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CSO POPS

March 2020  
CeCe Winans





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# FANFARE CINCINNATI

CSO **POPS**

MARCH 2020

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**33**  
Best-selling Gospel artist **CeCe Winans** joins the Cincinnati Symphony Orchestra and the **Classical Roots Community Mass Choir** for the annual **Classical Roots** concert **Mar. 6**, when our community comes together to celebrate the rich and diverse African-American musical experience. **Damon Gupton** conducts.

- 70 CSO Chamber Players:** Manny and More, Mar. 27
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**43**  
Former *Late Show* with David Letterman bandleader **Paul Shaffer** joins **John Morris Russell** and the Cincinnati Pops for a concert celebrating The Cincinnati Sound **Mar. 7-8**. Experience American music born just blocks from Music Hall in the landmark King Records and Herzog Studios, including songs from legends such as James Brown, the Isley Brothers, Mamie Smith, Hank Williams and more.



**69**  
Legendary pianist and great friend of the Orchestra **Emanuel Ax** performs Mozart's Piano Concerto No. 20 (the work he also played here for his 1976 debut) with the CSO and guest conductor **Peter Oundjian Mar. 27-28**. Also on the program: Shostakovich's epic Symphony No. 8.

Mr. Ax also joins the **CSO Chamber Players** for a performance of Schumann's E-flat Major Quintet Friday evening, **Mar. 27**.

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Administrative Offices: 513.621.1919

hello@cincinnati-symphony.org

**Box Office**

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**ON THE COVER** CeCe Winans joins the Cincinnati Symphony Orchestra for its annual Classical Roots concert **March 6**. Read more about Ms. Winans and the concert—a celebration of the rich and diverse African-American musical experience—on page 23.

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## A LETTER FROM THE PRESIDENT—Jonathan Martin



Dear Friends,

Cece Winans. Paul Shaffer. Hank Williams. Joan Tower. Sousa. Jennifer Higdon. James Brown. LeRoy Anderson. Louis Andriessen. Einojuhani Rautavaara. This is just a sampling of artists

and composers reflecting the extraordinary variety of programming at Music Hall in March.

We begin with a Cincinnati staple of nearly two decades: Classical Roots, with CeCe Winans, the Orchestra, CSO Classical Roots Community Choir and exceptional Nouveau Program students. Pops Principal Guest Conductor Damon Gupton, our newest artistic team member, conducts.

John Morris Russell's all-new *American Originals* spotlights the legacy of American music born in the recording booths at King Records and Herzog Studios—just a few blocks away. JMR, Paul Shaffer and special guests pay tribute to James Brown, the Isley Brothers, Hank Williams, Mamie Smith and the Stanley Brothers—whose styles and careers were nurtured right here in Cincinnati.

Jonathan Cohen, Thomas Dunford and Joëlle Harvey are three of today's foremost Baroque music interpreters, and our Rome-themed concert highlights their singular and collective

virtuosity. Craig Hella Johnson and the Vocal Arts Ensemble present sacred music by Bach, Caroline Shaw, and a world premiere by Michael Ippolito at St. Rose Church.

The three offerings for our youngest audiences are conducted by CSO Assistant Conductor François López-Ferrer. Boldly Go features music inspired by notable historical figures. The Lollipops Family Series presents *Peter and the Wolf* with a special sensory-friendly rehearsal beforehand. Innovation and technology catalyze our Plugged In YPC, with the world premiere of *A Spring Thaw* on themes by this year's Student Melody Contest winners.

Finally, we welcome our dear friends Emanuel Ax and Peter Oundjian. In addition to Mozart's sublime Piano Concerto No. 20, Manny Ax and CSO musicians will perform an intimate Wilks Studio chamber music concert.

This wide-ranging lineup demonstrates not only the Orchestra's incredible versatility and virtuosity but our belief that music is a pathway to deepening our curiosity, connecting us to our world and to each other. We are glad you are with us on that journey.

