

OVERTURE

magazine



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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.

Pat Hanick
Chair of the Board



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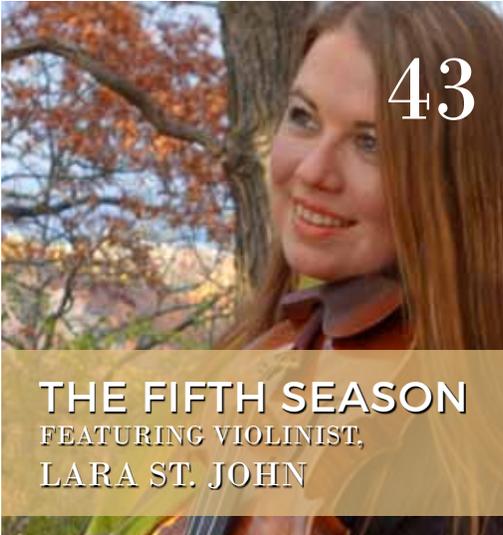
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tim's tenth

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Let's Celebrate!

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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



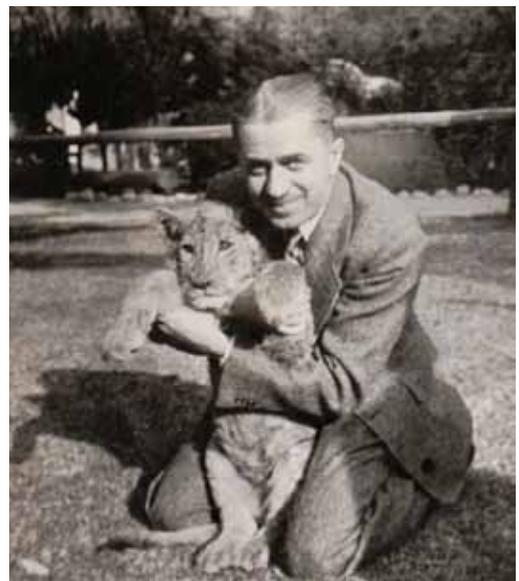
Brucemore is full of surprises. First-time visitors to the historic, Cedar Rapids estate are shocked by the 1940s Tahitian Room and Grizzly Bar in the basement of the Queen Anne style home. A tour of the rich interiors and 19th century architecture includes stories about Howard and Margaret Hall's pet 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





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

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 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



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December 4
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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

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BERNADETTE PETERS

IN CONCERT WITH

ORCHESTRA IOWA

SATURDAY, OCTOBER 3
AT 8:00 PM



MARVIN LAIRD
MUSICAL DIRECTOR

TIMOTHY HANKEWICH
CONDUCTOR

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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.

