

# OVERTURE

magazine



**BERNADETTE  
PETERS**

Joining Orchestra Iowa  
for the Gala event  
of the season!

RUSSIAN  
**TROIKA**

A NATIONAL  
**ROMANCE**

THE FIFTH  
**SEASON**



1330 Elmhurst Drive NE  
Cedar Rapids, Iowa 52402-4797  
319-368-6460



# BE SUCCESSFUL AT MOUNT MERCY UNIVERSITY!

Expect to be engaged by small classes and individualized attention from accomplished professors at Mount Mercy University. Hands-on, experiential learning will be a core of your education.

- ▶ More than 35 Majors
- ▶ Accelerated and Online Bachelor's Degrees
- ▶ Six Graduate Programs
- ▶ 17 NAIA Division II Athletic Teams
- ▶ Consistently, 94% of MMU students are employed or in graduate school within nine months of graduation.

## PROGRAMS OF STUDY IN MUSIC

- ▶ Bachelor of Arts in Music
  - Education
  - Performance
- ▶ Minor in Music

## ENSEMBLES

### VOCAL

- ▶ University Choir
- ▶ Jazz Connection
- ▶ Madrigal Singers

### INSTRUMENTAL

- ▶ University Band
- ▶ Handbell Ensemble



---

**SPECIAL TALENT SCHOLARSHIPS ARE AVAILABLE  
UP TO \$3,000/YEAR [WWW.MTMERCY.EDU/TALENT](http://WWW.MTMERCY.EDU/TALENT)**

Scholarships offered in vocal music, instrumental music, writing, art and theatre arts.



## CHAIR OF THE BOARD **PAT HANICK**

Friends, you can be proud of Orchestra Iowa, one of the premier orchestras in the Midwest. It is home to gifted artists who have studied for decades to bring you the magnificent music you hear throughout the season. Our musicians pour heart and soul into every performance so that you can feel the composer's passion and inspiration through the world of sound. Each Orchestra Iowa event embodies a glorious artistic achievement, one that requires countless hours of creative thinking by talented professionals. They do this because they love great music, and ultimately, they do this for you.

I feel honored to serve as the current Chair of the Orchestra Iowa Board of Directors, and am incredibly excited about what lies ahead for this organization. The Orchestra is striving to reach an even higher level of achievement, and welcomes two new leaders to assist in realizing these ambitions: Chief Executive Officer Jeff Collier, and Concertmaster Dawn Gingrich. They will form a dynamic team with Maestro Tim Hankewich, who has been key to achieving the Orchestra's remarkable growth and success during the past ten years.

Orchestra Iowa is privileged to have many dedicated individuals serving as board members, staff, and volunteers. Their contributions are priceless. However, it is community members like you who make each season possible by attending events, purchasing tickets, and donating generously to a crown jewel of our arts community. Thank you to all of these supporting groups, without which Orchestra Iowa would not exist today.

I welcome your thoughts, comments, and suggestions, so please feel free to chat with me during a concert, or reach out to me via email at [board@orchestraiowa.org](mailto:board@orchestraiowa.org).

Pat Hanick  
Chair of the Board



### BOARD OF DIRECTORS

PAT HANICK  
CHAIR

DENNY REDMOND  
TREASURER

MIRELA TAYLOR  
SECRETARY

DAVID BASLER  
MICHELLE BENNETT\*  
ANNE CARTER  
JEFFREY COLLIER\*  
WENDY DUNN  
JOYCE FINCH  
DAVID GEHRING  
LAURIE HAMEN  
TIMOTHY HANKEWICH\*  
JAMES HOFFMAN  
BRAD JOHNSON  
DENNIS KRAL  
JEFFREY KRIVIT  
DAVID LAWRENCE  
JOANNA MACHNOWSKI  
DENNIS MCMENIMEN  
TIMOTHY MICHELS  
RICHARD MINETTE  
JEFFREY NIELSEN  
CRAIG OLSON  
CATHIE PAYVANDI  
BARBARA PETERSON  
DAN ROGERS  
FRED ROSE  
SARA SAUTER  
ROGER SMITH  
DON THOMPSON  
PETER TILLY\*  
STEPHEN WEST  
THOMAS WOLLE  
MARK ZIMMERMAN

\*EX-OFFICIO



# INSIDE this ISSUE

---

V

21



**BERNADETTE PETERS**  
IN CONCERT WITH  
ORCHESTRA IOWA

26



**SAUCE BAR  
& BISTRO**  
WHAT'S IN A NAME

29



**A NATIONAL ROMANCE**  
FEATURING PIANIST,  
ANNA POLONSKY

34



**HARMONY CHORUS**  
ALL TOGETHER NOW

9



**BRUCEMORE**  
NOT JUST A PRETTY HOUSE

43



**THE FIFTH SEASON**  
FEATURING VIOLINIST,  
LARA ST. JOHN

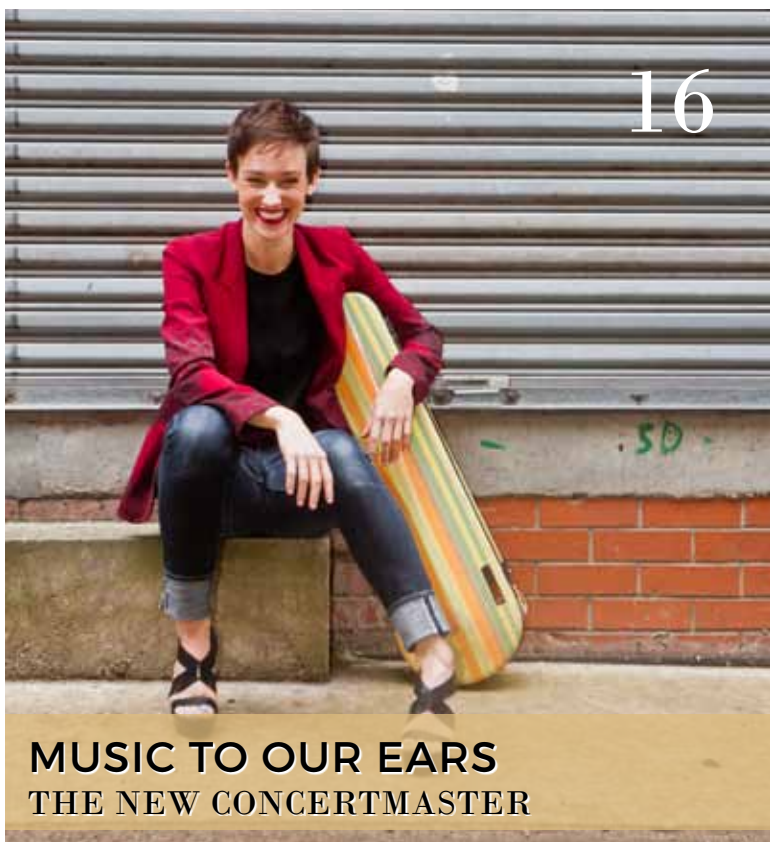


40



**THE MUSIC DIRECTOR**  
MAESTRO TIMOTHY HANKEWICH

16



**MUSIC TO OUR EARS**  
THE NEW CONCERTMASTER

## MORE INSIDE THIS ISSUE

13

### **RUSSIAN TROIKA**

Program notes about the pieces from the Orchestra Iowa Chamber Players' September concert.

24

### **CORPORATE SPOTLIGHT**

A look at the impact John Smith and CRST have had on the arts in the community.

25

### **CORPORATE HONOR ROLL**

Orchestra Iowa proudly acknowledges the companies who help fund its programming.

41

### **MUSICIAN ROSTER**

Find out which Orchestra Iowa musician plays your favorite instrument.

48

### **DONOR SPOTLIGHT**

Meet Neal Marple & Jane Rheem, committed to the arts and making a difference.

50

### **INDIVIDUAL HONOR ROLL**

Orchestra Iowa recognizes the charitable contributions of its devoted patrons.

53

### **MAESTRO'S CIRCLE**

Patrons who have included the Orchestra's Endowment Fund in their planned giving.

66

### **SCENE & SEEN**

The best and most candid moments captured on camera at past events and parties.



# tim's tenth 2015/2016

*Let's Celebrate!*

TICKETS ON SALE NOW, FOR MORE INFO  
VISIT [ORCHESTRAIOWA.ORG](http://ORCHESTRAIOWA.ORG)

masterworks

M

pops

P

chamber

C

gala

G

september

M 9/12

BRUCEMORCHESTRA!

C 9/25 – 27

RUSSIAN TROIKA

october

G 10/3

BERNADETTE PETERS

M 10/17 – 18

A NATIONAL ROMANCE

november

M 11/7 – 8

THE FIFTH SEASON

december

M 12/5 – 6

THE NUTCRACKER

P 12/19 – 20

HOLIDAY SPECTACULAR

january

C 1/8 – 10

FRENCH KISS

M 1/15 & 17

LA TRAVIATA

M 1/29 – 30

STIRRING FANTASIES

february

P 2/27 – 28

DISNEY IN CONCERT:  
TALE AS OLD AS TIME

march

M 3/11 – 13

NEW FRONTIERS

april

M 4/23 – 24

RUSSIAN FAIRYTALES

may

M 5/6 & 8

MISSA SOLEMNIS

C 5/13 – 15

TRICKSTERS  
& TROUBADORS

P 5/21

BIG BAD VOODOO DADDY

june

M 6/4

A HERO'S LIFE



**104.5 KDAT**  
TODAY'S BEST MIX

**Feel GOOD  
On The Job!**

*A Better Mix of Music For a Better Day!*

*Listen at [KDAT.com](http://KDAT.com)*



**CEDAR RAPIDS**

**SATURDAY, NOVEMBER 21<sup>ST</sup>**

**5PM-6PM VIP & 6PM-9PM GA**

**DOUBLETREE BY HILTON  
CONVENTION COMPLEX**

**LIVE  
MUSIC  
GREAT  
FOOD**

**SAMPLE 100+ BEERS FROM  
MORE THAN 50 OF AMERICA'S  
FINEST CRAFT BREWERIES**





## Every performance touches your heart.

Research has confirmed a link between listening to music and better heart health. In keeping with our mission to improve the health of eastern Iowans, we're very pleased to provide our support to Orchestra Iowa, delivered with *The Mercy Touch*.®



# SETTING THE TEMPO FOR TOMORROW



The AEGON Transamerica Foundation is proud to  
support Orchestra Iowa and harmonious tomorrows.



an **AEGON** company

# Imagination is a wellspring from which great things flow.



Imagination finds its outlet in many ways. We look, we listen, we discover new ways to engage the world around us. At Rockwell Collins, we believe creativity and innovation in our community contribute to the vitality of the places we live and work.

We are proud to support Orchestra Iowa's 2015/2016 season.

[rockwellcollins.com](http://rockwellcollins.com)

© 2015 Rockwell Collins. All rights reserved.

**Rockwell  
Collins**

Building trust every day



# ORCHESTRA IOWA MASTERWORKS SERIES

Saturday, September 12, 2015, 7:00 PM Brucemore Estate

## BRUCEMORCHESTRA!

TIMOTHY HANKEWICH MUSIC DIRECTOR

---



Antonín DVOŘÁK

Symphony No. 9, Op. 95 "From the New World"

I. Adagio – Allegro molto

II. Largo

III. Molto vivace

IV. Allegro con fuoco

- intermission -

Bedřich SMETANA

Vltava "The Moldau"

arr. Timothy HANKEWICH

March of the Men of Harlech, *traditional*

Pyotr TCHAIKOVSKY

Overture 1812, Op. 49

# NOT JUST A PRETTY HOUSE BRUCEMORE



Brucemore is full of surprises. First-time visitors to the historic, Cedar Rapids estate are shocked by the 1940s Tahitian Room and Grizzly Bar in the basement of the Queen Anne style home. A tour of the rich interiors and 19th century architecture includes stories about Howard and Margaret Hall's pet lion. Thousands of commuters along First Avenue see the mansion every day, but from that angle both the estate and the organization are obscured.

Brucemore's story reflects the history of Cedar Rapids and Eastern Iowa unlike any other setting. Home to three generations of community builders, the site recalls stories of industrialists and immigrants, philanthropists and farmers, artisans and architects. It also serves the greater community as a producer, presenter, partner, and host for events that celebrate our heritage and artistry. As both a historic site and a cultural center, Brucemore is unique.

The estate's history is full of fascinating characters and plots. Caroline Sinclair, widowed at 33 with six children, built the mansion in 1886. Her husband, T. M. Sinclair, arguably the city's first industrial giant, established the sixth largest meatpacking plant in the world along the Cedar River in 1871. In 1906, Caroline traded homes with George and Irene Douglas. In their era, the estate blossomed into 33 acres of landscaped lawns, timber, and gardens. George's fortune was rooted in the companies that became Quaker Oats and Penford Products, but in the span of seven years, he lost his brother-turned-business-partner on the Titanic, and lost their company to the worst industrial accident in the city. The eldest Douglas daughter, Margaret, married industrialist Howard Hall in 1924. When they inherited her family home in 1937, the estate entered its third generation. Often overlooked because of their exotic pets and fanciful entertainment rooms, the Halls' legacy was secured by their inspiring devotion to Eastern Iowa. Their philanthropic instinct is still evident in the work of the Hall-Perrine Foundation. In 1981, Mrs. Hall bequeathed Brucemore to the National Trust for Historic Preservation -- a private, non-profit organization that owns 26 sites in the United States. It is operated in co-stewardship by Brucemore, Inc., a local non-profit charged with preserving seven historic structures, 26 acres



of grounds, and thousands of objects to benefit the public. The operation combines all of the elements and challenges of a museum, a historic site, an





archive, a production company, a performance venue, and a small business. The organization's funding is based on a diverse mix of investment income, private donations, event and retail revenue, grants, and corporate rentals. Through this preservation and programming, Brucemore enriches the community in many ways.

In 2014, nine major programs featured 33 performances that mixed theater, music, dance, and art amidst the bucolic setting. Six different tour options and exhibits attracted heritage tourists. The site's activities engaged eight non-profit partners; hundreds of performing artists; nine companies; over 65 vendors, contractors, and service providers; 10,000 tourists from around the world; and an additional 30,000 event participants.

The estate survives – and thrives – in part through the work of vibrant, cultural partners. Brucemorchestra is an eight-year collaboration with Orchestra Iowa. The annual event unites two organizations, some of the most talented artists in the Midwest, and thousands of spectators on the sweeping lawn.



Brucemorchestra is one of the most spectacular annual events in the state. It is also a brilliant reminder that Brucemore is more than a mansion - it is an irreplaceable cultural hub. For over thirty years it has enriched the community as a reminder of what was, a celebration of what is, and an inspiration for what can be. ■

By David Jensen

Photos provided by Brucemore Estate



^ In the top right photograph, visitors enjoy the annual Garden & Art show, while below crowds gather for Orchestra Iowa's Brucemorchestra! Opposite, at the top of the page is pictured the Brucemore Mansion. Below is Howard Hall photographed with their pet Leo the Lion.





*GreatAmerica is proud to  
support the performing arts in  
the Cedar Rapids community.*



# ORCHESTRA IOWA

## SHOWCASE CHAMBER

Friday, September 25, 2015, 7:30 PM Opus Concert Cafe

Saturday, September 26, 2015, 7:30 PM Opus Concert Cafe

Sunday, September 27, 2015, 2:30 PM Coralville Center for the Performing Arts

## RUSSIAN TROIKA

DAWN GINGRICH **VIOLIN**

KARLA GALVA **VIOLIN**

AMANDA GRIMM **VIOLA**

JAMES ELLIS **CELLO**

CHRISTINE BELLOMY **CLARINET**

MIKO KOMINAMI **PIANO**

---

Aram KHACHATURIAN

Trio for Clarinet, Violin, and Piano

I. Andante con dolore, con molt'espressione

II. Allegro

III. Moderato

Sergei PROKOFIEV

Overture on Hebrew Themes for Clarinet, String  
Quartet, and Piano

- intermission -

Pyotr TCHAIKOVSKY

String Quartet No. 1 in D Major, Op. 11

I. Moderato e semplice

II. Andante cantabile

III. Presto

III. Scherzo: Allegro non tanto

e con fuoco – Trio

IV. Finale: Allegro giusto – Allegro vivace

# PROGRAM NOTES

## RUSSIAN TROIKA

### **Trio for Clarinet, Violin, and Piano**

**Aram Khachaturian (1903-1978)**



Many listeners associate Khachaturian with one of two extremes: the rambunctious “Sabre Dance” from the *Gayane* ballet suite or the haunting, remote string movement from that same score, the latter used to evoke a sense of isolation in *2001: A Space Odyssey* and later reconfigured for the *Alien* films. Between those two polar opposites, however, lies a musical landscape that is as complex and richly nuanced as the composer’s own ethnic and cultural background. We think of Khachaturian as part of 20th century Russian music but he was born into an Armenian family in Tbilisi, Georgia, where Armenian culture and language had thrived for centuries. He spoke almost no Russian before arriving in Moscow at age 19 to study.

