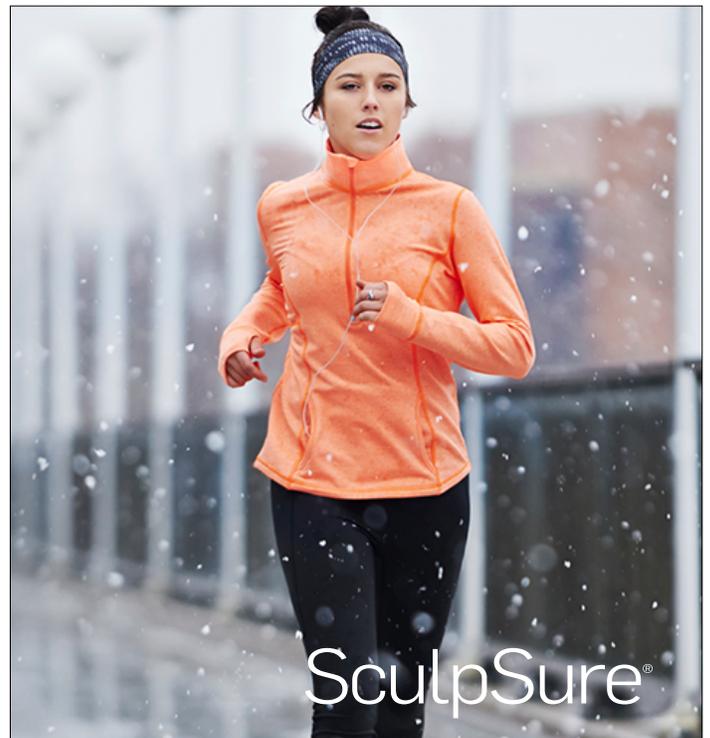
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# JANET BLACKLEDGE



You don't need to be an expert in musical repertoire to enjoy the symphony.

Janet Blackledge loves symphonic music and attending Orchestra Iowa performances. From the anticipation of Maestro Timothy Hankewich's discussion of the history behind the music, INSIGHTS, in advance of each concert, to the beauty of the musicians onstage encompassed in the music, to the final standing ovation. Music brings her a calming sense of peace to this hectic world.

Janet's appreciation for symphonic music began quite simply as a child. Coming home for lunch each day in time to catch the KSUI theme song "Stardust" by Hoagy Carmichael on the radio, she knew she liked what she heard. The pianist ignited a lifelong love of classical music. Years later, while teaching at Mankato State in Mankato, Minnesota, she discovered the joy of attending the live symphony performances of the Minnesota Orchestra in Minneapolis. Those experiences remain with her today and inspire her continued support of Orchestra Iowa programs.

"The art of creating music, especially classical music, is an amazing wonder that can and should be shared with audiences of all ages," stated Janet. "Introducing our youth to the magic of the symphony has been a passion of mine for many years. The intricate development of a story being composed through music and the energy created by the musicians are the music of life. It's important we expose our children to this enduring genre in the hope that they too will aspire to keep symphonic music alive."

Education and a sense of community are constants in Janet's life. A volunteer in several organizations, she focuses her time and resources on helping to support nonprofit organizations achieve their goals and uphold their missions. Orchestra Iowa has been a recipient of Janet's generosity and support for many years. Her personal commitment to promoting the joy of symphonic music throughout the community has been inspiring. Thanks to Janet's sponsorship of the recent Brucemorchestra



reception, Orchestra Iowa was able to offer a stunning pre-concert event for orchestra lovers throughout the community to enjoy at the beautiful Brucemore Mansion. It was spectacular!

With the kickoff of Orchestra Iowa's 95th season at Brucemorchestra, the 2016-2017 concert lineup has begun! Thank you to patrons and committed supporters like Janet Blackledge for their loyalty to Orchestra Iowa and ongoing support of the arts in Eastern Iowa. ■

Article by Angie Worrell  
Photo by Darcy Caraway



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 Norman & Mary Ellen Wright  
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*Gifts were made to Orchestra Iowa's  
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*Gifts were made to Orchestra Iowa's  
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\* Posthumous recognition

\*\* Funds of the Greater Cedar Rapids  
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*This list reflects Honor Roll contributions  
 made through October 10, 2016.*



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# ORCHESTRA IOWA MAESTRO'S CIRCLE

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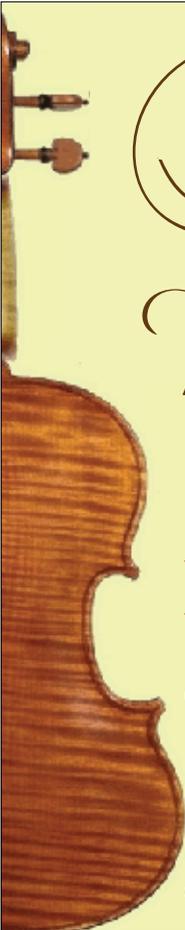
STEPHEN WEST

MIKE WILSON

\*EX-OFFICIO

\*indicates posthumous recognition

The Maestro's Circle are individuals who have included the Orchestra's Endowment Fund in their planned giving. Orchestra Iowa holds gifts received through bequests and other deferred plans in endowment funds. Growth of these funds are necessary to guarantee the Orchestra's future as they generate annual revenue that helps to assure artistic growth and development, expand and maintain education and engagement programs, and keep ticket prices affordable. For more information, please contact the Development Office at Orchestra Iowa at 319.366.8206. if you have already included Orchestra Iowa in your estate plan, please let us know. We would like the opportunity to express our thanks to you.