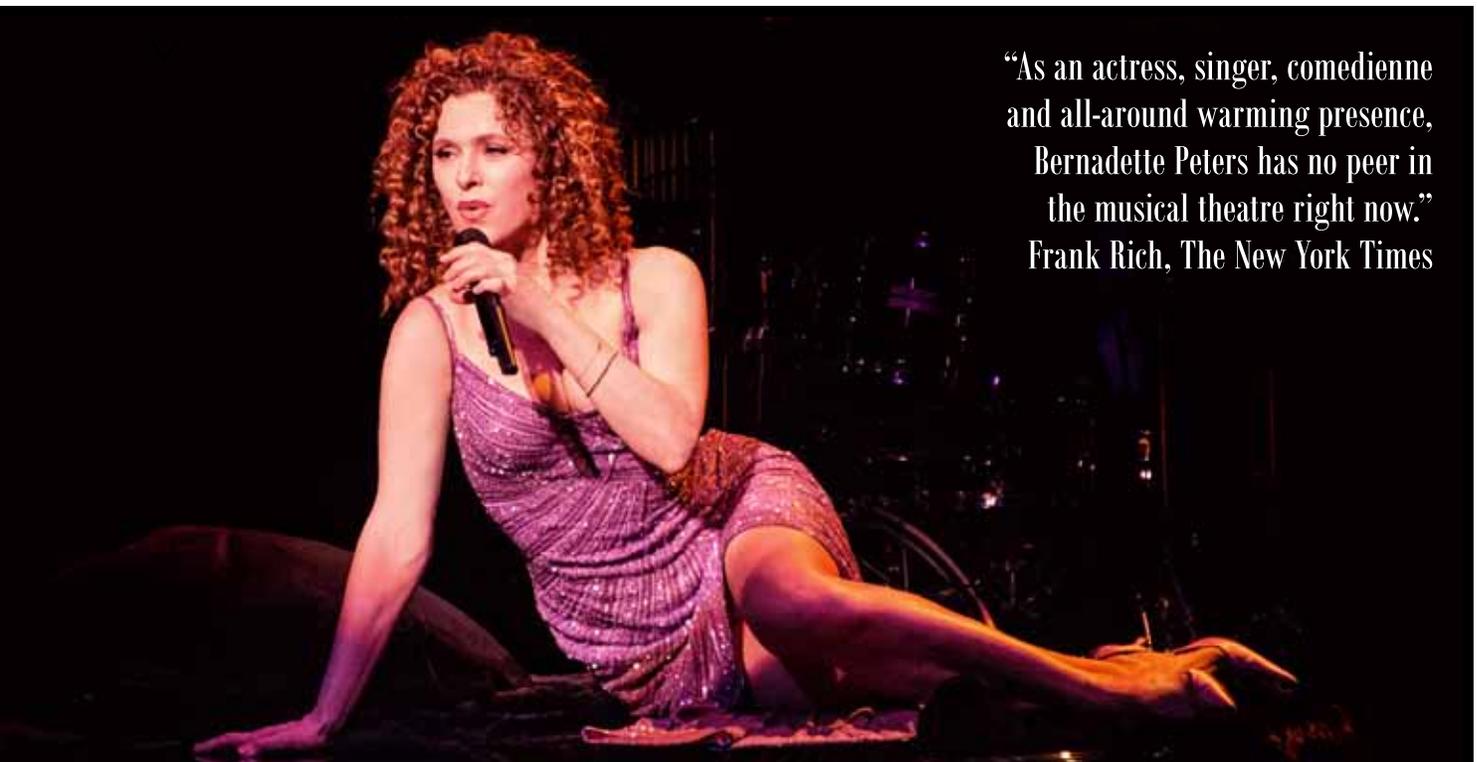
Ms. Peters currently stars in Amazon Prime's hit series, *Mozart in the Jungle*. Her recent stage credits include City Center's Encores! Production, *A BED A CHAIR: A New York Love Affair* featuring music by Stephen Sondheim and orchestrations by Wynton Marsalis. Prior to that she starred on Broadway 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*,

aptnly 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
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CORPORATE SPOTLIGHT

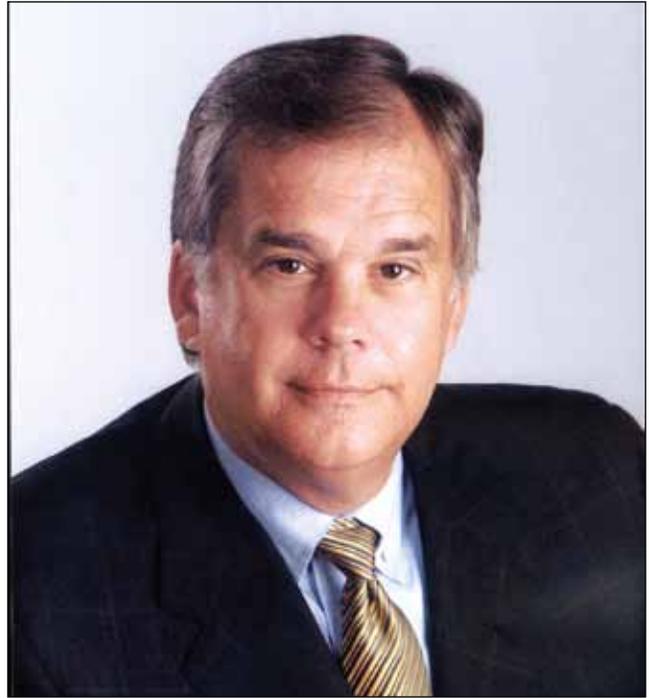
JOHN SMITH, CRST

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

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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



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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



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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. ■





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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