He had shown considerable musical promise as a youngster, learning piano and cello and playing tuba in the school band, though he himself later said that he “became a composer by accident.” At the Gnessin State Musical College he studied with Mikhail Gnessin, a former pupil of Glière, Rimsky-Korsakov and Anton Liadov, and from 1929 to 1937 he continued his studies at Moscow Conservatory with, among others, the composer Nikolai Myaskovsky. Among Khachaturian’s significant early works were a First Symphony (1932-33) and a raucous Piano Concerto (1936-37). Prokofiev admired the young composer’s Clarinet Trio so much that he arranged for its performance in Paris in 1932-33.

Khachaturian rose in the ranks of official musical circles with such works as the *Song of Stalin* in 1937, and he eagerly assumed prominent posts in the Union of Soviet Composers. During World War II he composed several well received works including the

Soviet ballet *Gayane*, a Second Symphony and a Cello Concerto. None of this prevented him from coming under attack, along with Shostakovich and Prokofiev, as a “formalist” during the ideological purge of 1948. His reputation was resuscitated: He was named People’s Artist of the USSR after Stalin’s death and remained prolific until his death.

Khachaturian’s music is characterized by a self-conscious synthesis of folk melodies and rhythms of Armenian, Uzbek, Caucasian, Azerbaijan and Ukrainian music with Russian tradition and the developing Socialist Realist style of the day—which included the use of folk culture to build a sort of pan-Soviet nationalism. Composed in his student years, the Clarinet Trio is by no means a piece of *juvenilia* (he was 29, after all), and it strikes us with its plaintive, rhapsodic opening (Andante con dolore, con molto espressione). Clarinet and violin take turns presenting improvisatory tunes accompanied by florid passagework, which is developed organically and systematically. The subsequent Allegro juxtaposes a vivid scherzo mood with passionate folk melody. The Moderato finale forms two themes from Uzbek melodies found in the composer’s own Dance Suite.

### **Overture on Hebrew Themes for Clarinet, String Quartet, and Piano**

**Sergei Prokofiev (1891-1953)**



Prokofiev fared well in Chicago, though not so well in New York, on his extended American tour that began in the final months of World War I. Having found success in Paris approaching (if not matching) Stravinsky’s, in the United States he hoped to emulate the concert triumphs of his friend and rival Rachmaninoff, who as pianist-composer had conquered the American concert circuit a decade earlier. Prokofiev’s was a more measured success, though it was capped by vigorous media attention and a well-received first production of *The Love for Three Oranges* at what was then called Chicago Opera.



In New York he met several Jewish-Russian musicians who had formed a chamber group called the Zimro Ensemble. The clarinetist, Simeon Bellison, asked Prokofiev for a composition using melodies from a notebook of Jewish melodies he had himself compiled. (A year later, Bellison would ascend to American prominence as principal clarinet of the New York Philharmonic, a post he held until 1948.)

Prokofiev approached the idea of using someone else's melodies with wariness (it was unclear whether these were real folk tunes or merely composed melodies inspired by folk idioms), but after noodling at the piano one evening he found that "several well-integrated passages were emerging." He himself was pianist for the premiere in February 1920 in New York, which was a notable success; since then this winning piece has become a standard of the chamber music repertoire. Its connection to the spiky Klezmer tradition is clear, with its dark, plaintive clarinet strains and its almost obsessive fixation on the piquant interval of the augmented second. The structure is straightforward, though the manner in which the work interweaves a wide variety of tunes and moods is of utmost ingenuity.

### **String Quartet No. 1 in D Major, Op. 11**

**Pyotr Tchaikovsky (1840-1893)**



A composer's early works are often fun to explore because they remind us of roots and origins, and frequently defy our narrow view of who a composer really was. Schubert's and Rossini's early works sometimes sound as if they were cribbed from Mozart, and Mendelssohn's Op. 13 String Quartet sounds strikingly like late Beethoven because that's what the teenaged composer was studying at the time. Schoenberg's early works sound less like raucous revolutionary than like an inebriated Wagner.

Tchaikovsky's early works are so rarely heard that we forget how much he relied on Classical and early Romantic models when composing his early songs,

piano works and chamber music. In 1871, when he wrote his First String Quartet, he was teaching at Moscow Conservatory and was already recognized as a virtuoso pianist and fledgling composer. But he had yet to write most of the passionate works we know him best by: the last three symphonies, the concertos for violin and piano, operas such as *Eugene Onegin* and *Queen of Spades* and the ballets *Swan Lake*, *The Sleeping Beauty* and *Nutcracker*.

He was nearly always in financial need in these days, and the Quartet was written (in early 1871) to fill out an all-Tchaikovsky concert with which the composer hoped to make a few rubles. He and several Moscow Conservatory colleagues presented a varied program, but it was the Quartet that made the strongest impression. Listeners noted the beauty of the folk-derived Andante cantabile, in particular, which became so beloved already in Tchaikovsky's lifetime that he later recast it for cello and string orchestra. (It has often been compared to Samuel Barber's Adagio for Strings, which originated as the slow movement from that composer's First Quartet—coincidentally, also published as Op. 11.)

The Moderato e semplice looks consciously to Schubert, with its gentle opening, contrasting themes and agitated development section. The Andante cantabile juxtaposes the folk song "Sidel Vanya" with a plaintive, freshly-composed tune played by first violin over pizzicato accompaniment. The Scherzo is infused with Russian folkloric vigor, and the sunny finale (Allegro giusto) shows the composer's roots in the Classics while revealing his peerless melodic gifts that would be his lifelong hallmark. ■

Program Notes by Paul Horsley

# DAWN GINGRICH CONCERTMASTER



*Orchestra Iowa's Marketing Manager Dee Bierschenk sat down with newly appointed concertmaster Dawn Gingrich and chatted about her role with the symphony. Here is what Dawn had to say about coming to Iowa and the season ahead.*

**Dee B:** Dawn we are so excited for you to join Orchestra Iowa! Everyone is very happy to have you.

**Dawn G:** Thank you, it's an honor to join the ranks of this fantastic orchestra!

**DB:** So tell me a little about yourself.

**DG:** I was born and raised in the Chicago area. Both my parents are professional French hornists, so music was a constant throughout my childhood. After high school I studied with Eric Rosenblith at New England Conservatory in Boston. Working with him was definitely one of the luckiest things that ever happened to me. He was 81 when I began studying with him, and his energy and enthusiasm for music only seemed to increase exponentially with his age! Every time I brought a new piece of music to him, it was like opening the door to a whole new universe; he showed me that the possibilities for sound and color and expression are endless. I'll be forever grateful that he taught me that. He passed in 2010 and I believe I'll always miss him terribly. After my studies in Boston, I spent about five years living and working in New York City. I love the spirit of vibrancy and madness and hustle there, and that it's practically a requirement to test the limits of what art can do and be. It is also a terrific place to go broke, a fact to which I can personally attest. No regrets!

**DB:** Surrounded by French hornists, what made you want to play the violin?

**DG:** When I was three years old, my parents took me to see a young violinist perform Saint-Saëns Introduction and Rondo Capriccioso. From the moment she took the stage, with her permed red hair and dazzling green dress (ruffles as far as the eye could see - it was the late eighties!), I was utterly enthralled. I swiftly calculated that the surest route to a life of such exquisite style and glamour was through study of the violin, and started haranguing my parents for lessons as soon as we got home.





In her free time, Dawn enjoys curling up next to her cat Mimi and reading a good book. Lately she has been loving stuff by Junot Diaz, Donna Tartt, Tessa Hadley, and Ernest Hemingway.

**DB:** What have been some of your most life changing musical experiences?

**DG:** When I was eight years old, my parents left me alone in the balcony of the Frankfurt Alte Oper while they rehearsed Stravinsky's *Rite of Spring* under the baton of Sir Georg Solti. The situation was not unusual, I was old enough to sit by myself to read, draw, and listen while a rehearsal carried on. I was normally content to sit passively and while away the time, but from the first utterance of the opening bassoon solo, the hair at the nape of my neck stood on end, and I think I stopped breathing entirely. The wildness and raw seismic power that the orchestra emitted was something I'd never experienced before, and will never forget.

**DB:** You've lived in Boston, New York and Chicago. What made Orchestra Iowa and Cedar Rapids appealing to you?

**DG:** First of all, the passion and commitment of Tim Hankewich and all the orchestra's musicians and staff can't be beat! There is a lot of love and positive energy going into this organization, and we can't wait to share that with our audiences. Aside from giving spectacular performances of fabulous programs, Orchestra Iowa is very progressive and forward-thinking in its approach to arts presentation and community engagement. With educational outreach, adventurous programming, intimate chamber music performances, and gatherings at Opus Concert Café, where musicians and audience members can share ideas, wine, and laughter, Orchestra Iowa is making community enrichment through music its mission, and it has an amazingly bright future.

**DB:** We have quite a season planned, what are some of the performances you're most looking forward to?

**DG:** Oh my gosh! I am so excited for Lara St. John to perform Piazzolla with us in November! Get ready for some seriously high-wattage violin playing! The Beethoven *Missa Solemnis*, which we'll be performing in May, is going to take us all on an incredible musical journey. For me it is one of the most transformative works ever written, and it is a privilege just to participate in it. And of course, as concertmaster, I can't help but look forward to performing the iconic violin solo in Strauss's *Ein Heldenleben* for our season finale in June!

**DB:** Lara St. John's performance is going to be incredible. Now for a silly question: What are three things always in your refrigerator?

**DG:** I eat a lot of yogurt... And I know it's trendy right now, but I love kim chi! So I guess I'm kinda heavy on the probiotics. And, okay, I can't really make it through the day without chocolate. But you're really more likely to find it in my tummy than in my fridge.

**DB:** Thank you for taking the time to answer these questions. On behalf of Orchestra Iowa, I wish you a magical experience in your inaugural season.

*If you would like to meet Dawn, join us in the Opus Concert Café off the Hall of Mirrors following all Orchestra Iowa performances. ■*

Article by Dee Bierschenk  
Photos by Carl Bromberg



# LISTEN LOCAL



*Having a Party? There is an Opus for that!*

With a wide range of amenities, the Opus Concert Café is an upscale, acoustically sound facility located in downtown Cedar Rapids on the Paramount Theatre campus and is the perfect location to host your next party, reception, meeting, rehearsal dinner or performance!

- Capacity for up to 150
- Steinway B-Model grand piano
- Podium, projector & screen, house sound
- Theatrical LED lighting
- Ticketing & advertising services for shows
- Catering kitchen and full service-bar

119 Third Avenue SE, Cedar Rapids / 319-366-8206 / [www.opusconcertcafe.com](http://www.opusconcertcafe.com)

# Opus

## FIRST FRIDAY *Jazz*

**SUMMIT**  
September 4  
5:00 - 7:00 PM

**FUN TIME MUSIC HOUR**  
**ERIC THOMPSON**  
October 2  
5:00 - 7:00 PM

**TIM DAUGHERTY TRIO**  
November 6  
5:00 - 7:00 PM

**BRASS TRANSIT**  
**AUTHORITY**  
December 4  
5:00 - 7:00 PM

## UPCOMING CONCERT CALENDAR

**ORCHESTRA IOWA**  
**CHAMBER PLAYERS**  
**RUSSIAN TROIKA**  
September 25 & 26  
7:30 PM

**SONGS OF JONI MITCHELL**  
**CAROL MONTAGE CABARET**  
October 9 & 10  
7:30 PM

**DOUG ELLIOT CABARET**  
November 13 & 14  
7:30 PM

*Opus Concert Café is an intimate venue where friends gather together and enjoy live music in a comfortably chic atmosphere while enjoying a signature cocktail and good conversation.*

319.366.8203  
opusconcertcafe.com

**OPUS. CONSIDER YOURSELF INVITED TO THE PARTY.**



## **CEDAR RAPIDS HAS ALWAYS COME FIRST FOR US.**

It's been 58 years since we began operations as "Cedar Rapids Steel Transport."

Thousands of employees and millions of miles later, we've never lost sight of our home. We know the extraordinary dedication and work ethic of the people in this community have been the power behind our success.

That success has allowed CRST to support not only a large local workforce but to invest millions of dollars in this community. We believe supporting many deserving non-profit organizations helps to make Cedar Rapids a better place to live ... and keeps CRST a great place to work.

**Visit us at [www.crst.com](http://www.crst.com).**





# BERNADETTE PETERS

IN CONCERT WITH

## ORCHESTRA IOWA

SATURDAY, OCTOBER 3  
AT 8:00 PM



MARVIN LAIRD  
MUSICAL DIRECTOR

TIMOTHY HANKEWICH  
CONDUCTOR

CRST INTERNATIONAL, INC.  
PRESENTING SPONSOR

MUSICAL SELECTIONS  
WILL BE ANNOUNCED  
FROM THE STAGE

# BERNADETTE PETERS

Throughout her illustrious career, Tony Award-winning actress Bernadette Peters has dazzled audiences and critics with her performances on stage and television, in concert, and on recordings.

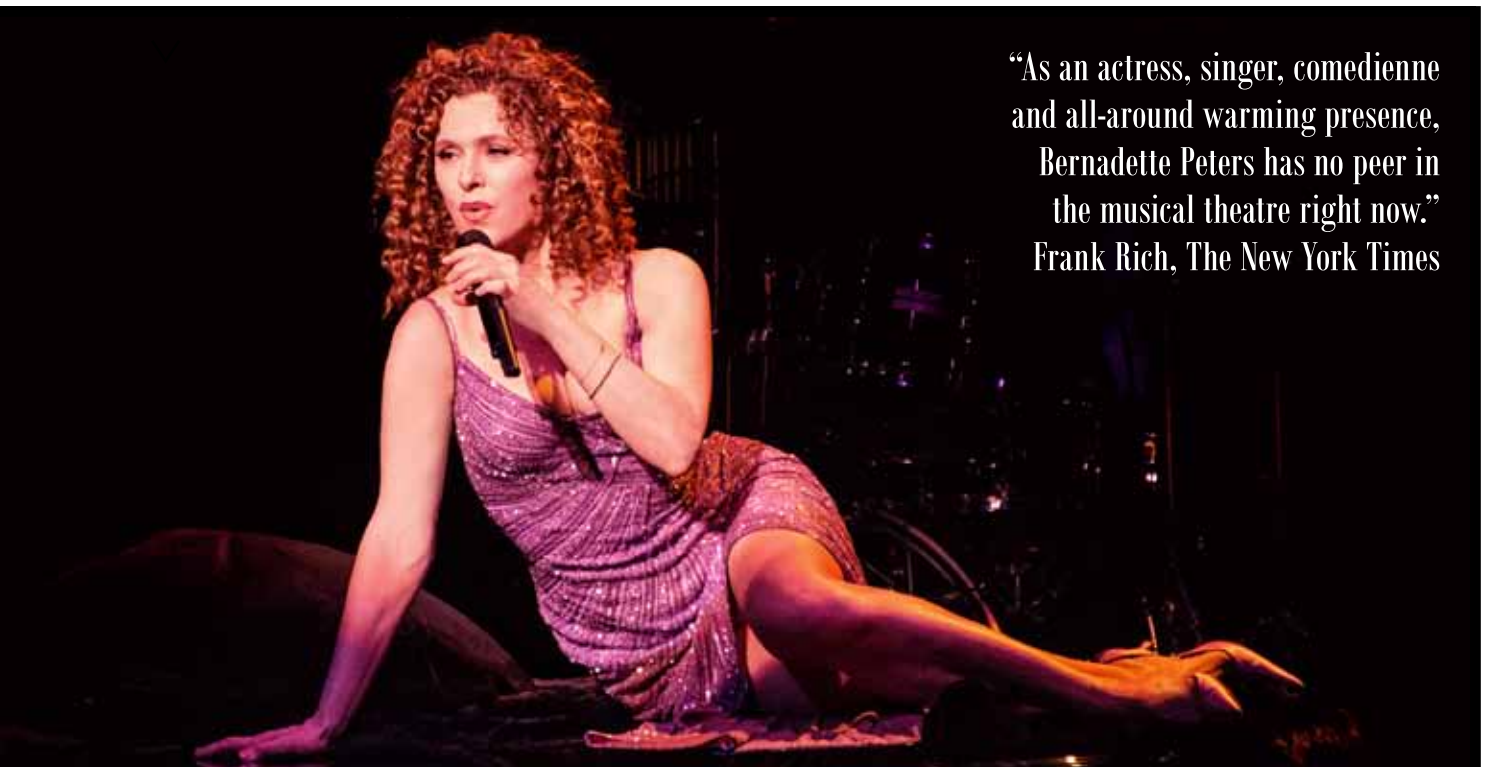
Ms. Peters currently stars in Amazon Prime's hit series, *Mozart in the Jungle*. Her recent stage credits include City Center's Encores! Production, *A BED A CHAIR: A New York Love Affair* featuring music by Stephen Sondheim and orchestrations by Wynton Marsalis. Prior to that she starred on Broadway in the Stephen Sondheim / James Goldman critically acclaimed production of *Follies*, following a successful run at the Kennedy Center. She also starred opposite Elaine Stritch in the Stephen Sondheim / Hugh Wheeler Tony Award-winning masterpiece, *A Little Night Music*.

In 2012, Bernadette was honored with her third Tony Award, The Isabelle Stevenson Special Award that acknowledges an individual from the theatre community who has made a substantial contribution of volunteered time and effort on behalf of one or more humanitarian, social service or charitable organizations.