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## MUSIC FOR LITTLE MOZARTS ORCHESTRA IOWA

Music for Little Mozarts is a group piano class that provides a fun, positive, early music experience for children ages 4-6.

Students learn the basics of the keyboard, pre-note reading, ear training and rhythm while continuing to develop fine and gross motor skills, social skills, and creative thinking.



BACK BY  
POPULAR  
DEMAND!

Each class is 45 minutes in length and includes hands-on piano exploration, singing, dancing and age appropriate games and activities. Materials include music books, sing-along/play-along CDs, a stuffed animal, and a book bag. Tuition: \$300 per 40 session year or \$25/mo. No registration fee.

**For more information or to register, please call 319.366.8206.**

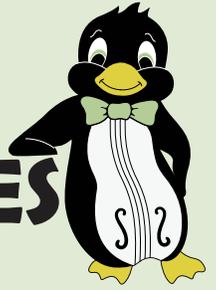
ORCHESTRA  
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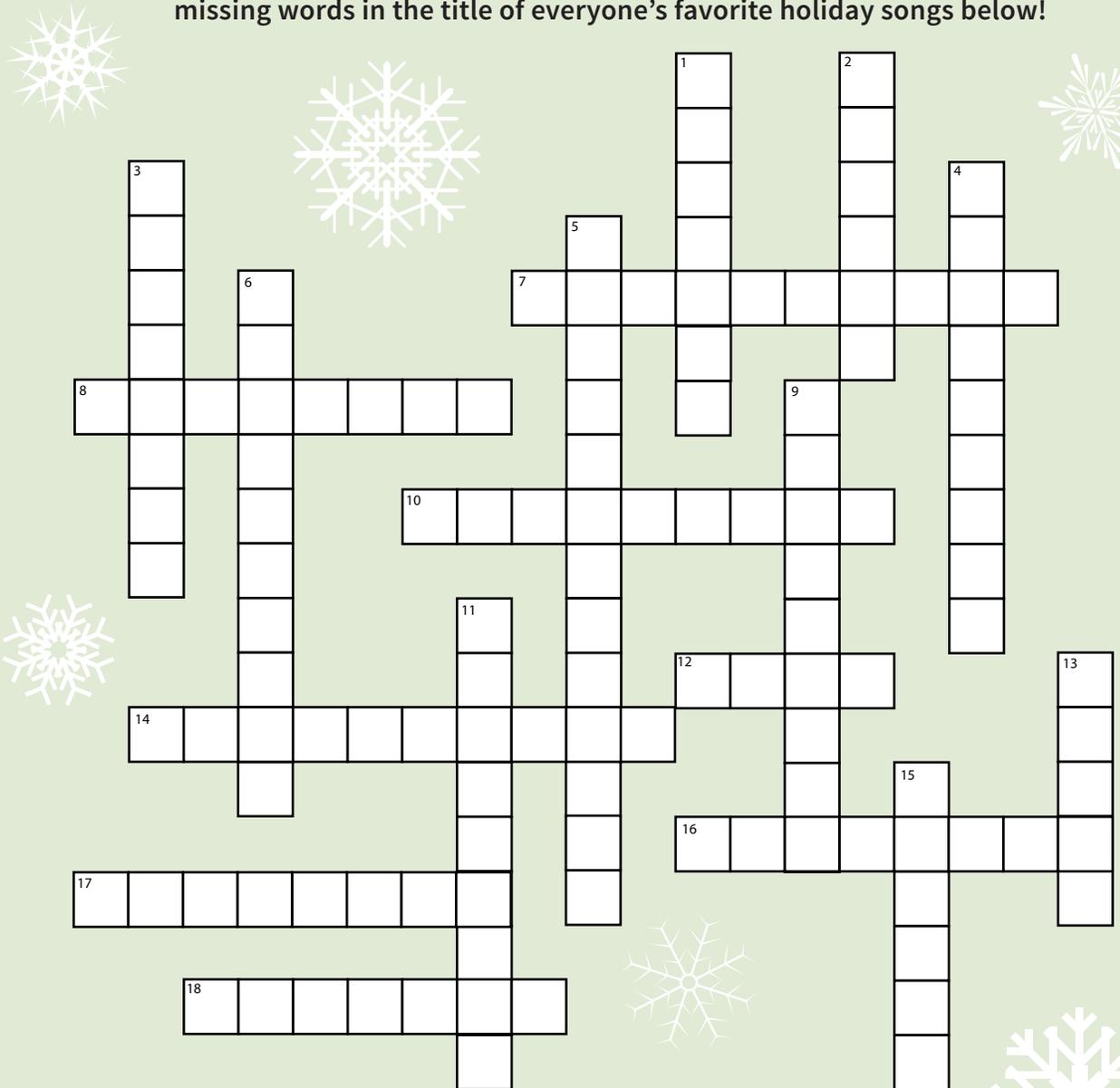
# MUSICAL HOLIDAY CROSSWORD



*Pizzicato's*  
**PUZZLES**



**MUSICAL HOLIDAY CROSSWORD:** Complete the crossword puzzle by filling in the missing words in the title of everyone's favorite holiday songs below!