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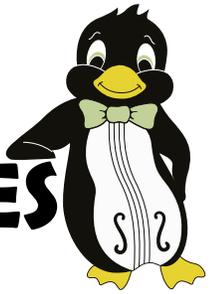
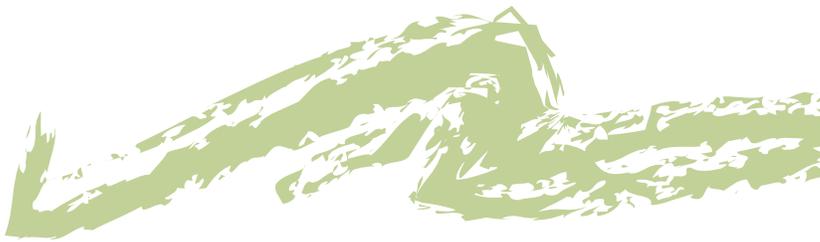
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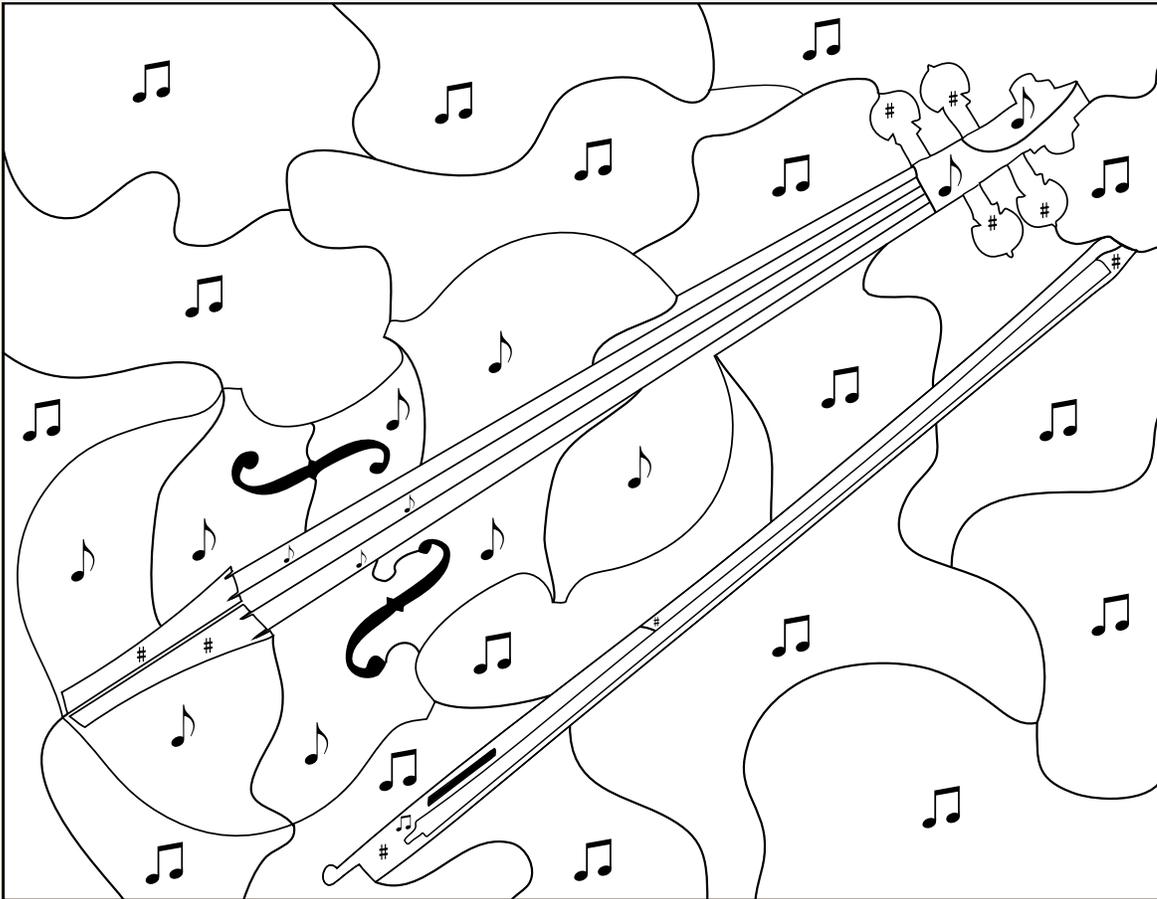
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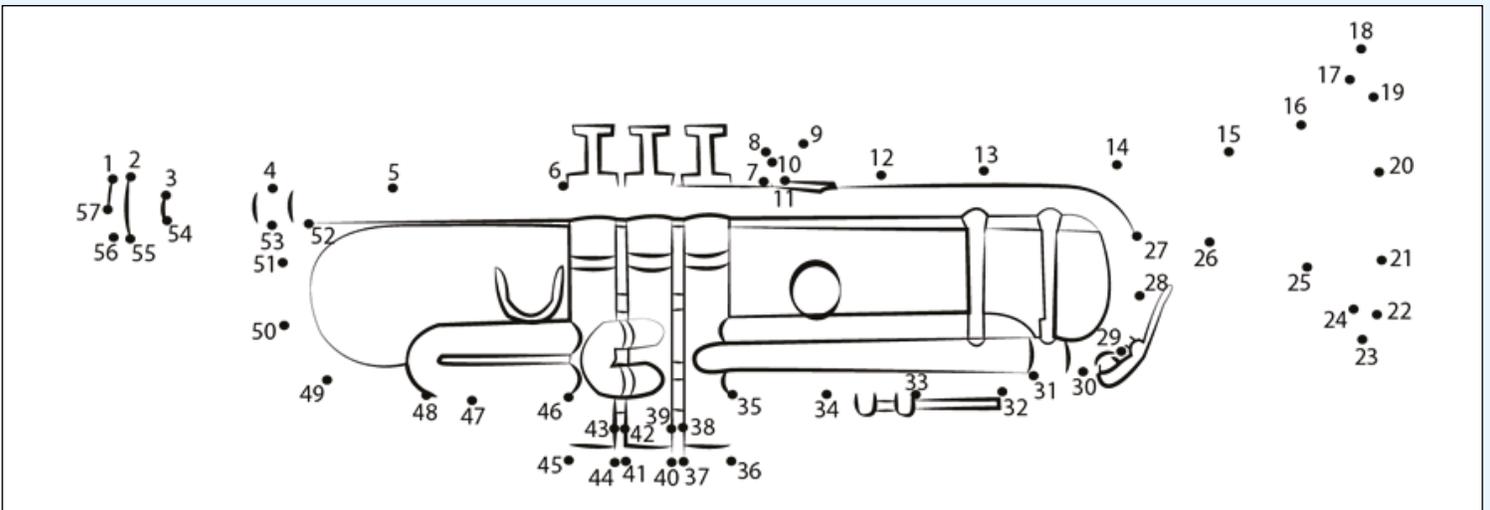