Prior to that Peters added author and songwriter to her roster of achievements with her debut children's book, *Broadway Barks*,

aply named after the organization she co-founded with good friend, Mary Tyler Moore. The book landed on the New York Times Bestseller list shortly after publication. The organization's annual star-studded animal adoption event takes place in Shubert Alley in the heart of NYC's theater district, and benefits over 20 animal shelters in and around the New York City area. The book package includes a CD recording of an original song written and sung by the author. Her second children's book, *Stella is a Star* features yet another of her original songs, of which all proceeds from the sale of both books go to Broadway Barks. This summer, Peters published her third children's book, *Stella and Charlie: Friends Forever* that also benefits the organization. In November 2009, Peters performed a special one-night-only concert in New York City at the Minskoff Theatre, called "Bernadette Peters: A Special Concert for Broadway Barks Because Broadway Cares", which benefitted both Broadway Barks and Broadway Cares / Equity Fights AIDS.

In 2003, she received her seventh Tony Award nomination for her electrifying portrayal of Momma Rose in Sam Mendes' record-breaking Broadway revival of *Gypsy*, and her brilliant performance was captured on the Grammy award-winning *Gypsy* cast recording. "Bernadette Peters is a revelation!" Ben Brantley of The New York Times declared of her star turn in the show. Peters' Angel Records CD, Sondheim, Etc., Etc.: Bernadette Peters Live at Carnegie Hall (The Rest of It), features never-before-released highlights from her historic 1996 highly anticipated solo debut at Carnegie Hall. The concert was a benefit for Gay Men's Health Crisis. This performance



**"As an actress, singer, comedienne  
and all-around warming presence,  
Bernadette Peters has no peer in  
the musical theatre right now."  
Frank Rich, The New York Times**

was repeated in Bernadette Peters in Concert, her London solo debut at Royal Festival Hall, which later was telecast on PBS and is available on DVD.

A native of Ozone Park, New York, Peters began her performing career at the age of 3 with appearances on *Juvenile Jury*, the classic TV game show *Name That Tune*, and *The Horn & Hardart Children's Hour*. She made her theatrical debut in *This is Goggle*, starring James Daly and Kim Hunter, directed by the legendary Otto Preminger. Still in her teens, she appeared in *The Most Happy Fella* and *The Penny Friend* and performed in the national touring company of *Gypsy*.

Peters made her Broadway debut in 1967 in *Johnny No-Trump*, and in 1968 starred with Joel Grey in the musical *George M!*, earning a Theatre World Award for her memorable portrayal of Josie Cohan. That same year, she received a Drama Desk Award for her show stopping performance in the smash hit off-Broadway musical *Dames at Sea*, and quickly became one of the most sought-after stars in musical theatre.

One of Broadway's brightest stars, Peters received both the Tony Award and Drama Desk Award for her critically acclaimed performance in Andrew Lloyd Webber's hit musical *Song and Dance*. In June 1999, Peters earned her second Tony Award, her third Drama Desk Award, and an Outer Critics Circle Award for her portrayal of Annie Oakley in one of Broadway's most popular musicals, the Tony Award-winning Broadway revival of *Annie Get Your Gun*. Peters also received Tony nominations for her work in the 1992 musical *The Goodbye Girl*; Stephen Sondheim's Pulitzer Prize-winning musical *Sunday in the Park With George*; the Jerry Herman/Gower Champion ode to the movies, *Mack and Mabel*; and the Leonard Bernstein/Comden and Green musical *On The Town*. In addition to these honors, Peters earned a Drama Desk nomination for her memorable portrayal of the Witch in Stephen Sondheim's *Into the Woods*.

While Peters is best known for her work in the theatre, her career doesn't end at the footlights. She boasts an impressive list of television credits including her recent guest appearance on NBC-TV's *SMASH*. She has also appeared in the Lifetime movie, *Living Proof* opposite Harry Connick, Jr.; a guest starring role in the two-hour 2008 season premiere of the ABC-TV hit series, *Grey's Anatomy*, and a recurring role on the popular TV hit, *Ugly Betty*. She has appeared in several performing arts specials such as PBS' *Evening at Pops* and *The Kennedy Center Honors* to early appearances in variety shows such as *The Carol Burnett Show* and an Emmy-nominated performance on *The Muppet Show*. She appeared in

the star-studded *Sondheim: A Celebration at Carnegie Hall* and also played an opera diva-on-the-verge-of-a-nervous-breakdown in Terrence McNally's *The Last Mile*, both for PBS' highly acclaimed Great Performances series. Other television credits include PBS's *Hey Mr. Producer!: the Musical World of Cameron Mackintosh* and the ABC-TV special *Quincy Jones: the First 50 Years*.

Peters received an Emmy nomination for her performance in FOX's hit TV series *Ally McBeal*. She portrayed the wicked stepmother in *Cinderella* with Brandy and Whitney Houston, and also starred in *The Odyssey* starring Armand Assante, David, *Fall From Grace* with Kevin Spacey, and *The Last Best Year* with Mary Tyler Moore. She also appeared in the Showtime movie *Bobbie's Girl* (Daytime Emmy nomination) and *Prince Charming*, a TNT movie co-starring Martin Short and Christina Applegate.

A performer of amazing versatility, Peters has lit up the silver screen in 17 films throughout her distinguished career. She received a Golden Globe Award for her memorable performance in *Pennies From Heaven*. Her film credits include *The Jerk* with Steve Martin, *The Longest Yard* with Burt Reynolds, *Silent Movie* with Mel Brooks, *Annie* with Carol Burnett, *Pink Cadillac* with Clint Eastwood, *Slaves of New York* with Mercedes Ruehl, Woody Allen's *Alice* with Mia Farrow, *Impromptu* with Hugh Grant and Mandy Patinkin, and *It Runs in the Family*, starring opposite Kirk and Michael Douglas.

In addition to numerous Grammy Award-winning Broadway cast albums including *Gypsy* and *Annie Get Your Gun*, Peters has recorded six solo albums: *Sondheim, Etc., Etc.: Bernadette Peters Live at Carnegie Hall (The Rest of It)*; *Bernadette Peters Loves Rodgers & Hammerstein* (Grammy Nomination); *Sondheim Etc.: Bernadette Peters Live At Carnegie Hall* (Grammy Nomination); *I'll Be Your Baby Tonight* (Grammy Nomination); *Bernadette Peters*; and *Now Playing*.

Bernadette devotes her time and talents to numerous events that benefit Broadway Cares/Equity Fights AIDS, in addition to her "pet project" Broadway Barks. She resides in New York City and Los Angeles with her rescue dogs Charlie and Rosalie. ■

Biography & Photos Provided by Bernadette Peters  
Story Photos by Kurt Sneddon  
Cover Photo by Andrew Eccles



# CORPORATE SPOTLIGHT

## JOHN SMITH, CRST

Many know John Smith as the force behind CRST International – one of Cedar Rapids’ most vibrant businesses. Others simply know that the construction of CRST’s new headquarters in downtown Cedar Rapids will bring a renewed energy to the area for future generations to come. It is that sort of unwavering commitment, to both the community at large and to the needs of its business, which has also been present in the Smith family’s service, the support of CRST, and a variety of incredible monetary gifts to fund Orchestra Iowa’s mission over the years.

From leadership gifts to the Symphony Center renewal project in the early 2000’s to their ongoing major support of Orchestra Iowa’s annual needs, CRST has transformed this region through its dedicated preservation of the arts. That support was not the result of one special fundraising effort however, or a magic bullet or even a really great concert – it came from a deeper passion and commitment for the music itself.

Mr. Smith says his affection for symphonic music grew out of another part of his life that he is passionate about – his college education. During a music appreciation class in his freshman year at Cornell College that covered everything from ancient Greek music to modern day, the masterworks of the symphonic repertoire “stuck with” him. His appetite for self-education led this native son of Cedar Rapids to the Paramount Theatre where he experienced these classical pieces performed live in concert by local artists. That same passion spurred his decision to join the symphony’s Board of Directors after moving back to the Corridor with an MBA from Cornell University and continuing his education through the ins-and-outs of the family business.

A consummate businessman, Mr. Smith enjoyed his Board experience, as he learned more about the operations of a



symphony orchestra. Soon he was able to begin applying his own business expertise, helping the Orchestra meet its mission of serving the community in an impactful way. Smith’s leadership led the Orchestra to expand beyond its “masterworks” series and experiment with various types of outreach concerts and educational efforts. That drive to lead change inspired the Board to elect Mr. Smith as Chairman, a position he used to great effect. In addition to serving in that role, Mr. Smith also led the charge to establish the Orchestra Iowa Foundation, ensuring the continued future of the organization through diverse and stable funding sources.

Today, Orchestra Iowa and CRST continue to evolve to meet the changing needs of the community, whether that’s on the stage or on the road. Neither organization would be as successful without the leadership and generosity of John Smith. As a recent recipient of Orchestra Iowa’s Patron Award at the annual In Tune with the Arts awards reception, Maestro Hankewich was able to formally recognize Mr. Smith for his ongoing support of the music they both love. Remember to thank those who make this Orchestra possible, and to thank employees at those businesses that support Orchestra Iowa. We can’t do it without them, and we couldn’t make it happen without you! ■

Article by Devin van Holsteijn

# ORCHESTRA IOWA

## CORPORATE HONOR ROLL

\*Funds of the Greater Cedar Rapids Community Foundation

### DIAMOND \$40,000+



**Rockwell  
Collins**



### PLATINUM \$20,000+



### GOLD \$10,000+



**McIntyre Foundation**

### SILVER \$5,000+

ADM  
Ann and Gordon Getty Foundation  
Diamond V Mills Corporate Fund\*  
Guaranty Bank & Trust Company  
King's Material and Hawkeye Ready Mix  
Knutson Construction  
ImOn  
McGrath Automotive Group\*  
Wellmark Blue Cross and Blue Shield  
Wells Fargo  
World Class Industries\*

### BRONZE \$2,500+

F&M Bank

Giacoletto Foundation

### SYMPHONY \$1,000+

Hills Bank & Trust Company  
Pearson  
Phi Mu Alpha Sinfonia, Beta Kappa Chapter  
Ryan Companies

Shuttleworth & Ingersoll, P.L.C.  
Simmons Perrine Moyer Bergman PLC  
Toyota Financial Services

University of Iowa Community Credit Union  
Van Meter Inc.\*  
Zimmerman Auto Center

# LOCAL FOOD. KILLER DRINKS. SAUCE BAR & BISTRO

Focused on creating a true farm-to-table menu, the restaurant only sources the best hyper-local ingredients to serve their guests. “Sauce doesn’t specialize in any particular style of cuisine because our whole menu is determined by what type of ingredients we can get,” expounded Sous Chef Joshua Tibbetts, better known to everyone as Tibbs. “We have to adapt with our farmers and push ourselves creatively with the produce and protein we receive. It is about high-quality food. Not just in prep but with the ingredients as well. That quality shows up in our flavors.” He went on to say, “We are very thoughtful about our process in the kitchen. We think about how we put things together, so almost any of our dishes can be made vegetarian. We have to be very flexible and have consideration for the eater.”



The concept is something one could find in larger metropolitan cities but is new to Cedar Rapids – super fresh, locally sourced ingredients, filling a menu of seasonal selections.



On the edge of the beguiling Czech Village sits Sauce Bar & Bistro. Like the rest of the small boutiques and bars in the area, Sauce’s entrance is unimposing. Its only indicator of the refined cuisine you are about to experience is the gold sign hinged above the front entrance. Inside, an aluminum plated ceiling with exposed duct work and dangling Edison inspired, bare-bulb light fixtures, is set in contrast to the white country chairs. On the parallel wall to the industrial styled bar are affixed two enormous chalk boards – one boasting the daily specials, the other a litany of the local food purveyors that co-owner and Chef Chris Robinson taps to inspire his menu.

Sauce, which has been in the works for the past two years, had to overcome enormous struggles converting the space into what patrons see today. “We hammered our way through the project,” reminisces Lenny Sims, the other half and business brains of the operation. “I remember working above the restrooms putting up ceiling tiles and getting sick from the diesel fumes that had risen to the top of the restaurant. I was sick for a few days. We literally did it all ourselves.”

The ever evolving menu features mouth-watering appetizers such as Masa Polenta Sopes – polenta cakes made from Masa Harina Cornmeal, topped with black beans, jack cheese, bibb lettuce, pineapple salsa, chili oil, and shredded carnitas, while entrees delight the taste buds offering options like Grilled Lamb Lion with quinoa tabbouleh aside lentil walnut hummus, herb labneh and grilled garlic scapes and Berkshire Pork Tenderloin with red beans and rice risotto, matched with braised greens and drizzled with No Coast IPA molasses caramel and chili oil.

The fresh, local angle does not stop on the plate though. As much a bar as it is bistro, Sauce also specializes in creating hand-crafted cocktails





---

## WHAT IS IN A NAME? WITH MORE THAN 40 MADE-FROM-SCRATCH SAUCES, FLAVORS ARE ABUNDANT IN EVERY BITE OF EVERY DISH.

---

that will pair well with the menu items. Focused on giving classic cocktails a modern flair, patrons can enjoy signature drink specials like The Brooklyn, made with Cedar Ridge bourbon, dry vermouth and maraschino liqueur or Persephone Martini, concocted with PAMA liqueur, Cointreau, Absolut and Chambord and mixed with fresh grapefruit and pomegranate juice. The bar also brings in local brews to fill its taps and is beginning to ferment their own house-made bitters.

If gourmet grub and enticing intoxicants are not reason enough why one should try Cedar Rapids' newest eatery, this upscale hashery has some major plans for its future. By the fall of 2015, Sauce hopes to launch its Whiskey Club, educating patrons about the nuances of the trendy spirit. In addition, it will soon be open for a Sunday Brunch, where Bloody Marys and thick-cut bacon go hand-in-hand. The restaurant is also looking to expand its operation, taking

over the neighboring space (which current barbershop tenants are soon to vacate) and adding outdoor patio seating for the more seasonal months.

Sauce Bar & Bistro is currently open for Lunch Monday thru Saturday 11:00 am – 2:00 pm and Dinner Tuesday thru Saturday 5:30 pm – 9:00 pm. Reservations are also accepted.

Like the sign on the side says: *Local Food. Killer Drinks.* ■

Article & Photographs by Alexis Dagit



**Just like you,** we chose  
Cedar Rapids as our home.

[www.ufgins.com](http://www.ufgins.com)



We are proud to  
be a part of our  
community.

UFG is headquartered in downtown Cedar Rapids.

# ORCHESTRA IOWA MASTERWORKS SERIES

Saturday, October 17, 2015, 7:30 PM Paramount Theatre

Sunday, October 18, 2015, 2:30 PM Iowa City West High

## A NATIONAL ROMANCE

TIMOTHY HANKEWICH **MUSIC DIRECTOR**  
ANNA POLONSKY **PIANO**

---

Edward ELGAR

*Froissart*, Op. 19

Maurice RAVEL

Piano Concerto in G Major

I. Allegramente

II. Adagio assai

III. Presto

- intermission -

Jean SIBELIUS

Symphony No 2 in D Major, Op. 43

I. Allegretto

II. Tempo andante, ma rubato

III. Vivacissimo

IV. Finale: Allegro moderato



# PROGRAM NOTES

## A NATIONAL ROMANCE

### ***Froissart*, Op. 19**

**Edward Elgar (1857-1934)**



Jean Froissart was a 14th-century historian and court poet best known as chronicler of the Anglo-French struggle we call the Hundred Years' War. Unlike Homeric epics, which were built from a swirl of oral storytelling mixed with legend, Froissart's *Chronicles* were the work of a single, known author, and they are recognized as a crucial flowering of the medieval poetic-historic tradition. Though historians have shown that they embellished the facts considerably, to Elgar and other literary Englishmen these tales represented a fanciful world of knights and chivalry, romance and war and noble deeds.

After the symphonic achievements of Brahms and Bruckner, late-Romantic composers often found the idea of a large-scale symphony daunting, choosing instead to indulge their orchestral muses with overtures and dance movements. Elgar wrote several orchestral pieces before attempting his First Symphony at age 50: the "Enigma" Variations, the *Pomp and Circumstance* marches and *In the South (Alassio)*. Preceding all of these is *Froissart*, a well-crafted and forceful evocation of the mood of medieval romances. (Elgar inscribes the score with Keats: "When Chivalry lifted up her lance on high!") If the musical inspiration is perhaps from Brahms and Wagner, the literary conceit echoes Strauss' *Don Juan* from two years before, which had exerted an impact on Elgar as it had on nearly everyone.

Unlike *Don Juan*, though, which took a methodically programmatic approach, *Froissart* is atmospheric and abstract. ("Strauss puts music in a very low position," the composer wrote to his friend August Jaeger a few years later, "when he suggests that it must hang on some commonplace absurdity for its very life.")

Composed in 1890 on commission from the Worcester Festival, it received guarded praise from critics. One is struck today not just by its energetic *Don Juan*-like opening but by the richly inspired melodic material—such as the arching main theme that brings to mind not just the long-breathed melodies of Wagner and Strauss but also the sage, leisurely melodies of Elgar's later works.

### **Piano Concerto in G Major**

**Maurice Ravel (1875-1937)**



One sometimes has the feeling that American jazz of the 1920s and '30s was more keenly appreciated by listeners abroad, especially in Europe, than by "serious" musicians in the land of its birth. It certainly left its mark on Ravel, who during his acclaimed American tour of 1928 spent evenings relaxing in "dance halls, theaters, gigantic movie houses, etc.," as he wrote. Upon returning to Paris he began working on not one but two piano concertos more or less at the same time: the G-major Concerto and the Concerto for the Left Hand written on commission from Paul Wittgenstein.