**DOWN**

1. Feliz \_\_\_\_\_
2. \_\_\_\_\_ Bells
3. Up on the \_\_\_\_\_
4. Good King \_\_\_\_\_
5. Deck the Halls with \_\_\_\_\_
6. \_\_\_\_\_ Is Coming to Town
9. O Little Town of \_\_\_\_\_
11. Have a Holly Jolly \_\_\_\_\_
13. Joy to the \_\_\_\_\_
15. \_\_\_\_\_ We Have Heard on High

**ACROSS**

7. Winter \_\_\_\_\_
8. Grandma Got Run Over by a \_\_\_\_\_
10. \_\_\_\_\_ Roasting on an Open Fire
12. The First \_\_\_\_\_
14. The Little \_\_\_\_\_
16. O Come, O Come, \_\_\_\_\_
17. It Came Upon a \_\_\_\_\_ Clear
18. Frosty the \_\_\_\_\_

**IT'S FOR KIDS  
IT'S FREE  
IT'S FUN  
IT'S NEARBY**

# PIED PIPER



For many parents living in the Corridor, the earliest exposure their child will have to the instruments of the orchestra often comes in the form of a Pied Piper concert. One of the longest standing educational outreach programs of Orchestra Iowa, Pied Piper concerts are a fun, instructive way to make memorable connections with the vast array of instruments that comprise a symphony orchestra.

For the 2016-2017 season, the wiggle-friendly concerts will feature four unique sections of the orchestra: String, Percussion, Woodwind and Brass. These free, 30-minute educational performances are presented in a welcoming environment that teaches children about orchestral instruments, introduces rudimentary principles of sound production, and allows them to experience symphonic music in an informal, engaging setting. During the concerts, the children have the chance to interact with professional musicians, participate in a small ensemble experience, and identify musical instruments via sight and sound.

Pied Piper doesn't only teach students about music. Through the use of visual aids and audience participation, children are taught the basics of the physics of sound. Frequently used oversized visual aids allow students to actually see how vibrations create sound and instrument bodies amplify these sounds into what we hear. History of music and instruments is also incorporated into the program.

Ensembles play classical tunes and music familiar to preschool-age children. Certainly not like a typical chamber concert, audience members should expect the unexpected. Sometimes the Brass Ensemble will spur on children to belt out "Rubber Ducky" or "The Alphabet Song." It is also not unusual for Orchestra Iowa's Principal Horn player Andy Harris to pull out industrial plastic tubing capped by a bell and a mouthpiece to help illustrate the mechanics of a horn. Then at other times, Johnny Cash's "Orange Blossom

Special" may fly down the track during a String Ensemble Pied Piper. Music Director Timothy Hankewich also likes to get in on the action by playing a ditty on his one-of-a-kind upright bass made from a wooden door, attached strings, and six-foot bow.

An exciting addition to this year's program, the Orchestra will reintroduce the Percussion Ensemble back into the rotation of concerts. Reformed as a trio, the percussion section will inform and entertain the entire audience about the many different types of percussion instruments found around the world. "Variety is the spice of life" as the percussionists will feature rhythmic instruments they hit, scrape, shake, rattle and roll!



Maestro Tim shows how vibration works with help from Dawn Gingrich & Laura Usiskin.

# ORCHESTRA IOWA SCHOOL EDUCATIONAL OUTREACH

Principal Percussionist Tom Mackey remarks that what he enjoys most about the Pied Piper experience is being able to “expose the diversity of percussion instruments found around the globe and watching children’s eyes brighten with the excitement and joy from the up-close and personal experience they have when we drum.” He continues, “The other percussionists and myself are really looking forward to playing some new pieces this year, as well as traveling to some new locations.”

As the only professional symphony in the area, Orchestra Iowa works to educate and engage children from all walks of life. Orchestra Iowa knows how vital it is to introduce children to music for both personal developmental reasons and to build future audiences to keep this form of art healthy and vibrant for generations to come. Pied Piper concerts are free and open to the public, because of generous donation of long-time supporters F&M Bank and the Cedar Rapids Community Foundation.

Pied Pipers are presented throughout the Corridor to give everyone a chance to join in the fun. Concerts are held at the downtown branch of the Cedar Rapids Public Library, the Iowa City Public Library, and the Marion Public Library. Clap, tap, dance and sing with Orchestra Iowa’s musicians in Iowa City on Thursdays, in Cedar Rapids on Fridays, and in Marion on Saturdays (a new location this year). In Cedar Rapids and Marion, advance reservations are encouraged, but often same day requests can be honored. No reservations are necessary for Iowa City. Call the Orchestra Iowa School at 319.366.8206, ext. 213 to make your reservation today! ■

Article by Karen Liegl & Justin Gingerich  
Photos provided by Orchestra Iowa School

## PIED PIPER SCHEDULE

### PERCUSSION ENSEMBLE FEBRUARY

Iowa City - Thursday, Feb 9  
10:30 AM

Cedar Rapids - Friday, Feb 10  
9:30 AM / 10:15 AM / 11:00 AM

Marion - Saturday Feb 11  
10:30 AM

### WOODWIND ENSEMBLE MARCH

Iowa City - Thursday, Mar 2  
10:30 AM

Cedar Rapids - Friday, Mar 3  
9:30 AM / 10:15 AM / 11:00 AM

Marion - Saturday Mar 4  
10:30 AM

### BRASS ENSEMBLE MAY

Iowa City - Thursday, May 11  
10:30 AM

Cedar Rapids - Friday, May 12  
9:30 AM / 10:15 AM / 11:00 AM

Marion - Saturday May 13  
10:30 AM



Peter Kortenkamp shows off the different parts of a horn to a couple of preschoolers.