Sincerely,



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[cincinnati symphony.org/musicplus](#)

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**MUSIC LIVES WITHIN US ALL REGARDLESS OF WHO WE ARE OR WHERE WE COME FROM. WE BELIEVE THAT MUSIC IS A PATHWAY TO IGNITING OUR PASSIONS, DISCOVERING WHAT MOVES US, DEEPENING OUR CURIOSITY AND CONNECTING US TO OUR WORLD AND TO EACH OTHER.**



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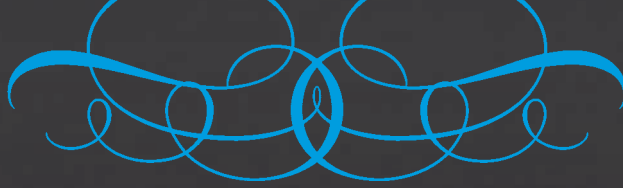
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§ Begins the alphabetical listing of  
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\* Associate Principal  
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# Music Education a Year-Round Commitment for CSO Musicians and Staff

by BECKY SPIEWAK

**D**esignated by the National Association for Music Education (NAfME) as “Music in Our Schools Month,” March brings celebrations of, and recognition to, the power of music to impact the lives of students in our nation’s schools. As March unfolds, our Cincinnati Symphony Orchestra (CSO) musicians will make visits to schools in Sharonville, Loveland and Price Hill, in addition to Northern Kentucky University. Although the Orchestra capitalizes on this month to spread awareness of the role of music in our schools, the CSO’s engagement continues year-round.

The buzz of a standard week of rehearsals and performances does not stop the CSO from traversing the greater Cincinnati region to work with thousands of its youngest fans each year. Not a week goes by where Orchestra members aren’t involved with students and teachers, whether it is performing at an elementary school for a curious crowd of third graders, or coaching high school musicians in preparation for an audition. Last season, the CSO reached more than 10,000 students outside of Music Hall, in addition to the 16,000 who attended Young People’s Concerts at Music Hall.

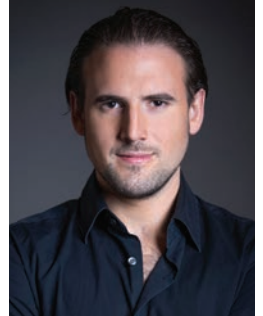
The average week of CSO educational activities includes eight hours of weekly Sound Discoveries school residency, eight hours of coaching with MYCincinnati students, one to two hours of musician visits to schools across

Cincinnati, and workshops with music educators or sectional coaching with Cincinnati Symphony Youth Orchestra members. The majority of these visits are provided at little cost—and often no cost—to schools.

As the face of the Orchestra for young audiences, CSO Assistant Conductor François López-Ferrer brings an energy to orchestral music that bridges generations. With a sold-out set of Young People’s Concerts in March, here’s what he had to say:

***Tell us about your connection to the CSO and what it means to return to Cincinnati as the Assistant Conductor of the Orchestra.***

A young person’s earliest exposure to the arts is, in most cases, everlasting, and serves as a great influence on their future. The CSO is the orchestra I grew up with. For many of my favorite composers and works that I now have the privilege to live and breathe, the first live performances I heard were given by the CSO with my father, Jesús López Cobos, conducting. As a child, I spent quite a bit of time running around between the Green Room (when it was still green) and the hall during rehearsals, trying to catch a glimpse of this mysterious act of con-



François López-Ferrer





ducting my father was doing, and then going home and imitating him. Therefore, returning to the Queen City and to the CSO in this inspiring new context as Assistant Conductor is the most perfect way imaginable for me to reconnect with my most personal musical roots.

***Looking back on your own experiences growing up, is there a moment that stands out as the catalyst for pursuing music as a career?***

Throughout high school at St. Xavier High School, and while pursuing my bachelor’s degree at CCM, I came to CSO concerts almost every weekend. At that time, Paavo Järvi was the Music Director, and my aspiration was still to become a composer. Maestro Järvi’s free-flowing, elegant, and warm way of making music served as a huge inspiration to me. I approached him one day and told him about my interest in conducting and if he could give me lessons. He guided me in the right direction and, in the following years, I participated in his master classes in his native Estonia on numerous occasions. His influence both professionally and personally is substantial. This is yet another way the CSO and its Music Directors have played such a profound role in my life.