Both works are permeated with the rhythms and harmonies of jazz. "Each movement of my new concerto has some jazz in it," he said of the G Major Concerto. "I frankly admit that I am an admirer of jazz, and I think it is bound to influence modern music. It is not just a passing phase, but it has come to stay. Jazz is thrilling and inspiring; I spend many hours listening to it in nightclubs and on the radio."

The lightness of the G Major Concerto was designed as a sort of foil to the more serious Left-Hand Concerto, as well as to excessively serious concertos in general. "As a model I took two musicians who, in my opinion, best illustrate this type of composition: Mozart and Saint-Saëns," Ravel wrote, adding that he had originally considered calling the concerto a *Divertissement*. "I set out with the old notion that a concerto should be a

diversion. Brahms' principle of a symphonic concerto was wrong; the critic was right who said that Brahms had written a concerto 'against' rather than 'for' the piano."

Ravel originally intended the concerto as a pianistic display piece for himself, in fact for yet another projected concert tour. But by the time he had completed the two-year project in 1931, he had grown so ill that the pianist Marguerite Long was enlisted to perform the demanding solo part. After the successful Paris premiere, in January 1932, he and Long took the work on an extended tour of 20 European cities, during which audiences frequently demanded an encore of the jazzy finale.

The presence of jazz elements in the concerto has tended to obscure the work's adherence to tradition and formal models. Ravel was a perfectionist and a meticulous musical craftsman. To be sure, the concerto's first movement, **Allegramente**, begins with a Basque folk tune and the crack of a whip, but it is one of the composer's most sharply-etched "classical" forms, dazzling in its sheer sonic excitement yet consistently satisfying in its logic and symmetry. The piano's initial solo might remind some of *Rhapsody in Blue*, as will the bluesy clarinet theme that ensues. The **Adagio assai** is a lyrical slow movement whose out-of-step triple meter suggests perhaps Chopin viewed through a Stravinskian lens. The **Presto** is a bracing piece of "perpetual-motion" that brings the work to a jaunty close.

## Symphony No 2 in D Major, Op. 43

Jean Sibelius (1865-1957)



If the first of Sibelius's seven symphonies betrayed influences of Tchaikovsky and to some extent Wagner, his Second Symphony, composed from 1900 to 1902, takes a different point of departure altogether. Both the success of the composer's patriotic tone poem *Finlandia* and his own immersion in the *Kalevala*, the

chief body of Finnish folklore, for his *Lemminkäinen* Suite had inspired in Sibelius a growing sense of nationalist sentiment. In 1898 the Russians, who dominated Finland at the time, had declared Finnish rights void, and the public resentment against the Slavic neighbors was high.

At the same time, the spectacular success of his First Symphony's premiere in Helsinki in 1899 had inspired in Sibelius a desire to compose "non-programmatic" works—music that spoke in abstract terms. He began sketching out the Second Symphony during travels in Germany and Italy in the fall of 1900, and conducted its premiere himself in March 1902 in Helsinki. Sibelius struck out on his own here musically, with notable advances in the formulation of a distinct compositional voice.

The composer appears to have intended no extra-musical associations, but that didn't stop others from doing so. "My symphonies are music that has been conceived and worked out as a musical expression," Sibelius once wrote, "without the slightest literary basis. I am not a literary musician. A symphony should be music first and last." Nevertheless the conductor Georg Schneevoigt wrote the following about the Second Symphony: "I. Peaceful pastoral life of the Finns; II. Stirrings of the will for independence; III. Heroic resolution; IV. Confidence in eventual triumph over the oppressor."

The **Allegretto** is built from a three-note motivic germ that evolves into the principal thematic material. In the **Tempo andante, ma rubato**, the composer mined some early compositions he had begun in Italy and abandoned, including (speaking of program music) tone poems on the *Don Juan* legend and on Dante's *The Divine Comedy*. The dashing **Vivacissimo** scherzo leads without pause into the final **Allegro moderato**, which expands and accelerates into an extroverted and triumphant close. ■

Program Notes by Paul Horsley



## PIANO SOLOIST ANNA POLONSKY

Anna Polonsky is widely in demand as a soloist and chamber musician. She has appeared with the Moscow Virtuosi, the Buffalo Philharmonic, the Columbus Symphony Orchestra, the Memphis Symphony, the Chamber Orchestra of Philadelphia, the St. Luke's Chamber Ensemble, and many others. Ms. Polonsky has collaborated with the Guarneri, Orion, and Shanghai Quartets, and with such musicians as Mitsuko Uchida, David Shifrin, Richard Goode, Jaime Laredo, Ida and Ani Kavafian, and Arnold Steinhardt. She is regularly invited to perform chamber music at festivals such as Marlboro, Chamber Music Northwest, Seattle, Music@Menlo, Cartagena (Colombia), and Bard. Ms. Polonsky has given concerts in the Amsterdam Concertgebouw, the Vienna Konzerthaus, the Alice Tully Hall, and Carnegie Hall's Stern, Weill, and Zankel Halls, and has toured extensively throughout the United States, Europe, and Asia.

Anna Polonsky received her Bachelor of Music diploma from The Curtis Institute of Music, where she worked with the renowned pianist Peter Serkin, and continued her studies with Jerome Lowenthal, earning her Master's Degree from the Juilliard School. Polonsky was a recipient of a Borletti-Buitoni Trust Fellowship in 2003, and of the Andrew Wolf Chamber Music Award in 2011. In addition to performing, she serves on the piano faculty of Vassar College.

Anna Polonsky is a Steinway Artist. ■







# *La Traviata*

by Giuseppe Verdi

Friday, January 15 at 8 PM • Sunday, January 17 at 2 PM

at The Paramount Theatre

Tickets: 319 366 8203 or [www.orchestraiowa.org](http://www.orchestraiowa.org)

CEDAR RAPIDS

*Opera*

THEATRE

EXPERIENCE THE AHHH!

# ALL TOGETHER NOW

# HARMONY CHORUS

**HARMONY CHOIR IS AWESOME!  
I LOVED MAKING NEW  
FRIENDS AND PERFORMING  
AT THE CARE CENTERS AND  
CHURCHES. I CAN'T WAIT FOR  
IT TO START UP AGAIN IN THE  
FALL. I WANT TO BE IN THIS  
CHOIR FOREVER.**  
- JOHN YACOB, AGE 7

Buoyed by the success of the two existing choruses, Odyssey Chorus for students in grades 2 & 3 and Discovery Chorus for students in grades 4-6, Orchestra Iowa School gave flight to a new singing group in the fall of 2014. Harmony Chorus, for students in kindergarten and first grade, is one of the ways that Orchestra Iowa School bridges the instructional gap between children aging out of preschool Music Together classes and the time when children are ready to consider instrumental music lessons. Harmony is an introductory choir designed to engage students in the joy of making music. Students work on the basics of pitch, tone matching and breath control as they develop focus and learn the importance of working within a group.

Harmony struck a chord with area families. Initial plans were for a group of just twenty students. However, for the 2014/2015 school year, forty students auditioned and were accepted into the chorus. A variety of quality and fun literature is selected to build vocal skills and proficiency in unison and simple rounds. Harmony chorus provides numerous performance opportunities throughout the school year. Many of these programs take place in churches and assisted living facilities where their youth and energy are appreciated.

Students audition to be accepted into the Harmony Chorus, but trained voices are not required for this exploratory group. More important is a desire to sing, enthusiasm and a ready smile. Harmony participants

are encouraged to attend all rehearsals and performances and to practice their music at home.

"My daughter decided to audition for Orchestra Iowa's Harmony Chorus on the spot when her older brother auditioned for the Odyssey Chorus. It was a great way for her to make music, learn fundamentals of music and performance, and have fun rehearsing and performing with other kids her age. I was impressed with the quality of instruction she received." - Denise Kanne

Harmony's director, Jessica Muters, has served as a music specialist in the Cedar Rapids Community School District since 2002. She also directs a fourth



✓ "My daughter Isabella loved the program! The teachers were great and it boosted her self-esteem, couldn't ask for a better program. Thank you!"  
- Jamie Ackerman



and fifth grade choir at Viola Gibson Elementary. An innovator by nature, Jessica was the original director of the Odyssey Chorus when it was piloted in 2002 and stepped forward to pilot the Harmony program in 2014. She currently directs both Harmony and Odyssey. Jessica explains, "The big differences between the groups is that Harmony concentrates on focus, echoing proper sound, and singing as a whole group with blending. Odyssey really gets into beginning part singing."

Discovery Chorus, the final ensemble in the musical choruses, is directed by Amy Hanisch. Her students have the distinct honor of singing onstage with the Orchestra for several sets each season. These live performances with professional musicians is the consummate experience for the students who have grown through the chorus programs.

"My daughter Morgan started with Odyssey Chorus and is now in her final year with the Discovery Chorus. It has been exciting to see our son Emerson start out at an even earlier age with the implementation of the Harmony group - knowing he will have two more choir levels to join. The value of experience and education in music has been phenomenal! In addition, they have both learned countless lessons in life skills, camaraderie, and working to achieve common goals.

Perhaps the biggest honor has been the chance to perform with the Orchestra itself and observing my children as the proud parent. It is no doubt though, that the icing on the cake has been the expert tutelage that both kids have been gifted with by Jessica Muters and Amy Hanisch!" - Maura Mahoney

Auditions for all three youth choruses will be held on September 2 and 3, 2015 at Orchestra Iowa School, 119 Third Avenue SE, Cedar Rapids. Auditions will be held from 4-5:30 p.m. and students may come without an appointment on either of the days. The actual audition takes only a few minutes. Harmony students will be asked to sing "Happy Birthday" and may do some simple pitch matching. If you do not read this in time for the September auditions, please know that students are routinely added to the groups throughout the year, so if you have children that love to sing, call the office at 319.366.8206 and inquire about entry into the program.

We'd love a chance to make music with you this year! ■

Article by Karen Liegl  
Photos by Carl Bromberg



"My daughter has episodes of high anxiety. When she asked to try out for this I was skeptical. She had highs and lows. At the last performance they asked her to do a speaking part. She did a great job and it really helped her self-confidence. Thanks to everyone for a wonderful program!" - Laura Burko





# ORCHESTRA IOWA

PRESENTS

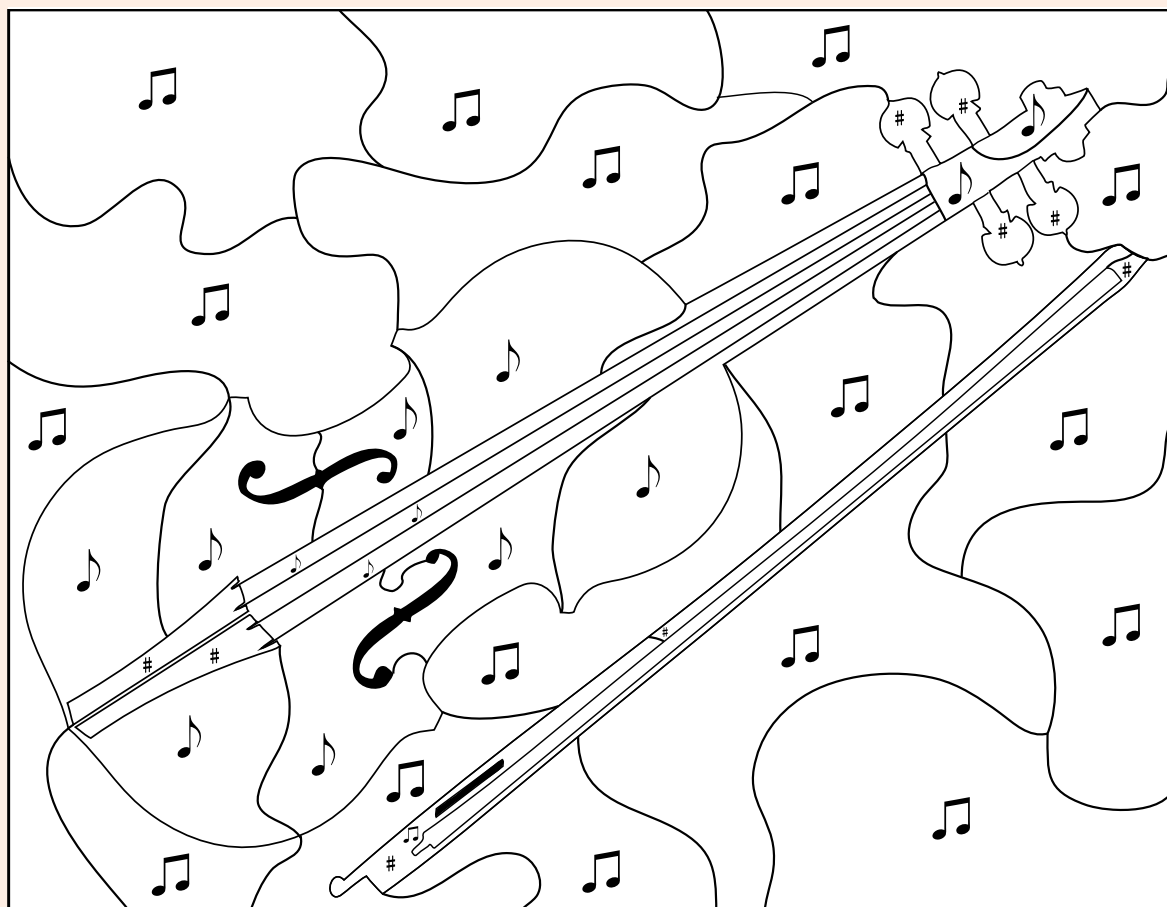


**SATURDAY, FEBRUARY 27, 7:30 PM**  
**SUNDAY, FEBRUARY 28, 2:30 PM**

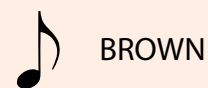
**TICKETS START AT JUST \$19 FOR ADULTS**  
**\$10 STUDENT & YOUTH TICKETS**  
**ORCHESTRAIOWA.ORG**  
**319.366.8203**



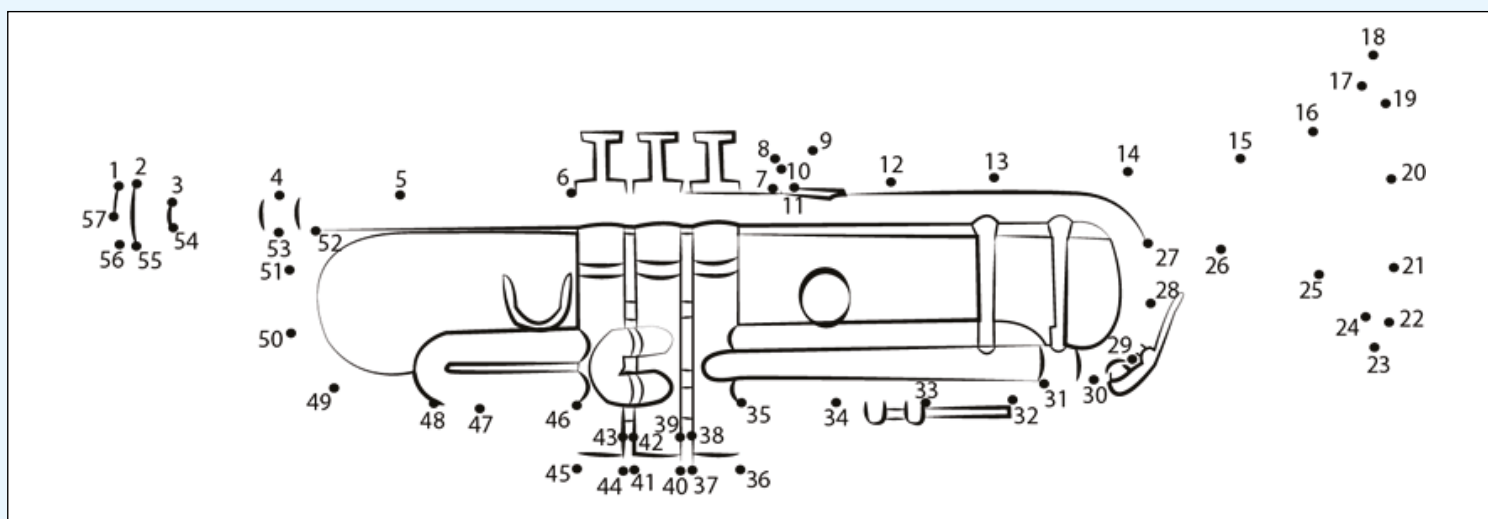
## FIND THE HIDDEN PICTURE



COLOR THE SPACES  
TO DISCOVER THE  
HIDDEN INSTRUMENT



## CONNECT THE DOTS





# Reck Violin Shop

Dealers & Restorers  
of Fine String Instruments



Official Repair Shop of  
Orchestra Iowa's  
Fifth Grade Fiddles



[www.reckviolin.com](http://www.reckviolin.com)

Clock Tower Plaza

1801 2nd Street, Ste 130

Coralville, IA 52241


319.351.8374

## STUDY WITH THE MUSICIANS OF ORCHESTRA IOWA

Whether beginning study, progressing in instrumental skills, working to prepare for All-State or college auditions or simply playing for the enjoyment of making music, the Orchestra Iowa School and faculty focus on individualized curriculum for each student and people of all skill levels.