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# POPS SERIES



Saturday, December 17, 2016, 2:30 PM & 7:30 PM Paramount Theatre  
Sunday, December 18, 2016, 2:30 PM Paramount Theatre

## HOLIDAY SPECTACULAR

TIMOTHY HANKEWICH **MUSIC DIRECTOR**

ALISABETH VON PRESLEY **VOCALIST**

RIC SWANN **NEWS REPORTER**

LILY ADAMS **VIRGINIA**

NEAL MARPLE **ORGAN**

CEDAR RAPIDS CONCERT CHORALE **GERRY KREITZER, DIRECTOR**

ESPRESSIVO STRINGS **DORIS PREUCIL, DIRECTOR**

DISCOVERY CHORUS **AMY HANISCH, DIRECTOR**

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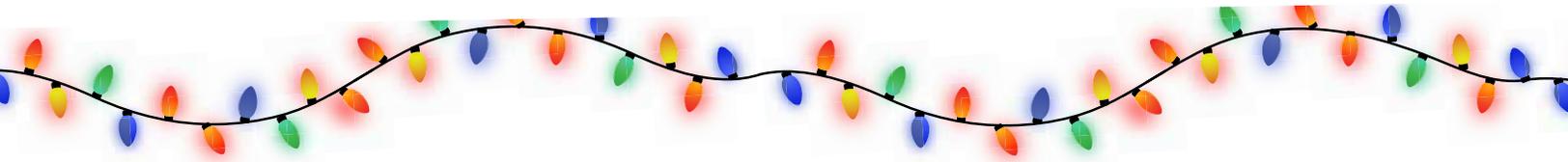
∨

arr. WILBERG	<i>Joy to the World</i> (Concert Chorale)
arr. HANKEWICH	<i>Yes, Virginia, There is a Santa Claus</i> (Ric Swann & Lily Adams)
DAVIS/HANKEWICH	<i>Let There Be Peace on Earth</i> (Alisabeth Von Presley & Concert Chorale)
HOLCOMBE	<i>Festive Sounds of Hanukkah</i>
WILLCOCKS	<i>O Come, All Ye Faithful</i> (SING-ALONG with Concert Chorale)
RUTTER	<i>Angel's Carol</i> (CR Concert Chorale)
WILLIAMS	<i>Somewhere in My Memory</i> (Discovery Chorus & Concert Chorale)
SILVESTRI/BALLARD/BRUBAKER	<i>Polar Express</i> (Discovery Chorus)
WILBERG	<i>Angels We Have Heard on High</i> (Discovery Chorus & Concert Chorale)

- intermission -

with holiday selections on the Mighty Wurlitzer Organ  
performed by Neal Marple

ANDERSON	<i>A Christmas Festival</i>
ANDERSON	<i>Bugler's Holiday</i>
ANDERSON/WERMUTH	<i>Sleigh Ride</i> (Espressivo Strings)
BLOESCH	<i>I Saw Three Ships</i> (Espressivo Strings)
arr. NORRIS	<i>Brazilian Sleigh Bells</i>
RUTTER	<i>Candlelight Carol</i> (Concert Chorale)
arr. HANKEWICH	<i>Deck the Halls</i> (SING-ALONG with Concert Chorale)
arr. HANKEWICH	<i>Santa Baby</i> (Alisabeth Von Presley & Concert Chorale)
arr. HANKEWICH	<i>It's the Most Wonderful Time of the Year</i> (Alisabeth Von Presley & Concert Chorale)
HARRIS	<i>We Wish You a Merry Christmas</i> (Concert Chorale)



## SING-ALONG LYRICS

---

### ***O Come, All Ye Faithful***

O come, all ye faithful,  
Joyful and triumphant,  
O come ye, O come ye to Bethlehem;  
Come and behold him  
Born the King of Angels:

O come, let us adore him,  
O come, let us adore him,  
O come, let us adore him,  
Christ the Lord!

Sing, choirs of angels,  
Sing in exultation,  
Sing, all ye citizens of heav'n above;  
Glory to God  
In the highest:

O come, let us adore him,  
O come, let us adore him,  
O come, let us adore him,  
Christ the Lord!

Yea, Lord, we greet thee,  
Born this happy morning,  
Jesu, to thee be glory giv'n;  
Word of the Father,  
Now in flesh appearing:

O come, let us adore him,  
O come, let us adore him,  
O come, let us adore him,  
Christ the Lord!

### ***Deck the Halls***

Deck the halls with boughs of holly,  
Fa la la la la, la la la la.  
Tis the season to be jolly,  
Fa la la la la, la la la la.

Don we now our gay apparel,  
Fa la la, la la la, la la la.  
Troll the ancient Yule tide carol,  
Fa la la la la, la la la la.

See the blazing Yule before us,  
Fa la la la la, la la la la.  
Strike the harp and join the chorus.  
Fa la la la la, la la la la.