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MUSIC DIRECTOR **TIMOTHY HANKEWICH**



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. ■



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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. ■

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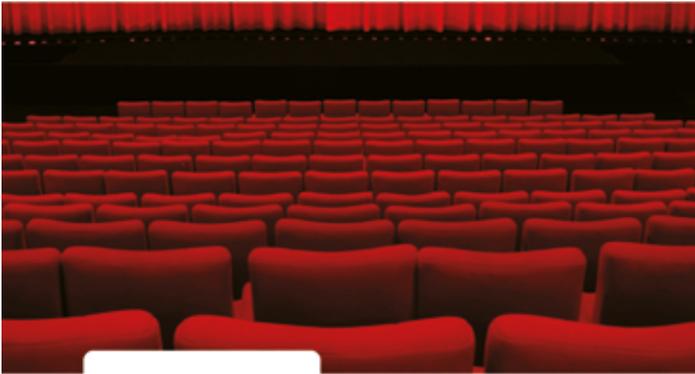


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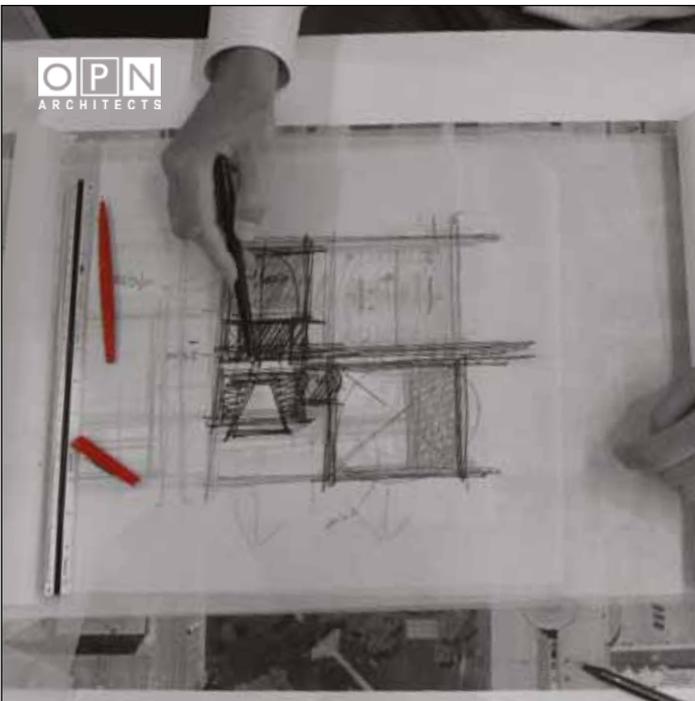