### Instruction available in:



flute  
clarinet  
saxophone  
horn  
trombone  
tuba/euphonium  
harp

piano  
organ  
voice  
violin  
viola  
cello  
double bass



 319.366.8206

 [orchestraiowaschool.org](http://orchestraiowaschool.org)





Dedicated partners in building a stronger community.

**Knutson** Construction



# Mediacom makes your life simpler

**always faster internet**

- Download speeds up to 105 Mbps\*
- 70x faster than standard 1.5 Mbps DSL

**boundary-free tv**

- Thousands of On Demand movie titles included
- Up to 15 channels of Starz® and Encore®

**lower cost phone**

- Unlimited calling in the US and Canada
- 17 features like caller ID included

call today! **800-332-0245**

**Mediacom** the power to simplify

\*Services not available in all areas. Upload and download speeds may vary

# KING'S

*Proud to support Orchestra Iowa!*

BRICK • PAVERS • STONE • RETAINING WALLS  
FIRE PITS • LANDSCAPE PRODUCTS • PONDS  
LANDSCAPE LIGHTING • CONCRETE MASONRY  
READY MIX CONCRETE

Cedar Rapids (319) 363-0233  
Ready Mix (319) 364-4144  
Coralville (319) 354-1003  
[www.kingsmaterial.com](http://www.kingsmaterial.com)

# MUSIC DIRECTOR **TIMOTHY HANKEWICH**

---



The 2015/2016 season marks Timothy Hankewich's tenth 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



## VIOLIN

Dawn Gingrich, *Concertmaster*  
John N. Knapp Chair

Anita Tucker,  
*Associate Concertmaster*

Madeline Capistran,  
*Assistant Concertmaster*

Karla Galva,  
*Principal Second Violin*  
McConoughey Family Chair

Open, *Associate Principal*  
*Second Violin*  
Myron & Esther Wilson Chair

Alla Cross, *Assistant Principal*  
*Second Violin*

Bryce Christensen

Lucy Duke

Michael Hall

Jerry Henry

Spencer Howard

Linda Judiesch

Lauren Lai

Pei-Yun Lee

Jessica Ling

Samuel Rudy\*

Peter Tilly



## VIOLA

Open, *Principal*  
Leland & Peggy  
Smithson Chair

Amanda Grimm,  
*Associate Principal*

Jenwei Yu,  
*Assistant Principal*

Sara AboZena

Matt Barwegen

Michelle Bennett

Michael Kimber

Rochelle Rawson Naylor

Andrew Steffen

## CELLO

Open, *Principal*  
Christian & Patti  
Tiemeyer Chair

James Ellis,  
*Associate Principal*  
Patricia K McPherson Chair

Amy Phelps,  
*Assistant Principal*

Whitney Giller

Tom Maples

Lillian Pettitt

Diane Platte

Andrew Stern



## BASS

Timothy Weddle,  
*Principal*

Michael Van Ryn,  
*Associate Principal*

John Hall

Clint Sevcik

Jeanette Welch

## FLUTE

Jane Walker, *Principal*

Hsing-I Ho

Kimberly Helton

## OBOE

David Hempel, *Principal*  
Phyllis Fleming Chair

Barbara Reck

Jillian Camwell

## CLARINET

Christine Bellomy, *Principal*  
David & Ann Lawrence Chair

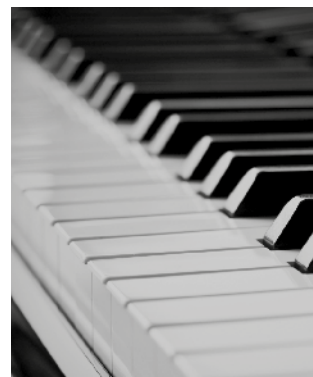
Emily Beisel

Lisa Wissenberg

## BASSOON

Matthew Ransom, *Principal*

Greg Morton



## HORN

Charles Harris, *Principal*

Patricia Brown, *Assistant Principal*

Peter Kortenkamp

Dan Malloy

## TRUMPET

Andrew Classen, *Principal*  
CRST International Chair

Aren Van Houzen

## TROMBONE

Casey Maday, *Principal*

Caleb Lambert

## BASS TROMBONE

Will Baker

## TUBA

Blaine Cunningham, *Principal*

## TIMPANI

Alan Lawrence, *Principal*

## PERCUSSION

Tom Mackey, *Principal*

Dr. Douglas & Patricia  
Sedlacek Chair

Michael Geary

## HARP

Gretchen Brumwell, *Principal*  
William\*\* & Julianne Thomas Chair

## PIANO

Miko Kominami, *Principal*

\*Leave Of Absence

\*\* Posthumous Recognition





# Proud supporters of Orchestra Iowa

**The Gazette**  
thegazette.com



IOWASOURCEMEDIA  
GROUP



**Joe  
Winters**

**Bruce  
Aune**

**Beth  
Malicki**

**Scott  
Saville**

# ORCHESTRA IOWA MASTERWORKS SERIES

Saturday, November 7, 2015, 7:30 PM Paramount Theatre  
Sunday, November 8, 2015, 2:30 PM Iowa City Englert Theatre

## THE FIFTH SEASON

TIMOTHY HANKEWICH **MUSIC DIRECTOR**  
LARA ST. JOHN **VIOLIN**

Gerald FINZI

*The Fall of the Leaf (Elegy), Op. 20*

Ástor PIAZZOLLA

*The Four Seasons of Buenos Aires*

I. *Buenos Aires Summer*

II. *Buenos Aires Autumn*

III. *Buenos Aires Spring*

IV. *Buenos Aires Winter*

- intermission -

Pyotr TCHAIKOVSKY

Symphony No. 1 in G Minor, Op. 13

“Winter Dreams”

I. *Daydreams on a Winter Journey.*

Allegro tranquillo

II. *Land of Gloom, Land of Mist:*

Adagio cantabile ma non tanto

III. Scherzo: Allegro scherzando giocoso

IV. Finale: Andante lugubre–

Allegro moderato–Allegro maestoso

# PROGRAM NOTES

## THE FIFTH SEASON

### ***The Fall of the Leaf (Elegy), Op. 20***

**Gerald Finzi (1901-1956)**



A sort of tensile melancholy can be felt in much of the music of Gerald Finzi, and with good reason. Not only did the London-born composer live through two world wars, he developed leukemia and died at age 55, having left a small but promising body of song settings, chamber and choral works and orchestral music. His early life was clouded by loss: His father died when he was eight, and World War I took his compositional mentor, Ernest Farrar, and his three brothers. (Had he been a bit older he probably would have perished himself.) From 1917 to 1922 he sought private instruction in keyboard and composition from Edward Bairstow; between the wars he settled in London, where he formed a string ensemble and became acquainted with the major English composers of the day. Withdrawing to the countryside, he spent much of his life in isolation and—except for war service during World War II—lived out his days composing and collecting manuscript scores of English composers old and new.

*The Fall of the Leaf* is a remnant of a projected chamber symphony that survives chiefly because the composer Arthur Bliss convinced Finzi to preserve it. The title is derived from Martin Peerson's piece by the same name (of which it contains mild echoes) from the beloved collection of Elizabethan harpsichord music known as the *Fitzwilliam Virginal Book*. Originally composed in 1929, it was revised in the early 1940s but its orchestration had to be completed after Finzi's death, by fellow composer Howard Ferguson. It is a gorgeously outfitted bit of nostalgia, filled with chiaroscuro contours and powerful contrasts, and building to a series of increasingly dramatic and beautifully gauged climaxes.

### ***The Four Seasons of Buenos Aires***

**Astor Piazzolla (1921-1992);**

**arr. Leonid Desyatnikov**



How cosmopolitan is tonight's feature solo work? It is the work of a New York-raised, Paris-trained Argentine, performed in an arrangement by a Russian composer commissioned by a Latvian violinist. Piazzolla's set of four tango-inspired pieces representing the seasons was not initially intended as a gloss on Vivaldi's model. On the contrary, it began as a single piece of incidental music for a 1965 play by Alberto Muñoz, later fashioned into a concert work called *Verano Porteño* ("Summer in the Port City," denoting the composer's native Buenos Aires). The original scoring was for the traditional tango ensemble of violin (viola for autumn), piano, double bass, electric guitar, cello (occasionally) and the snaky *bandoneon* accordion, of which Piazzolla himself was the master. During the next five years the composer produced three more works to fill out a sort of suite, and over several years he and his ensemble performed the parts of *Las Cuatro Estaciones Porteñas* separately or as a whole.

The "new tango" that developed in mid-20th-century Argentina was an expansion, both musically and conceptually, of the "old tango" of the 1920s and '30s (which was itself based on models from Uruguay). A student of Ginastera in Buenos Aires and Nadia Boulanger in Paris, Piazzolla brought polish, sophistication and an *Avant-garde* edge to the new tango, synthesizing tradition with elements of classical music and jazz. He took tango out of dance halls and made it into a concert genre, and by the 1980s this began drawing attention not just of the tango world but of classical musicians as well.

As major artists such as the Kronos Quartet, violinist Gidon Kremer and cellist Yo-Yo Ma learned more about Piazzolla and his world, audiences outside of Argentina gained a new appreciation of Piazzolla's synthesis. A few years after the composer's death in 1992, Kremer asked his friend Leonid Desyatnikov to arrange the *Four Seasons* so that he could perform them as a series



of solo-and-orchestra pieces alongside the Vivaldi concertos. The Russian composer fashioned each of the original pieces into a three-segment work roughly equivalent to the structure of the Vivaldi concertos, leaving intact Piazzolla's crashing dissonances and his rapid shifts of tempo and mood. He also added witty quotations of the Baroque originals—though in the “wrong” concertos so as to correspond with seasons in the opposing hemisphere. (Vivaldi's *Winter* is quoted in Piazzolla's *Summer*, for instance).

Piazzolla/Desyatnikov's *Autumn* capitalizes on the percussive potential of stringed instruments. But in addition to plucks and snaps, it features a continual series of virtuosic passages for soloist. *Winter* simmers with bold energy and includes a subtle, almost off-hand quote from Vivaldi's *Summer*. *Spring* is built on quick wit and driving rhythms. These performances conclude with *Summer*, which features a plaintive middle section and a dizzying array of glissando slides inserted for dramatic effect and humor.

## Symphony No. 1 in G Minor, Op. 13 ("Winter Dreams")

**Pyotr Tchaikovsky (1840-1893)**



Many artists begin their careers through the auspices of a generous teacher or patron whose encouragement and advocacy help them gain necessary early exposure. For Tchaikovsky this was Nikolai Rubinstein, the pianist-conductor who invited the 25-year-old to Moscow in 1866 to teach harmony at the Russian Musical Society, the academy he had founded and which would later become the Moscow Conservatory. The young composer, who had already given up his first career in law to devote himself to music, had just graduated from St. Petersburg Conservatory. Nikolai saw the spark of genius in Tchaikovsky, and overlooked his complete lack of teaching experience in appointing him to the new faculty.

Moscow was daunting for Tchaikovsky, who felt more

at home in civilized St. Petersburg. Rubinstein took him under his wing, conducting his early orchestral works and advising him on potential new ones. After the success of the Overture in F in 1866, Rubinstein suggested that Tchaikovsky embark on a full-length symphony, which he would conduct. It proved a torturous task. The young composer produced a first version during the spring and summer of 1866 and revised it later that year. Nikolai performed the work piecemeal, presenting the scherzo in December 1866, the slow movement and scherzo in February 1867, and all four movements a year later. Tchaikovsky revised the piece again in 1874 for publication. It is this third version that we know today as the “Winter Dreams” Symphony.

Unlike Tchaikovsky's “Little Russian” or “Polish” Symphonies, whose titles were bestowed by later writers, the First received the name “Winter Daydreams” from the composer himself—who also added, to the printed score, individual titles for the first two movements (see program page). A certain unlabored directness of expression pervades this symphony, as heard in the opening theme of the **Allegro tranquillo** and in the assertive chromaticism of the transitional theme. The development section is remarkable not only for its loose-limbed counterpoint but for the intuitively structured climax.

An **Adagio cantabile ma non troppo** forms the second movement; the **Allegro scherzando giocoso** contains something of Mendelssohn, though it is a highly original creation with a lilting trio that looks ahead to Tchaikovsky's ballet scores. The finale presents a wan introduction (**Andante lugubre**) before embarking on a discursive finale (**Allegro moderato—Allegro maestoso**) that takes the listener through a nomadic tour of thematic transformations, and contrapuntal developments. The finale presents a satisfying conclusion to this most emotionally sober of Tchaikovsky's six numbered symphonies. ■

Program Notes by Paul Horsley



## VIOLIN SOLOIST LARA ST. JOHN

Canadian violinist Lara St. John has been described as “something of a phenomenon” by *The Strad* and a “high-powered soloist” by the *New York Times*. She has performed as soloist with the orchestras of Cleveland, Philadelphia, San Francisco, Toronto, Montreal, the Royal Philharmonic Orchestra, the Boston Pops, Zurich Chamber Orchestra, Bournemouth Symphony, Camerata Ireland, Belgrade Symphony, and the Amsterdam Symphony, among others. She has also performed in numerous Oceania, Asia and Latin American orchestras including Auckland Philharmonia, Tokyo Symphony, and Sao Paulo Symphony, just to name a few. Major recitals have included New York, Boston, San Francisco, Ravinia, Wolf Trap, Washington DC, Prague, Berlin, Toronto, Montreal and the Forbidden City. Lara founded the Ancalagon label in 1999 and has released 12 titles since then. Her *Bach: the Six Sonatas & Partitas for Violin Solo* was the best-selling double album on iTunes in 2007 and her Mozart recording won a Juno Award. She has been featured in *People*, *US News and World Report*, on CNN, *All Things Considered*, CBC, BBC, and a *Bravo! Special: Live At the Rehearsal Hall*. Lara began playing the violin at two years old, made her first solo orchestral appearance at four, and her European debut with the Gulbenkian Orchestra at 10. She toured Spain, France, Portugal and Hungary at 12 and 13 and entered the Curtis Institute at 13. Her teachers have included Felix Galimir and Joey Corpus. She performs on the 1779 “Salabue” Guaragnini thanks to an anonymous donor and Heintz & Co. of Toronto. ■

[usbank.com/ourcommunity](http://usbank.com/ourcommunity)

Performances  
are more  
powerful  
when we all  
play our part.



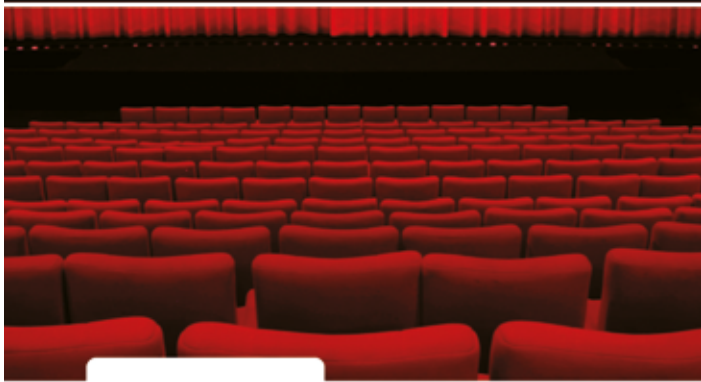
From the stage to the seats, everyone who supports the arts deserves applause. We're honored to play a role in making our community more inspiring.

**U.S. Bank is proud to support Orchestra Iowa.**



Member FDIC. ©2015 U.S. Bank

# Proud Supporter of the Arts



730-3250  
[uiccu.org](http://uiccu.org)

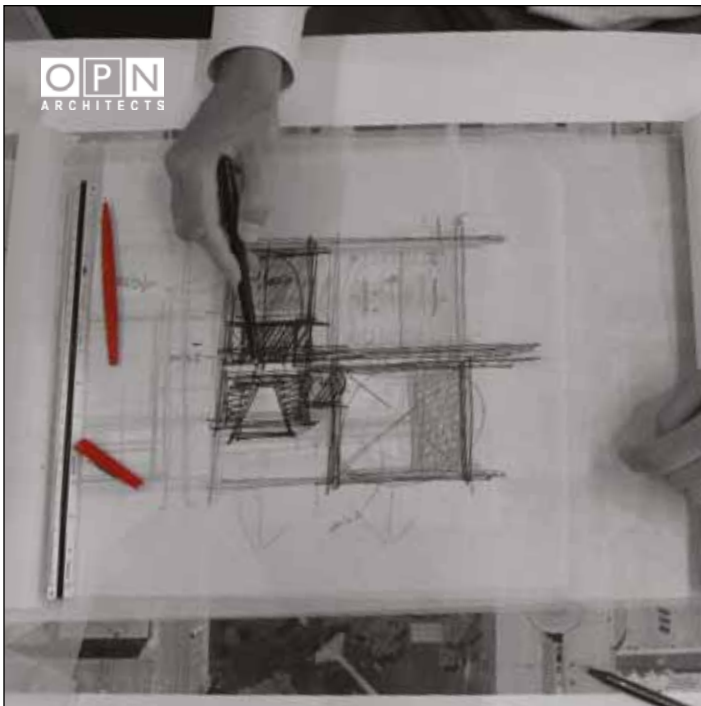
CREATING GREAT COMMUNITIES



**SHIVEHATTERY**  
ARCHITECTURE+ENGINEERING

319.364.0227 | [shive-hattery.com](http://shive-hattery.com)

OPN  
ARCHITECTS



Inspired design sets the stage for  
brilliant performances.