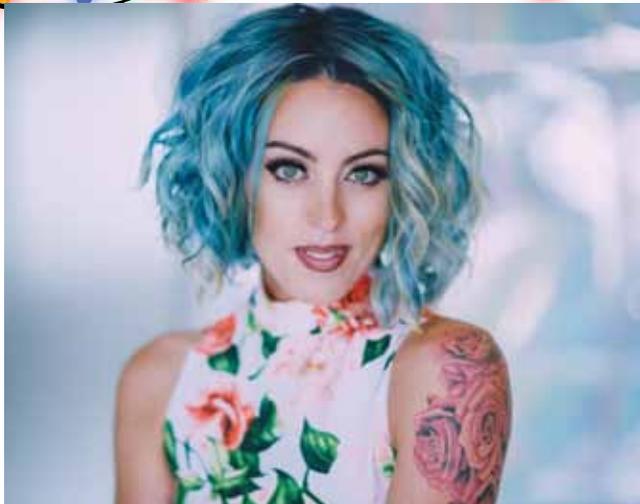
Follow me in merry measure,  
Fa la la, la la la, la la la la.  
While I tell of Yule tide treasure,  
Fa la la la la, la la la la.

Fast away the old year passes,  
Fa la la la la, la la la la.  
Hail the new, ye lads and lasses,  
Fa la la la la, la la la la.

Sing we joyous, all together,  
Fa la la, la la la, la la la.  
Heedless of the wind and weather,  
Fa la la la la, la la la la.

(repeat from beginning)

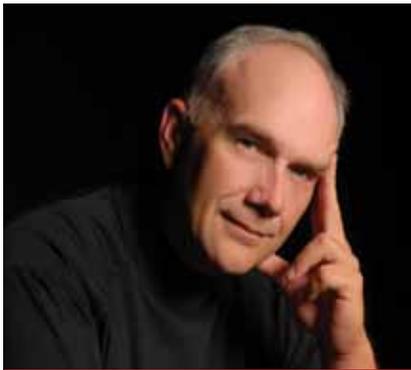




▽ **ALISABETH VON PRESLEY**

Alisabeth tap danced out of the womb and has continued doing so for over 25 years! As a performer, she has taken the stage in numerous venues throughout the Midwest, playing the role of Cassie in *A Chorus Line*, the Leading Player in *Pippin* and most recently rockin' the McGrath Amphitheater with her awesome crew of 15 singers, dancers, and musicians. Alisabeth went to Hollywood with American Idol and New York with The Voice, and locally played a series of sold-out shows at Cabaret In The Courtyard at the historic Brucemore Mansion. She and her band Four Star Fate can be heard on Z102.9, 104.5 KDAT, and other radio stations throughout the Midwest and plan on touring in 2017 with the release of their first album.

For more information about Alisabeth check out [www.AlisabethVonPresley.com](http://www.AlisabethVonPresley.com)



▽ **RIC SWANN**

Ric has been with Z102.9 KZIA as the co-host of the popular Schulte & Swann morning talk show. He is thrilled to be a part of this year's Holiday Spectacular.



▽ **LILY ADAMS**

Lily is a young stage actress who has already won many coveted roles and performed with singing legend Marni Nixon at Lincoln Center in NYC.



▽ **NEAL MARPLE**

Neal studied at The Juilliard School and continues to play the organ at First Presbyterian Church and on special occasions for the Orchestra.



▽ **DISCOVERY CHORUS**

Orchestra Iowa School's Discovery Chorus are young singers becoming acquainted with quality choral music and building good vocal technique.



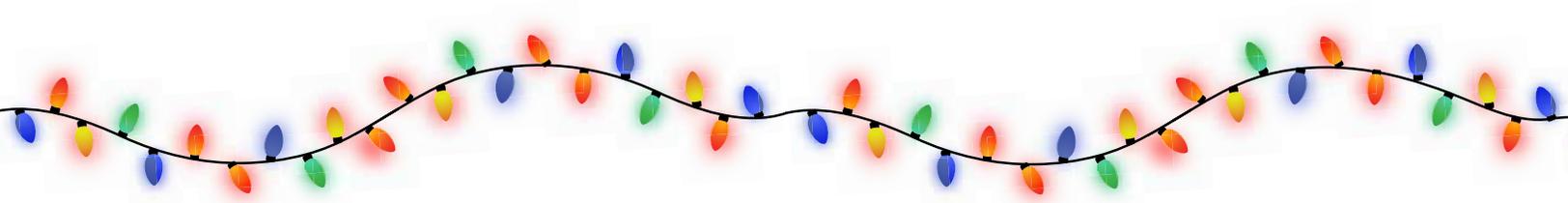
▽ **ESPRESSIVO STRINGS**

Espresso Strings are a performance group of Preucil School of Music advanced violin students ages 12-18, directed by Doris Preucil.



▽ **CR CONCERT CHORALE**

Concert Chorale aims to promote choral music appreciation and develop musicianship by performing a broad repertoire of music.



## ESPRESSIVO STRINGS

**Doris Preucil** is the founder and Director Emeritus of the Preucil School of Music. She is a graduate of the Eastman School of Music, and was a violinist in the National Symphony. She has served on the faculties of Western Illinois University and the University of Northern Iowa. A Suzuki teacher since 1963, she is a Past President and Teacher Trainer of the SAA, the author of the Suzuki Viola School, and a founding member of the International Suzuki Association.