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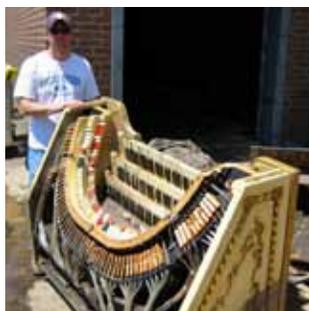
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LEFT: After the flood waters receded, Neal was at the Paramount helping salvage what remained of the Mighty Wurlitzer. Six years later, he is photographed playing the restored organ. RIGHT: A twelve-year-old Jane is pictured competing at the '37 Illinois 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



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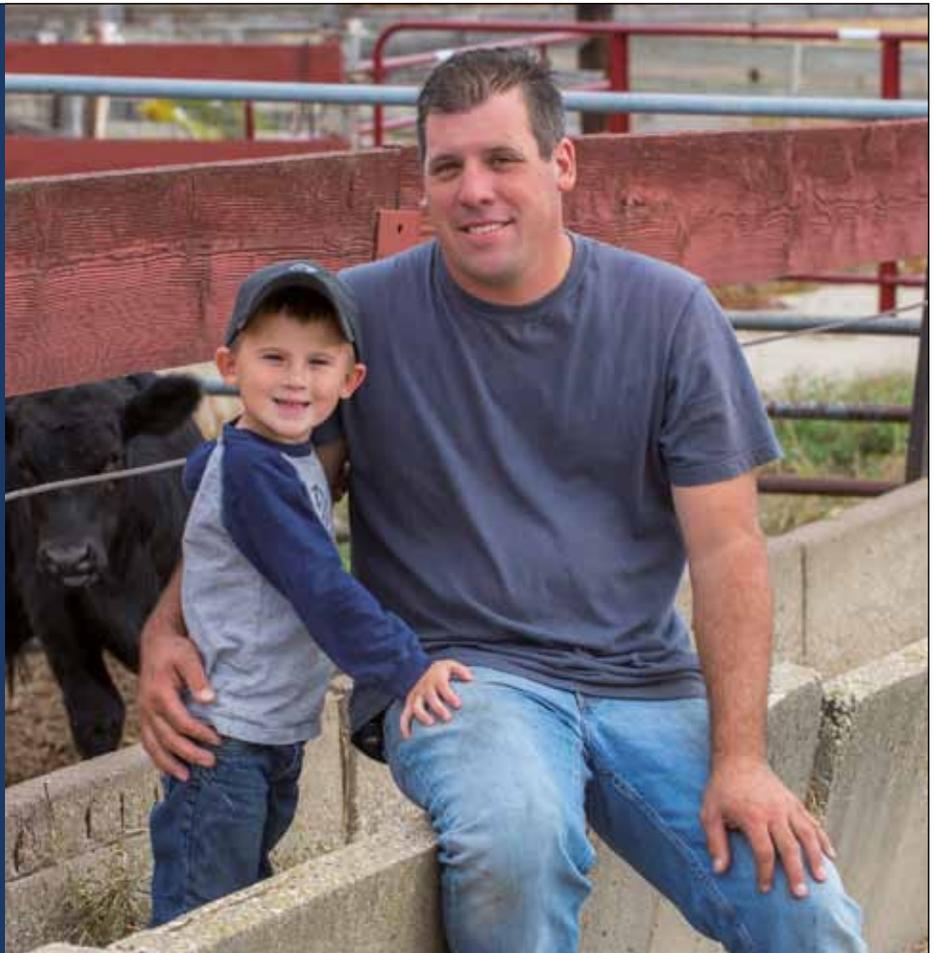
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- 20 An Evening With **Lucero**
- 23 **Mary Chapin Carpenter**
- 24 **Igudesman & Joo**
- 31 An Intimate Evening With **Matisyahu**

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

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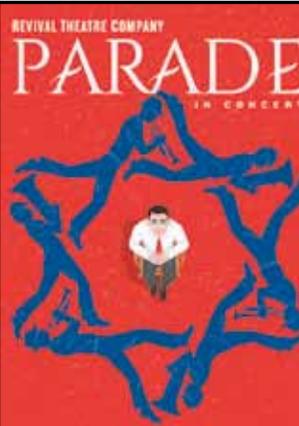
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^ Photos from Orchestra Iowa's 2014/2015 Season: In Tune with the Arts Awards Ceremony and Annual Meeting. Opposite: photos from Beer & Brass featuring the Orchestra Iowa Brass Quintet at Lion Bridge Brewery in the Czech Village.



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 Bruceorchestra! 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





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