[opnarchitects.com](http://opnarchitects.com)

OCEANIA CRUISES<sup>SM</sup>  
*Your World. Your Way<sup>SM</sup>*

Call Destinations Unlimited,  
your local Oceania Cruises specialists!

**Destinations Unlimited, inc.**  
*A Travel Agency*

5020 Council St NE \* 393-1359 \* 800-391-1359 \* [www.duagency.com](http://www.duagency.com)

 Eye Physicians  
& Surgeons, LLP

*Exceptional care.  
Focused on you.*



1.800.338.3623  
2629 Northgate Dr. - Iowa City  
[www.iowacityeye.com](http://www.iowacityeye.com)

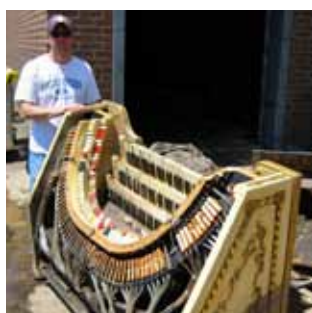
Lyse Strnad, MD – John Stamler, MD, PhD – Chris Watts, MD – Alex Cohen, MD, PhD





# DONOR SPOTLIGHT

## NEAL MARPLE & JANE RHEEM



LEFT: After the flood waters receded, Neal was at the Paramount helping salvage what remained of the Mighty Wurlitzer. Six years later, he is photographed playing the restored organ. RIGHT: A twelve-year-old Jane is pictured competing at the '87 Illinois Young Artists Competition, where she won first place in the junior division.



“

I view it as diversity in quality of life. There are so many benefits to being exposed to the arts.

Neal Marple and Jane Rheem are not your average Orchestra Iowa donors. Their charitable contributions to the symphony go beyond that of monetary giving, volunteerism and community advocacy; although they do that all as well. It is their passion for classical music that sets them apart, and that passion began at an early age.

For Neal, his first experience with musical performance began like many other

children raised in Cedar Rapids – through the music program in the community schools. But it was a fateful trip to hear the Mighty Wurlitzer organ at the Paramount Theatre that would shape his love of classical music. “It was so cool,” said Neal. “I was a 13 year old and I hadn’t heard it before. Then the organ comes out of the pit with big sounds and everything. That was it. I wanted to go take lessons right after that.”

For Jane, music notes were the many woven threads in her family’s tapestry. From a young age, she was encouraged to listen, perform and love the sonorous sounds of a symphony. Only in her adulthood would she realize how special that early exposure to the art form actually was. “It was just the norm in my household,” she explains. “Both of my parents were musicians, so there was always music at home. It was just a given that someone played an instrument if they were musically inclined.”

These early experiences with classical music would eventually bring Neal and Jane together. As their passion for classical music grew, both choose to hone their craft at the prestigious Juilliard School in New York City; Neal for organ and Jane for violin. Although Jane doesn't play as much anymore, highlights of her musical career include performing at Lincoln Center and as soloist with the Chicago Symphony Orchestra at the mere age of twelve. Neal still plays regularly, including performing as the guest organist for Walton's "Coronation Te Deum" and Mahler's 2nd Symphony at Orchestra Iowa's Resurrection concert in 2014. He is also the organist for First Presbyterian Church, not coincidentally the same church where he took lessons as a child. And while being a musician is neither of their full time jobs (Neal is the Director of Technical Services at Mercy Medical Center and Jane is the Director of BI & Analytics at TaxACT), it is undeniable the impact classical music has had on their lives.

When asked why supporting Orchestra Iowa was so important to them, Jane so eloquently summarized, "I view it as diversity in quality of life. There are so many benefits to being exposed to the arts. It inspires younger people in a different way than the traditional academia or sports tracks. It really opens opportunities for younger people to dive into other areas and career paths that they might not be otherwise exposed."

Neal was quick to add, "We had not been large supporters of an organization before, but as we progressed professionally, it was something that we really wanted to be able to do. I think the role that the orchestra plays in the community, being Orchestra Iowa and having the outreach across Eastern Iowa but still being the orchestra of Cedar Rapids as well, is

critical. The Orchestra provides more than just performances, it is a source of education and pride for our community."

Orchestra Iowa sincerely thanks Neal and Jane for their support and commitment to preserving music at large in our wonderful Creative Corridor community. ■

Article by Alexis Dagit

Photos by Carl Bromberg &

Provided by Neal Marple



# ORCHESTRA IOWA

## INDIVIDUAL HONOR ROLL

We are grateful to the following donors whose commitment and generosity make the music and the education possible through gifts to the Annual Fund, Orchestra Iowa School and Orchestra Iowa Endowment. We would also like to thank the many donors of less than \$150 whose gifts are vital to the Orchestra's continued success.

### CHAIRMAN'S CIRCLE

#### \$10,000 +

Joseph M. Kacena Fund\*\*  
Patricia McPherson  
William & Bertha Olin  
Dorothea Sundquist

### CONDUCTOR'S CIRCLE

#### \$5,000 - \$9,999

Anonymous (2)  
The Jared & Carol Hills Foundation  
David & Ann Lawrence  
David & Mary Jo Rater  
Dr. Douglas & Patricia Sedlacek  
Leland & Peggy Smithson  
William\* & Julianne Thomas  
Myron & Esther Wilson

### ARTIST'S CIRCLE

#### \$2,500 - \$4,999

Anonymous (2)  
Bruce & Janis Altorfer  
John & Stephanie Ballard  
Greg & Teresa Barnett  
David & Kay Basler  
Rad & Joyce Finch  
Leonard & Marlene Hadley  
Kay Halloran  
Tim & Jill Hankewich  
Edna Herbst Fund\*\*  
Peter & Ingrid Kolln  
Marilyn Magid  
Neal Marple & Jane Rheem  
Dick & Kate Minette  
Craig & Minny Olson  
Richard & Rita Olson  
Harry J. Samms  
James & Sara Sauter  
Bill & Teddy Shuttleworth  
Dr. & Mrs. James J. Stickley  
Robert & Ann Swaney  
Peter & Susan Tilly  
Stephen & Victoria West

### OPUS CIRCLE

#### \$1,000 - \$2,499

Anonymous (3)  
Roger & Dixie Allen  
Jon & Debbie Bancks  
Linda Barnes

Robert Becker & Diane Handler  
Peter F. Bezanson Fund\*\*  
John & Mary Ellen Bickel  
Janet D. Blackledge  
John & Cindy Bloomhall  
Danette R. Brooks  
Peter & JoAnn Bryant  
Cam & Kathy Campbell  
Tim & Janice Charles  
Mary Chesebro  
William Davis & Kathryn Franzenburg  
Wendy & Greg Dunn Family Fund\*\*  
Dr. & Mrs. David C. Gehring  
Tony & Magda Golobic  
May G. Gortner Charitable Trust  
Marc & Cathy Gullickson  
Ms. Laurie Hamen  
Kevin & Pat Hanick  
David & Jackie Harris  
David & Susan Haupt  
C. M. Haverkamp  
Carl & Jill Henrici Fund\*\*  
Jerry & Jennifer Henry  
Charlotte & William Hinson Family Foundation  
Mr. David Hodgins  
Gary Hoeck  
Vern & Clare Hudek Fund\*\*  
Phil & Kathy Jasper  
Charles & Marcia Jepsen  
Brad & Eileen Johnson  
Clay & Debbie Jones Family Foundation  
LeRoy & Diane Karr  
Robert F. & Janis L. Kazimour  
Mary Kemen & Brian Randall  
Barbara Knapp & Jim Nikrant  
Dennis & Karen Kral  
Jeffrey & Mary Krivit  
Thomas & Nancy Lackner  
Joanna & Wieslaw Machnowski  
Jo & Larry McGrath Fund\*\*  
Nancy McHugh Fund\*\*  
Dennis & Jean McMenimen  
Peggy & Jim Meek  
Tim & Kim Michels  
Rachel & Vincent Mills  
John Murry & LeAnn Larson  
Jeffrey & Kris Nielsen  
Barnes & Judy O'Donnell  
Steven P. Opp

Kelly & Joel Otto  
Jean Overton  
Dr. & Mrs. Peter Pardubsky  
Dr. Naser & Cathie Payvandi  
Chuck & Mary Ann Peters  
Denny & Jan Redmond  
Bernie Rehnstrom  
Dan & Marcia Rogers  
Jack F. Roland  
Fred & Melissa Rose  
Dr. John & Joyce Schuchmann  
Margaret & Tom Sears  
Roger & Teddi Smith  
Jack & Anne Stapleton  
Oather & Mirela Taylor  
Don & Mary Thompson  
Glenn & Audrey Van Roekel  
Allen & Kathryn Varney  
Dennis & Luann Wangeman  
Kurt & Jennifer Waskow  
P. Brian & Deane Watters  
Dr. Jeffrey Westpheling  
Judi Whetstone & Bob Rush

### MEMBER

#### \$300 - \$999

Anonymous (3)  
Mr. & Mrs. Robert W. Allsop  
Tom & Sarah Anderson  
Jean H. Ashby Fund\*\*  
Addison & Janet Ault  
The Barnes Family  
James Beranek  
Mr. Steven C. Berg  
Alan & Liz Bergeron  
Tara & Arlon Berkhof  
Dr. & Mrs. Lee Birchansky  
Harry & Carol Black  
Del & Delores Block  
Alan & Terry Boyden  
Karen & John Brandt  
Dr. & Mrs. Beamer Breiling  
Michael & Victoria Brooks  
Dan Bryant & Barbara Hames  
Arnold & Libby Bucksbaum  
David & Dorea Burkamper  
Frank & Susan Camp  
Mr. Thomas Cardella  
Warren & Joan Chadima  
Dennis & Ellie Charipar



Dr. & Mrs. Mohit Chawla  
 Ivan & Mary Bess Chester  
 Peter & Kelley Cole  
 Paul & Rosanne Congdon  
 Syndy & James Conger  
 David & Olive Crew  
 Dr. Dave Crumley  
 Rebecca Dryden  
 Dr. Steve Elliott  
 Joyce & Mark Fleming  
 Dixie L. French  
 Beatrice A. Furner  
 Harlan & Kay Graber  
 Don & Marj Grimm  
 Robert & Kelly Haag  
 Lynn & Tork Harman  
 Kathy Hall & Terry Pitts  
 Ted & Tish Healey  
 Dennis Henderson  
 Joanne Hendricks & Donald Stamy  
 Jim & Ann Hoffman  
 John A. Hoffman & Laura Otting  
 Tony & Suzanne Huebsch  
 Ms. Joan Detwiler Jehle  
 Dorothy S. Johnson  
 G. Richard & Jacqueline R. Johnson  
 Preston & Beth Johnson  
 James & Connie Kennedy  
 Whealen & Laura Koontz  
 Drs. Keith Kopec & Nancy Lorenzini  
 Daniel & Janet Kortenkamp  
 Keith & Cheryl Krewer  
 Douglas & Sharon Laird  
 Mary Larson  
 David & Inez Lensch  
 Thea Leslie  
 Louis & Claire Licht  
 Bruce & Betty Lindholm  
 Cedric & Marcia Lofdahl  
 Kerry & Kay Mann  
 Clinton McClintock  
 Carolyn & Norm McElwain  
 Bruce McGrath  
 Ronald & Lillian McGraw  
 Jim & Rose Marie Monagan  
 Dick & Babs Moore  
 Robert & Tara Moorman  
 Darrell & Midge Morf  
 Frank & Jill Morriss  
 Mr. & Mrs. Matthew Mulbrook  
 Drs. Janet Merfeld & Kevin Murray  
 Dr. Margaret Murray  
 Robert & Lynn Ocken  
 David & Carolyn Oliver  
 Clark & Jacquie Oster  
 Ken & Barb Owen  
 Pete Peraud  
 Debora Pesek  
 Barbara & Philip Peterson  
 Dr. Fred & Janet Manatt Pilcher  
 Joe & Sherry Pugh  
 Joe & Martha Rasmussen  
 Dr. Ronald & Sue Reider  
 Karl & Lois Renter  
 Art & Harriet Rinderknecht  
 John & Monica Roltgen  
 Carolyn Pigott Rosberg

Mr. & Mrs. Gary Rozek  
 John M. & Wilma Ann Wallin Sagers  
 Fund\*\*  
 Jeffrey & Kristin Schaefer  
 John & Carolyn Schmidt  
 Frieda Schmitz  
 Helmut & Mara Schrott  
 Jim & Pat Sealy  
 John & Arla Senko  
 Paul R. & Rebecca F. Shawver Fund\*\*  
 Marilyn Sippy  
 Tom & Amy Stanczyk  
 Annemarie Stark & Don Buss  
 Sallie Sun Streib  
 Susan & Gary Streit  
 Tudy Streletsky  
 Dr. Janeta Tansey  
 Larry & Barbara Taylor  
 Janet & Charles Thulin  
 Thomas & Karen Tjelmeland  
 Forrest & Alexandra Tomes  
 Devin & Elise van Holsteijn  
 Linda & Calvin Van Niewaal  
 Teresa Waln  
 Maxine Welch  
 Doug & Lori Wenzel  
 Hank Williams  
 Thomas & Susan Wolle  
 Ken & Beth Zamzow  
 R. Mark & Tracy Zimmerman

#### **SUPPORTING FRIEND**

##### **\$150 - \$299**

Anonymous (4)  
 Paul & Elizabeth Abramowitz  
 Jim & Ruth Affeldt  
 Craig & Judith Anderson  
 Marian L Barnes, M.D.  
 Robert & Vida Brenner  
 Bradd & Janan Brown  
 Bill & Linda Bywater  
 Arthur & Miriam Canter  
 Richard M. & Ellen Caplan  
 Anne H. Carter  
 Robert & Joan Arthurs Chadima  
 Steve & Kaye Christ  
 Wendy & Curt Cox  
 Rebecca Craig  
 Jerry & Nancy Danforth  
 Alice Daugherty  
 Mrs. Betty Debban  
 Ken & Lynn DeKock  
 Jim Eichhorn  
 Jeff & Terri Elgin  
 Jack & Nancy Evans  
 JoFran & Jim Falcon  
 John Fingert  
 Dean & Laura Gesme Family Fund\*\*  
 Doris Gitzy  
 Donald & Joyce Haugen  
 Norbert & Suzanne Hemesath  
 Ray & Maree Heng  
 Anne & Jim Hodges  
 Gingie Hunstad  
 Marybeth Jaggard  
 James F. Kern  
 David Klemm & Catherine Deming

Ken Krizan  
 Bob & Fran Krzywicki  
 Mike Langheim  
 Mr. & Mrs. Bruce Lehrman  
 Mark & Corenne Liabo  
 John and Laura Locher  
 Pam Mahany  
 Tom & Marilyn Mark  
 John & Frances Markham  
 Mr. & Mrs. James McGrew  
 Theza L. Miller  
 Tom Moran  
 Ed & Barbara Mumford  
 Mark Ogden & Iris Muchmore  
 Scott & Penny Olson  
 Betty J. Osincup  
 Brett & Beth Papendick  
 Mary Lou Peters  
 Drs. William Pontarelli & Elizabeth Loeb  
 William & Doris Preucil  
 Melissa Lyon Randall  
 Sol & Suanne Rocklin  
 Kurt G. Rogahn  
 Barbara Ross  
 David & Barbara Rossate  
 Nathan Savin & Susan Enzle  
 Rich & Donna Scheer  
 Nancy J. Sereduck  
 J. David & Charlotte Siebert  
 Ray & Lynda Smith  
 James & Nancy Spencer  
 Randy & Kris Sterner  
 Melvin & Diane Sunshine  
 Ms. Angeline Taake  
 Shirley Thornton  
 Evelyn Toft  
 John & Alice Wasson  
 Chuck & Carol Wehage  
 Amanda & Ryan West  
 James & Helen Westcot  
 Paul & Gail Williams  
 Norman & Mary Ellen Wright

#### **HONORARIUMS**

*Gifts were made to Orchestra Iowa's  
 Annual Fund in honor of the following:*  
 Dorothy Bell  
 Bob Glocke  
 Bob Tree

#### **MEMORIALS**

*Gifts were made to Orchestra Iowa's  
 Annual Fund in memory of:*  
 Bob Fletcher  
 Les & Blanche Lawrence  
 Herb Osincup  
 William L. Thomas

*Gifts were made to the Orchestra Iowa  
 Endowment in memory of:*  
 John N. Knapp

\*\* Funds of the Greater Cedar Rapids  
 Community Foundation  
 \* Posthumous recognition



# SUPPORT THE CELEBRATION!

## INDIVIDUAL CONTRIBUTOR BENEFITS

### CHAIRMAN'S CIRCLE • \$10,000 AND ABOVE

- A private chamber music ensemble performance in your home or business
- Recognition of support on one symphonic or chamber concert during the season
- Plus all below

### CONDUCTOR'S CIRCLE • \$5,000 - \$9,999

- Musician chair naming recognition for one season
- Invitation to private dinner with Maestro Hankewich and guest artists
- One complimentary 2-hour rental of the Opus Concert Café for your personal or business use
- Complimentary beverage vouchers for you and your guests for use in the Opus Concert Café at Orchestra Iowa concerts
- Plus all below

### ARTIST'S CIRCLE • \$2,500 - \$4,999

- Reserved concert parking for Orchestra Iowa symphonic concerts at the Paramount
- Priority, personalized and advanced subscription seating
- Eight complimentary beverage vouchers (total) for use in the Opus Concert Café at Orchestra Iowa concerts
- Plus all below

### OPUS CIRCLE • \$1,000 - \$2,499

- Personalized and advanced subscription seating
- Access to the Opus Concert Café during intermission at Orchestra Iowa Concerts and select Paramount events
- Invitation to the annual patrons reception in the spring of 2016
- Four complimentary beverage vouchers for use in the Opus Concert Café at Orchestra Iowa concerts
- Plus all below

### MEMBER • \$300 - \$999

- Invitation to open rehearsals with donor appreciation receptions throughout the year
- Ability to purchase tickets to Paramount events prior to the general public
- Plus all below

### SUPPORTING FRIEND • \$150 - \$299

- Recognition in the Individual Honor Roll in *Overture Magazine*
- Receive the annual season brochure
- Receive notice of special Orchestra Iowa events such as Lunch & Listening

Contribute today to enjoy these benefits throughout this season of celebration!