Maria Brown  
Emily Buck  
Phoebe Chapnick-Sorokin  
Sasha Chapnick-Sorokin  
Eugenia Chen  
Sophia Chen  
Jennifer Du  
Emily Fillmore  
Yiwen Gao

Mohan Kumar  
Jenny Pigge  
Emma Prostine  
Anna Ramsey  
Oriana Ross  
Annalise Rummelhart  
Esme Rummelhart  
Kaya Zdan  
Kent Zdan

## DISCOVERY CHORUS

**Amy Hanish** has been director of the Discovery Chorus since 1998 and has served as a music specialist in the Cedar Rapids Community School District since 1988. Amy has directed many honor choirs for the Iowa Choral Directors Association, as well as all-city choral festivals.

Xandrea Adams  
Quinlan Akin  
Ava Anderson  
Christine Anyanwu  
Andrew Bain  
Allison Brockington  
Elizabeth Brumwell  
Megan Bumpus  
Shreya Chinnakonda  
Cade Chism  
Landon Clinton  
Carrie Cummins  
Ethan Dempewolf  
Alexis Detterbeck  
Ben Drzycimski  
Symon Ender  
Lillian Gearheart  
Ella Gerber  
Rylee Gibson  
Carl Hagen  
Bronwyn Hall  
Hailey Hall  
Kayley Harney  
Natalie Hartgrave  
Nash Hayek  
Lee Ann Hlas  
George Huerter  
Neve Hurley  
Brooke Johnson  
Morgan Johnson  
Kjirsten Jorgenson  
Alexa Judd

Ayva Kemper  
Allison Kingus  
Reilly Kuennen  
Levi Long  
Ava Marie Macek  
Allissa Michalick  
Ava Miles  
Aiyana Moeller  
Kelly Morgan  
Mary Morningstar  
Hannah Napier  
Harper Patterson  
Jayla Perkins  
Mattie Piersall  
Sydney Proctor  
Haylee Ranniger  
Nathaniel Rodriguez  
Abrianna Saini  
Keileigh Sallee  
Lilly Schmitt  
Yuna Song  
Lauren Stokes  
Lily Stoll  
Mason Van Gorkom  
Sophia Vavra  
Emma Von Kampen  
Lindsay Wakeland  
Lilly Walker  
Savannah Wing  
Catherine Yang  
Bethany Young  
Bradon Young



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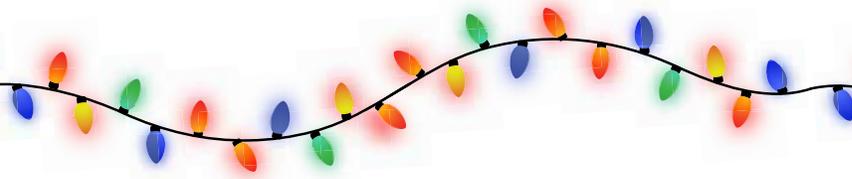
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## CEDAR RAPIDS CONCERT CHORALE

**Dr. Gerald Kreitzer** is Director of Music Activities at Mount Mercy University, and Artistic Director of the Cedar Rapids Concert Chorale in Cedar Rapids, IA. He earned his D.M.A. in Choral Conducting at the University of Iowa where he studied conducting with Don V. Moses and James Dixon. He received his Bachelor of Fine Arts and Master of Music degrees from the University of South Dakota.

### SOPRANO

Malinda Allen  
Kaye Christ  
Kathryn Coulter  
Sarah Evanschwartz  
Rebecca Farmer  
Cathy Gullickson  
Melanie Hance  
Catharine Johnson  
Deb Jurkowski  
Deb Kucera  
Lana Lodge  
Stephanie Michalicek  
Nicki Neiderhiser  
Marilyn Owen  
Molly William

### ALTO

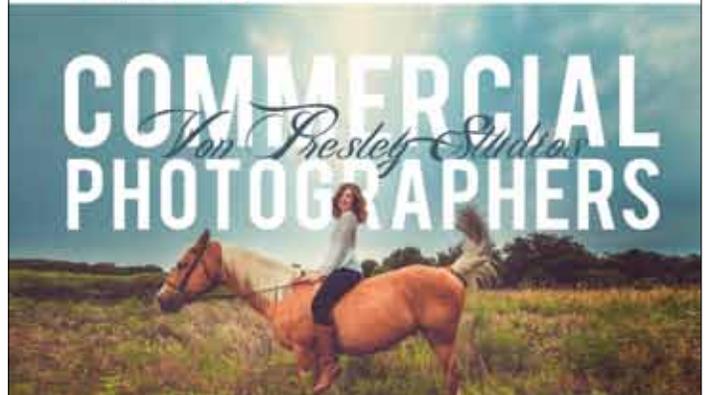
Darlene Andreatta  
Terri Bronner  
Becky Collier  
Pat Dawson  
Jani Ford  
Kay Galli  
Shirley Harris  
Joan Hayes  
Jennifer Janssen  
Jo Keck  
Marilynn Keller  
Gwen Kirsch  
Mary Kozlowski  
Jean Pearson  
Wendy Robenalt  
Debra Tobias  
Jan Tschantz  
Bertha Tribuno  
Kathleen Watson

### TENOR

Matt Butler  
Bob Crane  
George Ford  
Dan Johnson  
Wendell Keith  
Charles Kucera  
Larin Long  
Dan Mussell  
Dan Shere

### BASS

Greg Barnett  
Greg Dengler  
Jason Gambach  
Jim Gray  
Rodger Keleher  
Andy Meyer  
Ken Owen  
Jack Reynolds  
James Richardson  
Jerry Stamp  
Dave Schenk  
Bob Tribuno





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# CORPORATE SPOTLIGHT

# UICCU



University of Iowa Community Credit Union has been serving residents in Iowa City and eastern Iowa for nearly 80 years. In 1938, a group of employees from the State University of Iowa Hospital, now known as the University of Iowa Hospitals and Clinics, banded together to form the cooperative that is known today as UICCU. Due to the economic struggles of the Depression Era in the 1930s, there were very few options for individuals who needed bank loans. UICCU solved this problem by creating a channel for its members to loan each other money.