### I WISH TO CONTRIBUTE TO ORCHESTRA IOWA

\$ \_\_\_\_\_ Chairman's Circle • \$10,000 and above  
\$ \_\_\_\_\_ Conductor's Circle • \$5,000-\$9,999  
\$ \_\_\_\_\_ Artist's Circle • \$2,500-\$4,999  
\$ \_\_\_\_\_ Opus Circle • \$1,000-\$2,499  
\$ \_\_\_\_\_ Member • \$300-\$999  
\$ \_\_\_\_\_ Supporting Friend • \$150-\$299  
\$ \_\_\_\_\_ Friend • \$75-\$149

### PAYMENT METHOD

\_\_\_\_\_ Check enclosed (made payable to Orchestra Iowa)  
\_\_\_\_\_ Credit Card

Card # \_\_\_\_\_ Exp. Date \_\_\_\_\_

Signature \_\_\_\_\_

Installment options available. Call 319.366.8203 for details.

### CONTACT INFORMATION

\_\_\_\_\_  
Name

\_\_\_\_\_  
Address

\_\_\_\_\_  
City State Zipcode

\_\_\_\_\_  
Phone

\_\_\_\_\_  
E-mail

Please return your complete card to:

Orchestra Iowa  
Individual Contributions  
119 Third Avenue SE  
Cedar Rapids, IA 52401

# ORCHESTRA IOWA MAESTRO'S CIRCLE

John & Mary Ellen Bickel  
Janet Blackledge  
John & Karen Brandt  
Steve & Suzanne Caves  
Tim & Janice Charles  
Jane Coyne  
Greg & Wendy Dunn  
Rad & Joyce Finch  
Marjorie Fletcher  
Les & Katrina Garner  
Terry & Carey Downs Gibson  
Bob & Penny Gilchrist  
Tony & Magda Golobic  
Barbara Green  
Marc & Cathy Gullickson  
Kathy Hall & Terry Pitts  
Timothy & Jillien Hankewich  
Mary Lou & Don Hattery  
Margaret Haupt  
Ted & Tish Healey  
Joanne Hendricks & Donald Stamy  
Jane Walker & David Hempel  
Jerry & Jennifer Henry  
Jared & Carol Hills  
James & Ann Hoffman  
Alice Hoffmeier  
Robert Holmes  
& Sharon Carmody-Holmes  
Fred & Dee Ann Johnson  
G. Richard & Jacqueline R. Johnson  
Clay & Debbie Jones  
Ed & Stephanie Karr  
Robert F. & Janis L. Kazimour  
Barbara Knapp & Jim Nikrant  
Peter & Ingrid Kolln  
Dennis & Karen Kral  
George & Ludene Krem  
Bob Kucharski  
Mick & Jan Landgren  
David & Ann Lawrence

Thea & Roger\* Leslie  
C. John & Dina Marie Linge  
Doug & Marlene Loftsgaarden  
Tom & Marilyn Mark  
Robert Massey  
Larry McGrath  
Vincent & Rachel Mills  
R. P. "Dick" & Kate Minette  
Jim & Rose Marie Monagan  
Paul & Jennifer Morf  
Jeffrey & Kristine Nielsen  
Greg & Debbie Neumeyer  
Clark & Jacquie Oster  
Jerry & Marilyn Owen  
Mrs. Lanette C. Passman  
Denny & Jan Redmond  
Jack & Jackie\* Roland  
Bob Rush & Judi Whetstine  
Eugene R. Schwarting  
Craig & Gretchen Sealls  
Margaret & Tom Sears  
Doug & Pat Sedlacek  
Chris Shimon  
Bill & Teddy Shuttleworth  
Marilyn & Dayton\* Sippy  
John & Dyan Smith  
Leland & Peggy Smithson  
Sara & Al\* Sorensen  
Dorothea Sundquist  
Dr. James & Marianna Stickley  
Robert & Ann Swaney  
Don & Mary Thompson  
Dr. Christian Tiemeyer  
& Patti Farris Tiemeyer  
Peter & Susan Tilly  
Stan Wiederspan  
Myron & Esther Wilson  
Jason & Leslie Wright  
Elaine Young  
\*indicates posthumous recognition

## ORCHESTRA IOWA FOUNDATION BOARD

RICHARD MINETTE  
CHAIR

RACHEL MILLS  
TREASURER

LELAND SMITHSON  
SECRETARY

JOHN BICKEL

STEVE CAVES

TIM CHARLES

MAGDA GOLOBIC

CATHY GULLICKSON

CAROL HILLS

JAMES HOFFMAN

DICK JOHNSON

CLAY JONES

JAN KAZIMOUR

BARBARA KNAPP

PETER KOLLN

DENNY REDMOND

JIM SEALY

PATRICIA SEDLACEK

WILLIAM SHUTTLEWORTH

JOHN SMITH

JAMES STICKLEY

DON THOMPSON\*

STEVE WEST

MIKE WILSON

\*EX-OFFICIO

The Maestro's Circle are individuals who have included the Orchestra's Endowment Fund in their planned giving. For more information about making a planned gift please call 319.366.8206.

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.



Paramount Presents

# THE PHANTOM OF THE OPERA

SILENT MOVIE

WITH LIVE MUSIC AND SOUND EFFECTS BY

THE MIGHTY WURLITZER ORGAN

BE TRANSPORTED BACK TO THE 1920S WHEN SILENT MOVIES WERE ALL THE RAGE!

The Phantom of the Opera starring Lon Chaney, Norman Kerry & Mary Philbin

This original horror film is guaranteed to give you the heebie-jeebies!

October 30 at 8:00 PM at the Paramount Theatre • Cedar Rapids

\$10 General Admission • [ArtsIowa.Com](http://ArtsIowa.Com) • 319.366.8203

# *Printing That Can Hit The Notes!*



When you come to Pioneer Graphics for your printing projects, you'll be a big hit every time! Our experienced staff will ensure that you shine with the highest quality and fastest turnaround for all of your printing needs.

Call Jim Sigmon today!

**PIONEER** *Graphics*  
COMMERCIAL PRINTING

**The Cherry Building**

329 10th Avenue SE • Cedar Rapids, IA 52401

Phone: 319-366-7777 • Fax: 319-363-6887

[jsigmon@thepioneergroup.com](mailto:jsigmon@thepioneergroup.com)

## From MRIs to mammograms, RCI gives you a choice.



RCI Imaging Center offers expert radiology services, and more. Like easy access, with everything on one level. Convenient parking and simple registration. On-time appointments, so you can get in and out and get on with your day.

Best of all, many patients even pay less at an imaging center (check with your insurance carrier to see if you would, too.) Call or visit RCI Imaging Center today—the choice is yours to make!



**319-364-0121**  
1948 First Avenue, NE  
Cedar Rapids, IA  
52402-5377  
[www.RCIowa.com](http://www.RCIowa.com)

Jerry Zumbrunnen's varicose veins used to make him feel self-conscious. "People would look at me with a horrified expression and ask, "What's wrong with your legs?"

But when discomfort with his appearance turned to pain, he researched a number of treatments and found that laser surgery at RCI was the way to go. Known as EVLT, the procedure uses only local anesthetic and offers fast recovery times.

"The pain disappeared right away, and my leg feels so much lighter and more flexible. And now I can wear shorts without worry."



**319-261-0636**  
1948 First Avenue, NE  
Cedar Rapids, IA  
52402-5377  
[www.RCIowa.com](http://www.RCIowa.com)

**Thanks to  
laser surgery,  
varicose veins  
won't stop this  
postal carrier.**



## IOWA COMPOSERS FORUM MUSIC FOR VOICE & PIANO

ANN CRAVERO, MEZZO/JESSICA ANDERSON, PIANO

**OCTOBER 24, 7:30 PM**  
**OPUS CONCERT CAFE**

[www.iowacomposers.org](http://www.iowacomposers.org)

## Winslow House CARE CENTER



### MARION'S PREMIUM SENIOR CARE PROVIDER



- 24-hour Skilled Nursing with a focus on rehab to home
- Medicare & Medicaid Certified

CONTACT LISA ELWICK, ADMINISTRATOR FOR A TOUR.  
3456 Indian Creek Road • Marion, IA 52302  
319.377.8296 • [WinslowHouseCareCenter.com](http://WinslowHouseCareCenter.com)



Chase Garrett's 6<sup>th</sup> Annual

# BLUES & BOOGIE WOOGIE PIANO STOMP

NOV  
13  
14

AT THE FABULOUS  
*Englert Theatre*  
IN DOWNTOWN IOWA CITY

7:00 P.M. - TWO NIGHTS ONLY!  
**TICKETS: \$30 - \$45 - \$50 - \$70**  
ON SALE AT THE ENGLERT THEATRE BOX OFFICE

*Featuring*

INTERNATIONAL BLUES & BOOGIE WOOGIE PIANISTS  
WORLD CHAMPION BOOGIE WOOGIE DANCERS  
BOOGIE WOOGIE DANCE WORKSHOPS  
NATIONAL VINTAGE JAZZ BANDS  
LOCAL JAZZ BIG BANDS  
GUEST MUSICIANS

*& More!*

**FULL FESTIVAL SCHEDULE AT [PIANOSTOMPFESTIVAL.COM](http://PIANOSTOMPFESTIVAL.COM)**

*Now accepting new sponsors!*

MARKET YOUR BUSINESS TO THOUSANDS OF EASTERN IOWANS THIS FALL WITH  
SPONSORSHIP LEVELS STARTING AT \$500! PLEASE CONTACT CHASE GARRETT  
AT [BLUESICIAN88@GMAIL.COM](mailto:BLUESICIAN88@GMAIL.COM) OR 319-325-1714 FOR MORE INFORMATION.



**SUSTAINING SPONSORS**



**CONTRIBUTING SPONSORS**



**SUPPORTING SPONSORS**





The background of the poster features a stylized, high-contrast illustration of a man in a blue suit and hat, possibly a detective or a musician, looking towards the right. The background is dark with splashes of red and blue. In the bottom left corner, there is a white silhouette of a man and a woman dancing.

# BIG BAD VOODOO DADDY

A swingin' good time

**SATURDAY, MAY 21 7:30 PM**

**PARAMOUNT THEATRE**

with Orchestra Iowa

Tickets on sale now! 319.366.8203 or [orchestraiowa.org](http://orchestraiowa.org)

# A GRAND TRADITION



# AM 600

# WMT

# NEWSRADIO

***Celebrating 90 years  
of serving Eastern Iowa***

# ORCHESTRATING...

*...a unique tax and financial strategy for each client*

Tax Services • Business Valuation & Litigation Services • Business Accounting Services  
Financial Planning Services • Management Advisory Services



**DENNY REDMOND**  
CPA/ABV/CFF, CVA, PRINCIPAL  
dredmond@lattaharris.com

**CHRIS OVERTURF**  
CPA, CVA, PRINCIPAL  
coverturf@lattaharris.com

*Focused on Your Success*

3037 Center Point Road NE • Cedar Rapids, IA 52402  
319-366-2163 • [www.lattaharris.com](http://www.lattaharris.com)

ADM thanks America's farmers. Our work would not be possible without the hard work of farming families.

Stop by and visit us at one of our area facilities in Cedar Rapids, Clinton, Des Moines, Keystone, Kalona, Burlington or Washington.

Learn how ADM farmer services can work for you at [www.adm.com/farmers](http://www.adm.com/farmers).





VISIONS PHOTOGRAPHY

Carl Bromberg Photographic Artist

319-286-8483

[visionsphotography.net](http://visionsphotography.net)

Iowa's Premier Pet Photographer

Present this add for 1/2 price session

A portion of all profits are donated to animal rescue



*The care you need*

*in the comfort of your home*

Home & Health Services by Meth-Wick offers help to seniors in their home throughout Linn County seven days a week. Our trained professionals provide services to meet a range of health and lifestyle needs:

- Nursing Services
- Personal Care Assistance from a Trained Certified Nursing Assistant
- Companionship/Chore Services

Call 319-297-8654 for a free consultation.

METH-WICK  
**Home &  
Health**  
SERVICES

319-297-8654  
[www.methwick.org](http://www.methwick.org)



**Guaranty Bank** is proud to sponsor Orchestra Iowa in preserving the love of fine arts in our community.

By assuring your most beloved traditions are kept alive locally, **Guaranty Bank** is there *for your kind of life.*



(319) 286-6200 | [www.Guaranty-Bank.com](http://www.Guaranty-Bank.com)



*"The pianos at Premier Piano Service are a joy to play...the Ferrari of pianos... achieve a whole new level of expression, because their pianos can deliver."*

-**Paul Kovacovic**, Assistant Professor of Music, Piano - Central College

*"First class workmanship, superb attention to detail and unsurpassed customer service. Simply some of the best instruments I have ever played period. My rebuilt Steinway is better than any comparable new one."*

-**Alan Huckleberry**, Professor of Music, Piano - University of Iowa

*"In the past few years, Luther College's piano collection has improved dramatically in our concert halls, studios and practice rooms. Premier Piano Service provided us with some of the best rebuilt Steinway grand pianos in the country."*

-**Du Huang**, Assistant Professor of Music, Piano - Luther College

**3159 Quonset Ave.  
Walker, IA 52352  
319.934.3556  
[premierpianoservice@gmail.com](mailto:premierpianoservice@gmail.com)  
[premier-piano.com](http://premier-piano.com)**

**DANISH STRING QUARTET**

**JOIN US  
FOR THE  
2015-2016  
SEASON**

**MINGUET QUARTETT**

**BUY TICKETS  
AT [GBPAC.COM](http://GBPAC.COM)  
1-877-549-7469**

**GALLAGHER BLUEDORN**  
University of Northern Iowa

## Historic Elkader Opera House

MUSIC THEATRE COMMUNITY

For additional events and ticket information visit: [www.ElkaderOperaHouse.com](http://www.ElkaderOperaHouse.com)  
207 N. Main, Elkader, IA 52043  
563-245-2098

This ad paid for in part by  
the Iowa Tourism Office.



**SUPPORT LOCAL ART IN YOUR COMMUNITY AND  
PROMOTE YOUR BUSINESS AT THE SAME TIME!**

## OVERTURE

FOR MORE INFORMATION ON ADVERTISING OPPORTUNITIES  
CALL 319.366.8206 OR EMAIL [OVERTURE@ORCHESTRAIOWA.ORG](mailto:OVERTURE@ORCHESTRAIOWA.ORG)



**Chorale Midwest**


*All concerts are held at  
Immaculate Conception  
Catholic Church in Cedar Rapids*

## *A Season of Light*

*Lights from Heaven and Earth*  
MONDAY, OCTOBER 19, 2015 7:30 PM

*Lights of the Holidays*  
SUNDAY, DECEMBER 6, 2015 2:30 PM  
MONDAY, DECEMBER 7, 2015 7:30 PM

*From Darkness to Light*  
SUNDAY, MAY 1, 2016 2:30 PM  
MONDAY, MAY 2, 2016 7:30 PM



**CORALVILLE ARTS**

319.248.9370  
www.coralvillearts.org  
1301 5th Street, Coralville

## CITY CIRCLE'S 2015-2016 SEASON BRITISH INVASION

October 16-18 2015	<b>William Shakespeare's Land of the Dead</b>
December 11-13 & 18-20, 2015	<b>Oliver!</b>
February 12-14 2016	<b>Sweeney Todd (In Concert)</b>
Apr 29-May 1 May 6-8, 2016	<b>1776</b>
June 17-19 2016	<b>Kiss Me, Kate</b>



HIS FINGER MOVEMENTS  
ON A CALCULATOR  
HAVE BEEN COMPARED  
TO A CONCERT PIANIST  
PLAYING A CHOPIN  
NOCTURNE.