UICCU has come a long way from its beginnings as a small cooperative serving employees of a university hospital. Today, it is the largest credit union in Iowa with over 146,000 members. Its members consist of residents living or working in 52 Iowa and Illinois counties and students, staff and alumni of the University of Iowa. It has 15 branch locations throughout Iowa, including recently opened branches in the Quad Cities and West Des Moines. UICCU's Chief Executive Officer, Jeff Disterhoft, has overseen an immense growth in the assets and membership of UICCU since he began his role in 1999. Today, UICCU's assets total over \$3.7 billion, a vast increase over its 1999 valuation of \$186 million.

Giving back is a principle that UICCU is built upon. Because of its role as a credit union, it serves to give back profits to its members. UICCU has been consistently ranked the #1/#2 credit union in America for returning profits back to its members; this generally takes the form of better rates on loans and deposit accounts. UICCU applies this spirit to its workplace, as well. In recent years, UICCU has been repeatedly voted a top workplace in eastern Iowa by its own employees.

In addition to returning profits to its members and taking pride in its engaging, rewarding workplace, UICCU serves its members by giving back to the community and causes that impact its membership base. UICCU's community support and outreach takes many forms, including local college scholarships, financial literacy programs, K-12 education programs, wellness initiatives, local event sponsorships and many more. In 2015, UICCU's total corporate donations amounted to \$960,467. Employees are also encouraged to volunteer for causes that are important to them, which resulted in 3,889 hours volunteered in 2015. UICCU has been a supporter of Orchestra Iowa for many years, supporting the symphony's concert programming and Music in the Schools outreach program. Orchestra Iowa gives its sincerest thanks to University of Iowa Community Credit Union for its support and dedication to making our community a better place! ■

Article by Justin Gingerich  
Photo provided by UICCU



Jeff Disterhoft, Chief Executive Officer



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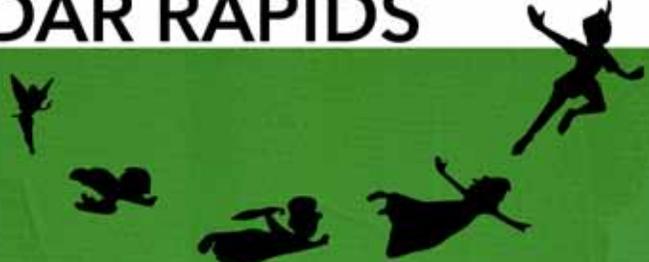


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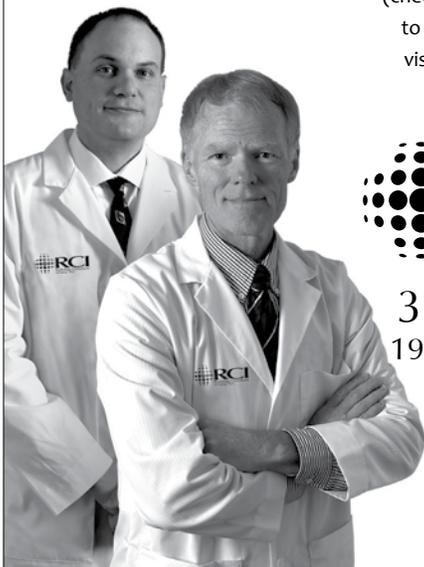
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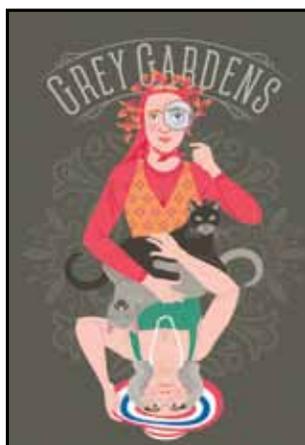
*Next to Normal*  
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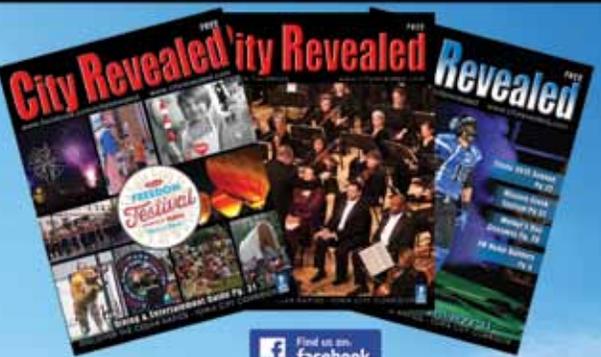


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- 17 **Starving the Beast** Presented by the Obermann Center for Advanced Studies - FREE
- 23 **Carnatic Rising Stars** Presented by Sarva Sree Foundation
- 25 **Esperanza Spalding** Co-presented with True Endeavors, Sponsored by KCCK 88.3 FM
- 28 **The Fez**
- 29 **Rocky Horror Picture Show** Co-presented with Comics in Action