**HE'S THE MOST  
UNINTERESTING  
MAN IN THE  
WORLD.**



**HONKAMP KRUEGER**  
**TOP 100** CPA & BUSINESS CONSULTING FIRM

319.378.3370  
www.honkamp.org



**RIVERSIDE  
THEATRE**

Sept 25—Oct 18  
**SHIPWRECKED!** by Donald Margulies

Nov 6—22  
**THE GLASS MENAGERIE** by Tennessee Williams

Dec 4—12  
**COMING OF AGE IN CHORE BOOTS**  
written & performed by Janet Schlupkohl

319-338-7672 | riversidetheatre.org  
213 N. Gilbert St. Iowa City

## The Bluegrass Ball

Co-presented by Majestic Live  
Wednesday, November 11 at 8PM



Featuring **The Travelin' McCourys**  
with special guests **Andy Thorn & Drew Emmitt** of Leftover Salmon



**THE ENGLERT THEATRE**  
IT ALL HAPPENS HERE.

### OCTOBER

6 Los Lonely Boys  
10 Leon Russell  
17 Jake Shimabukuro (co-presented by True Endeavours)  
20 An Evening With **Lucero**  
23 Mary Chapin Carpenter  
24 Igudesman & Joo  
31 An Intimate Evening With **Matisyahu**

### NOVEMBER

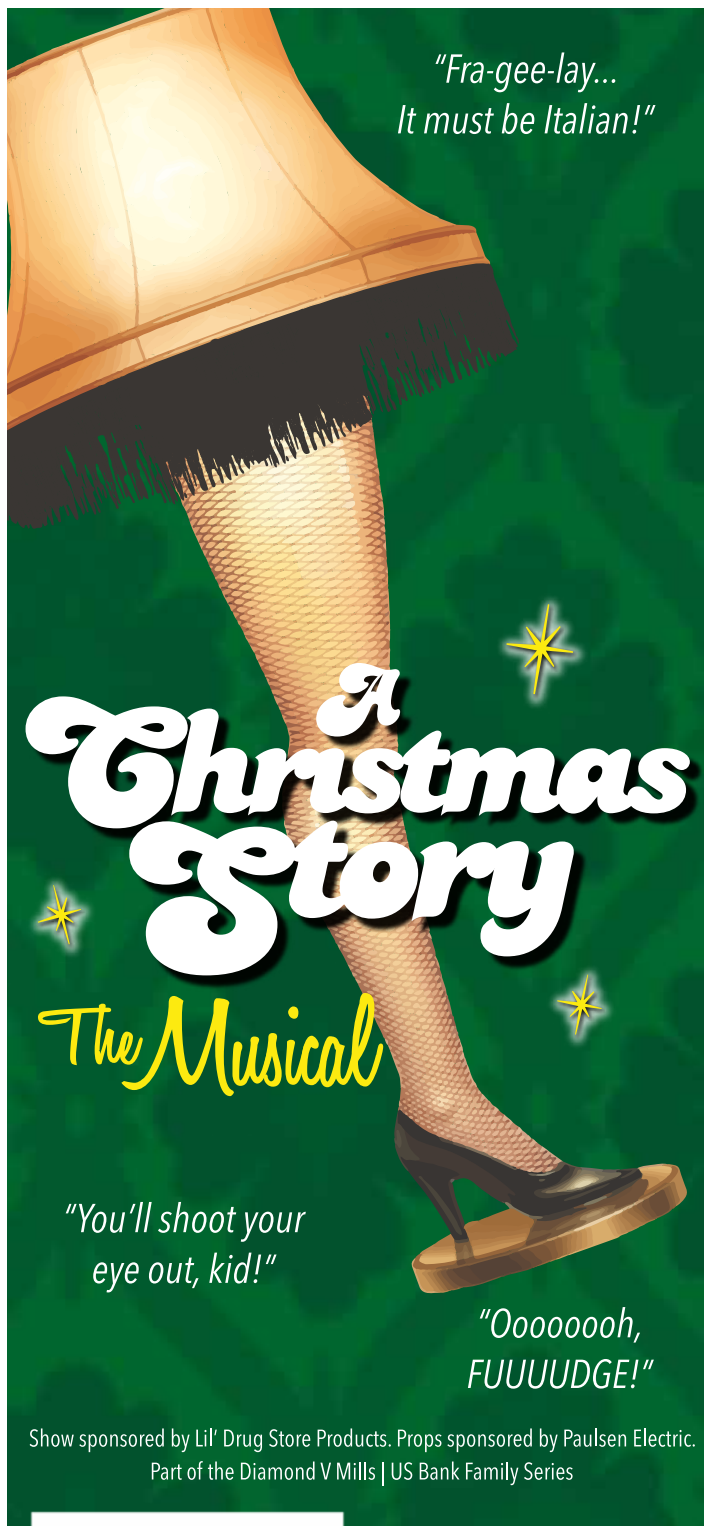
2 Colin Hay (co-presented by Majestic Live)  
3 Arlo Gurthrie  
16 Hamlet (National Theatre Live)  
20 The Dandy Warhols  
21 Iris DeMent

### DECEMBER

12 Isabella Rossellini's **Green Porno** (co-presented by Mission Creek Festival & Film Scene)

englert.org | (319) 688-2653 | 221 E. Washington St., Iowa City





*"Fra-gee-lay...  
It must be Italian!"*

# A Christmas Story

*The Musical*

*"You'll shoot your  
eye out, kid!"*

*"Oooooooh,  
FUUUUDGE!"*

Show sponsored by Lil' Drug Store Products. Props sponsored by Paulsen Electric.  
Part of the Diamond V Mills | US Bank Family Series



OPENS NOVEMBER 20

*This 1983 film has been  
re-wrapped as a Broadway  
musical that will have your  
entire family laughing and  
feeling holiday cheer!*

# TCR

**THEATRE** CEDAR RAPIDS

WWW.THEATRECR.ORG

The timeless music of Star Wars and the epic works that inspired it

# Star Wars

November 7 // 7:30 pm  
Great Hall, GBPAC

John Williams - Star Wars Suite and Music from the Star Wars Saga  
Selections from:  
Gustav Holst - Planets  
Leonard Bernstein - On the Town  
Piotr Ilyich Tchaikovsky - Swan Lake  
Richard Wagner - The Ring  
Igor Stravinsky - Rite of Spring

wcf symphony

wcfsymphony.org // 319.273.3373

UPCOMING  
PERFORMING  
ARTS AT  
KIRKWOOD  
COMMUNITY  
COLLEGE

SIX CHARACTERS  
IN SEARCH OF  
AN AUTHOR  
Oct. 29-Nov. 1, 2015

KIRKWOOD INSTRUMENTAL  
JAZZ ENSEMBLES  
Nov. 14, 2015

JAZZ TRANSIT  
Nov. 20, 2015

Visit [www.kirkwood.edu/ballantyne](http://www.kirkwood.edu/ballantyne) for ticket information.

REVIVAL THEATRE COMPANY

# PARADE

IN CONCERT

REVIVAL THEATRE COMPANY

Presents:  
**PARADE**  
Concert version  
November 12-13-14, 8:00 pm  
Scottish Rite Temple 616 A Avenue NE Cedar Rapids

Tickets:  
Orchestra Iowa Box Office.  
319-366-8203 Online: [ParamountTheatreCR.com](http://ParamountTheatreCR.com)

Experience the Tony Award winning musical, *Parade*.  
This production will feature the area's most talented  
singers, actors and instrumentalists. Based on a true  
story, with music and lyrics by Jason Robert Brown.

For more information:  
[RevivalTheatreCompany.com](http://RevivalTheatreCompany.com)



# BEST OF BOTH WORLDS



hit music and hard hitting sports coverage

It's good to be home.

**ALLAN**  
CUSTOM HOMES

New homes, remodels or renovation  
319.447.6019 • allancustomhomes.com

BBB ACCREDITED BUSINESS

At Cedar Rapids Bank & Trust,  
our experienced professionals tend  
to every detail of your finances...

**CR BT** CEDAR RAPIDS BANK & TRUST

giving you time to  
*enjoy the finer things.*

500 1st Ave NE 319.862.2728  
5400 Council St NE 319.743.3555

MEMBER FDIC [www.crbt.com](http://www.crbt.com)

## THE OLD CREAMERY THEATRE

*presents*

**BARNUM**

SEPT. 10 - 27

**LOVABLE LADIES**

OCT. 8 - NOV. 8

**HOLIDAY HILARITY**

NOV. 19 - DEC. 20

UNDER THE BIG TOP

THE CAST OF THE CHURCH BASEMENT LADIES

*Our Sponsors:* COTTAGE GROVE PLACE, CITY REVEALED, KMRY, MATURE FOCUS, LIFE 101.9, ICRN, KCRG TV-9, & THE GAZETTE.

SUPPORT IOWA'S LONGEST RUNNING NON-PROFIT, LIVE, PROFESSIONAL THEATRE!

39 38TH AVE, AMANA, IA 52203  
319-622-6262 : [OLDCREAMERY.COM](http://OLDCREAMERY.COM)

## City Revealed

www.cityrevealed.com MAGAZINE

FREE

Find us on facebook.

Locally Owned - Family Operated - Community Driven

Pick up your FREE copy at area doctor offices, hospitals, restaurants, grocery and convenient stores, and at all advertisers.

Download the Latest Issue & Check out the Corridor Event Calendar at [www.cityrevealed.com](http://www.cityrevealed.com). 319.477.2489

DISCOVER THE CEDAR RAPIDS - IOWA CITY CORRIDOR



## FROM TWINKLE TO TCHAIKOVSKY

Join us as we  
continue to grow  
tiny twinklers  
into fine musicians,  
and even finer  
people.



Since 1975

*Bringing Music to Life!*

SUZUKI INSTRUMENT LESSONS FROM AGE  
3 • GROUP AND ORCHESTRA PROGRAMS •  
FINE ARTS PRESCHOOL • AWARD-WINNING  
PERFORMANCE • MUSIC TOGETHER™

## Financial options for every phase of your life



Whether you want to save for the future, secure a personal loan, utilize exclusive online and telephone banking services, or enjoy the convenience of our ATMs and many locations, we are here for you. Call, click, or stop by and talk with a banker. If you would like to open an account over the phone, call 1-800-932-6736 any time (or 1-800-311-9311 for service in Spanish).

**wellsfargo.com**

All loans are subject to application, credit qualification, and income verification.

© 2015 Wells Fargo Bank, N.A.  
All rights reserved.  
Member FDIC. 122933 07/15



## ORCHESTRA IOWA ADMINISTRATIVE STAFF

### EXECUTIVE

JEFFREY COLLIER  
Chief Executive Officer

### ARTISTIC OPERATIONS

ED KARR  
Chief Operations Officer

LOGAN SCHULTZ  
Operations Manager

BLAINE CUNNINGHAM  
Orchestra Personnel Manager / Librarian

JAN ROSAUER  
Stage Manager

### PATRON ENGAGEMENT

DARCY CARAWAY  
Chief Development Officer

DEE BIERSCHEK  
Marketing Manager

JUSTIN GINGERICH  
Institutional Relations Manager

### BUSINESS OPERATIONS

KELLEY COLE  
Chief Financial Officer

KAREN LIEGL  
School Manager

MARNIE MULGREW  
Ticketing Systems Manager

WHITNEY LARSON  
Office Manager

### TICKET OFFICE

DEB WINTER  
Assistant Ticket Office Manager

AUTUMN ARNOLD

KEVIN LODGE

LISA DLOUHY

SHIRLEY MCELROY

CRAIG JOHNSON

LISA RENFER

RAY JOHNSTON

BEATRIZ SMITH

CLAIRE LEONARD

BETSY WINTER



# SCENE & SEEN

Are you in the scene to be seen? Scene & Seen features highlights from pre & post concert gatherings to special award ceremonies, from glitzy galas to behind-the-curtain chaos. So don't be shy, turn to camera, lean in and smile!



^ Photos from Orchestra Iowa's 2014/2015 Season: In Tune with the Arts Awards Ceremony and Annual Meeting. Opposite: photos from Beer & Brass featuring the Orchestra Iowa Brass Quintet at Lion Bridge Brewery in the Czech Village.





# TOP TEN THINGS YOU **NEED TO DO** TO GET READY FOR THE **arts iowa** SEASON

.....

1. Download Rick Springfield's chart-topper, "Jesse's Girl". The rock 'n roll heart-throb, who's ode to his best friend's girl is as catchy now as it was in '81, comes to the Paramount on October 28.



2. Splurge on a pair of opera glasses. Cedar Rapids Opera Theatre performs Verdi's *La Traviata* in January and you don't want to miss one soaring note of this tragic tale of forbidden love.

3. Tune into IPR & relive your favorite Orchestra Iowa past performances. Nothing will get you more excited for the symphony than remembering just how amazing the orchestra sounds live in concert.

4. Binge watch Amazon Prime's *Mozart in the Jungle*. The Tony Award winning starlit Bernadette Peters, who currently dazzles in the hit-series, will be belting out Broadway classics at October's Crescendo Gala.

5. Take a swing dance class with your best friend. Big Bad VooDoo Daddy boogies into town on May 21 and you'll definitely want to wear your dancing shoes for this jump, jivin' jam.



6. Dust off your Coltrane record. The First Friday Jazz Series brings you two-hours of smooth jazz from local musicians the first Friday of every month at the Opus Concert Café.

7. Sample beers from Lion's Bridge Brewery. The official beer of Brucemorchestra! and the Opus Concert Café, knowing what to order at the concert will make your evening more enjoyable.

8. Visit Cedar-Rapids.org and be in the know about current road detours and parking options. With so many improvements to the downtown area, make sure you know the best route to get to the show on time.

9. Sing "Tomorrow" at the top of your lungs. This Iowa winter, when you are *stuck with a day that's grey and lonely*, feel better knowing that Broadway musical *Annie* comes to town on April 14.



10. Attend a pre-concert Insight. Music Director Tim Hankewich is known for his expressive conducting style on stage, but before he lifts his baton join him to learn the stories behind the music you are about to hear.



# arts iowa

---

## EVENTS CALENDAR

Orchestra Iowa  
Brucemorchestra!  
Saturday, September 12

David Nail  
Live in Concert  
Wednesday, September 16

Kidz Bop  
Make Some Noise 2015 Tour  
Saturday, September 19

Michael W. Smith  
A Celebration of Songs & Hymns  
Wednesday, September 23

Orchestra Iowa Chamber Players  
Russian Troika  
Friday- Sunday, September 25-27

Ole & Lena  
Family Reunion  
Sunday, September 27

Bernadette Peters  
with Orchestra Iowa  
Saturday, October 3

Fab Four  
The Ultimate Tribute  
Thursday, October 8

Carl Montag Performs  
Songs of Joni Mitchell  
Friday-Saturday, October 9-10

Orchestra Iowa  
A National Romance  
Saturday-Sunday, October 17-18

Bo Burnham  
Make Happy Tour  
Tuesday, October 20

Rick Springfield  
Stripped Down  
Wednesday, October 28

Straight No Chaser  
The New Old Fashioned Tour  
Thursday, October 29

Broadway at the Paramount  
Flashdance  
Sunday, November 1

Orchestra Iowa  
The Fifth Season  
Saturday-Sunday, November 7-8

Orchestra Iowa & Ballet Quad Cities  
The Nutcracker  
Saturday-Sunday, December 5-6

Broadway at the Paramount  
Rat Pack is Back!  
Saturday, December 12

Orchestra Iowa  
Holiday Spectacular  
Saturday-Sunday, December 19-20

Orchestra Iowa Chamber Players  
French Kiss  
Friday-Sunday, January 8-10

Cedar Rapids Opera Theatre  
La Traviata  
Friday & Sunday, January 15 & 17

Broadway at the Paramount  
Blue Man Group  
Tuesday-Wednesday, January 19-20

Orchestra Iowa  
Stirring Fantasies  
Friday-Saturday, January 29-30

Broadway at the Paramount  
Ragtime the Musical  
Sunday, February 14

Orchestra Iowa  
Disney in Concert  
Saturday-Sunday, February 27-28

Orchestra Iowa  
New Frontiers  
Friday-Sunday, March 11-13

Broadway at the Paramount  
Annie  
Thursday, April 14

Orchestra Iowa & Ballet Quad Cities  
Russian Fairytales  
Saturday-Sunday, April 23-24

Orchestra Iowa  
Missa Solemnis  
Friday & Sunday, May 6 & 8

Orchestra Iowa  
Trickster & Troubadors  
Friday-Sunday, May 13-15

Big Bad VooDoo Daddy  
with Orchestra Iowa  
Saturday, May 21

Orchestra Iowa  
A Hero's Life  
Saturday, June 4



VISIT [ARTSIOWA.COM](http://ARTSIOWA.COM) FOR A COMPLETE LIST OF UPCOMING PERFORMANCE OR TO PURCHASE TICKETS.  
THIS CALENDAR IS SUBJECT TO CHANGE. FOR CURRENT INFORMATION, VISIT [ARTSIOWA.COM](http://ARTSIOWA.COM).



IOWA PUBLIC RADIO™

CLASSICAL

**YOU  
STAY  
CLASSICAL,  
IOWA.**

CEDAR RAPIDS  
IOWA CITY  
QUAD CITIES

91.7<sub>FM</sub>

WATERLOO  
CEDAR FALLS

89.5<sub>FM</sub>

DUBUQUE

101.7<sub>FM</sub>

STREAMING ONLINE AT **IOWAPUBLICRADIO.ORG**