**November**

- 4-5 **Witching Hour** Presented by The Englert Theatre and Little Village Magazine
- 18 **Chase Garrett's 7th Annual Blues and Boogie Woogie Piano Stomp**
- 19 **Greg Brown**
- 26 **The Weepies: Completely Acoustic and Alone**

**December**

- 9-11 **The Nutcracker** Sponsored by Hills Bank & Trust Company
- 22 **Euforquestra's Home for the Holidays**

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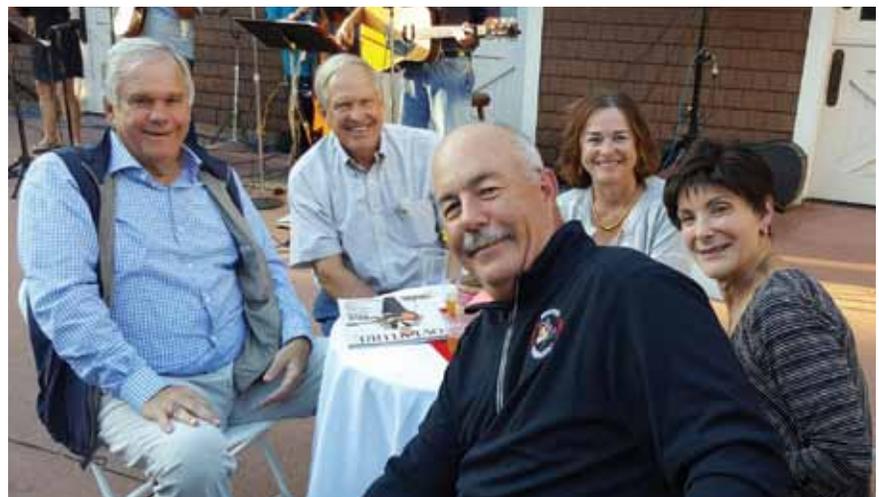
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- Chorale Midwest Vocal Jazz Ensemble - May 6
- B Minor Mass with Orchestra Iowa - June 3-4

# SCENE & SEEN

Orchestra Iowa kicked off its 95th season with another beautiful Brucemorchestra concert. BBQ and boots set the tone in the courtyard pre-concert at the Opening Night reception. Photos by Darcy Caraway and Visions Photography.



^ From top left, to bottom right: Tom Peffer & Carroll Reasoner; Barb Horak of Riverbottom Ramblers; Buzz Anderson & Susan Holland; guests enjoying the buffet spread; Naomi & Hannah Homrighausen; John Smith, John Bickel, Jim Hoffman, Dyan Smith & Anne Hoffman.



From top left, to bottom right: Sue & Dr. Steve Wolken with Stephen West; friends & family gathered; Jessie Fuller, Chris & Raquel De La Mater & Dr. Ben Fuller; Maestro Hankewich welcoming the crowd; Leland Smithson & volunteer Diane Stone; the audience enjoying the concert!

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## EVENTS CALENDAR

- **A Night in Prague**

Orchestra Iowa Masterworks  
November 11-13

- **Jim McDonough**

Holiday Grande 2016  
December 11

- **42nd Street**

Broadway at the Paramount  
February 15

- **EVITA**

Revival Theatre Company  
November 17-19

- **Holiday Spectacular**

Orchestra Iowa Pops  
December 17-18

- **Doug Elliot Cabaret**

at the Opus Concert Café  
February 16-18

- **Buddy Guy**

at the Paramount Theatre  
November 18

- **Jarred Purdy Project**

First Friday Jazz at Opus  
January 6

- **Grey Gardens**

Revival Theatre Company  
February 23-26

- **Ron White**

at the Paramount Theatre  
November 19

- **Cavalleria Rusticana & Pagliacci**

Cedar Rapids Opera Theatre  
January 13 & 15

- **Faithfully: A Symphonic Tribute**

To the Music of Journey  
February 25-26

- **Paw Patrol Live!**

Race to the Rescue  
November 22-23

- **Cirque Dreams Jungle Fantasy**

Broadway at the Paramount  
January 17

- **Kirkwood Jazz**

First Friday Jazz at Opus  
March 3

- **Away in the Basement**

A Church Basement Ladies Christmas  
November 27

- **A Point of Departure**

Orchestra Iowa Showcase Chamber  
January 20-22

- **Marsalis in Iowa**

Orchestra Iowa Masterworks  
March 10-11

- **ELF The Musical**

Broadway at the Paramount  
November 28

- **American Mystics**

Orchestra Iowa Masterworks  
January 28-29

- **Alisabeth Von Presley**

at the Opus Concert Café  
March 16-18

- **Local on the 8's**

First Friday Jazz at Opus  
December 2

- **Brian Regan**

Live at the Paramount  
January 29

- **Decades Rewind**

A Tribute to an Era  
March 18

- **The Nutcracker**

Ballet Quad Cities & Orchestra Iowa  
December 5

- **Betsy Hickok**

First Friday Jazz at Opus  
February 3

- **The Wild, Wild West**

Ballet Quad Cities & Orchestra Iowa  
March 25-26

- **TRIBUTE**

A Christmas Musical Experience  
December 7

- **Video Games Live**

with Orchestra Iowa  
February 4

- **Colleen and Company**

First Friday Jazz at Opus  
April 7

• Orchestra Iowa Event

• Opus Concert Café Event

• Broadway Event

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