***Where do you find the greatest opportunity in engaging today’s youth?***

Conducting concerts for young people and working with youth orchestras around the world is a large and indispensable part of my life that continually inspires and surprises me. As we grow older, we are taught how certain things should be done; i.e., how we should speak, listen, feel and express ourselves based on the country and culture we live in. However, as children, we are free from these customs. We react to the world around us in the most instinctual and



Each week CSO musicians and staff engage with Tristate area students, Pre-K-college, through chamber performances, instrumental coaching and music exploration.

basic of ways. Therefore, my “educated” way of encouraging a youthful public to experience a piece of music in a new or different way in turn affords me the opportunity to notice, through their reaction, new details or colors I may not have otherwise. Music is a part of human nature and, as professional musicians, the more we remain connected with who we are and who we were as children, the more open we remain to discovering new possibilities in our art form.

***What do you hope students will experience when attending a Young People’s Concert?***

My biggest hope from students attending our Young People’s Concerts is that they come with open ears and open hearts to experience something new. A musical performance exists in one fleeting moment that has the power to electrify, excite, reflect, heal and exhilarate in ways we may not even be aware of in that very instance.

For more information about CSO Education Programs, please visit [cincinnatisymphony.org/educators](http://cincinnatisymphony.org/educators). Also, visit [cincinnatisymphony.org/ferrer](http://cincinnatisymphony.org/ferrer) to read an extended version of our interview with François López-Ferrer, including his upcoming conducting engagements and his message to his CSO family. ■



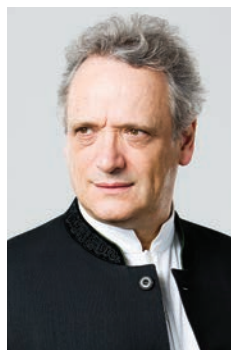
Louis Langrée has been Music Director of the Cincinnati Symphony Orchestra (CSO) since 2013. In recent seasons Langrée has toured with the Orchestra to Asia and Europe, including appearances with the Hong Kong Arts Festival, Edinburgh International Festival, BBC Proms (London), and La Seine Musicale (Paris).

Langrée's recordings with the CSO feature Copland's *A Lincoln Portrait* (narrated by Dr. Maya Angelou) and world premieres of works by Sebastian Currier, Thierry Escaich, David Lang and Zhou Tian (Grammy nominated). His latest CSO recording, released in August 2019, features works by Gershwin, Varèse and Stravinsky and also was Grammy nominated. His recordings have received several awards from *Gramophone* and *Midem Classical*. He is a *Chevalier des Arts et des Lettres* and *Chevalier de la Légion d'Honneur*. Langrée is also Music Director of the Mostly Mozart Festival at Lincoln Center in New York, a position he has held since 2002.

Recent appearances include debuts with the Czech Philharmonic (Prague Spring Festival), Orchestre National de France and the Konzerthaus Berlin Orchestra. Return engagements include performances with the Wiener Symphoniker, and Leipzig Gewandhaus and Philadelphia orchestras. During the 2019–20 season, he debuts with the New York Philharmonic, National Symphony Orchestra, Montreal Symphony, and the Chicago Symphony Orchestra at Ravinia.

Langrée has conducted the Berliner Philharmoniker, Wiener Philharmoniker and London Philharmonic. He has worked with many other orchestras around the world, including the Orchestre de Paris; Orchestre de la Suisse Romande; the Santa Cecilia, Budapest Festival, São Paulo and NHK orchestras; and Deutsche Kammerphilharmonie Bremen, Freiburger Barockorchester and the Orchestra of the Age of Enlightenment. Festival appearances have included the Wiener Festwochen, Salzburg Mozartwoche and Whitsun and Glyndebourne Festival Opera. He has also conducted at La Scala, Bayerische Staatsoper, Royal Opera House Covent Garden, Opéra-Bastille, Lyric Opera of Chicago, Dresden Staatsoper, Wiener Staatsoper, Netherlands Opera (Amsterdam), and more than 50 performances at The Metropolitan Opera. Langrée has conducted several world premieres, including works by Daniel Bjarason, Magnus Lindberg and Caroline Shaw.

He has held positions as Music Director of the Orchestre de Picardie and Orchestre Philharmonique Royal de Liège, and he was Chief Conductor of the Camerata Salzburg. Langrée was also Music Director of Opéra National de Lyon and Glyndebourne Touring Opera. ■



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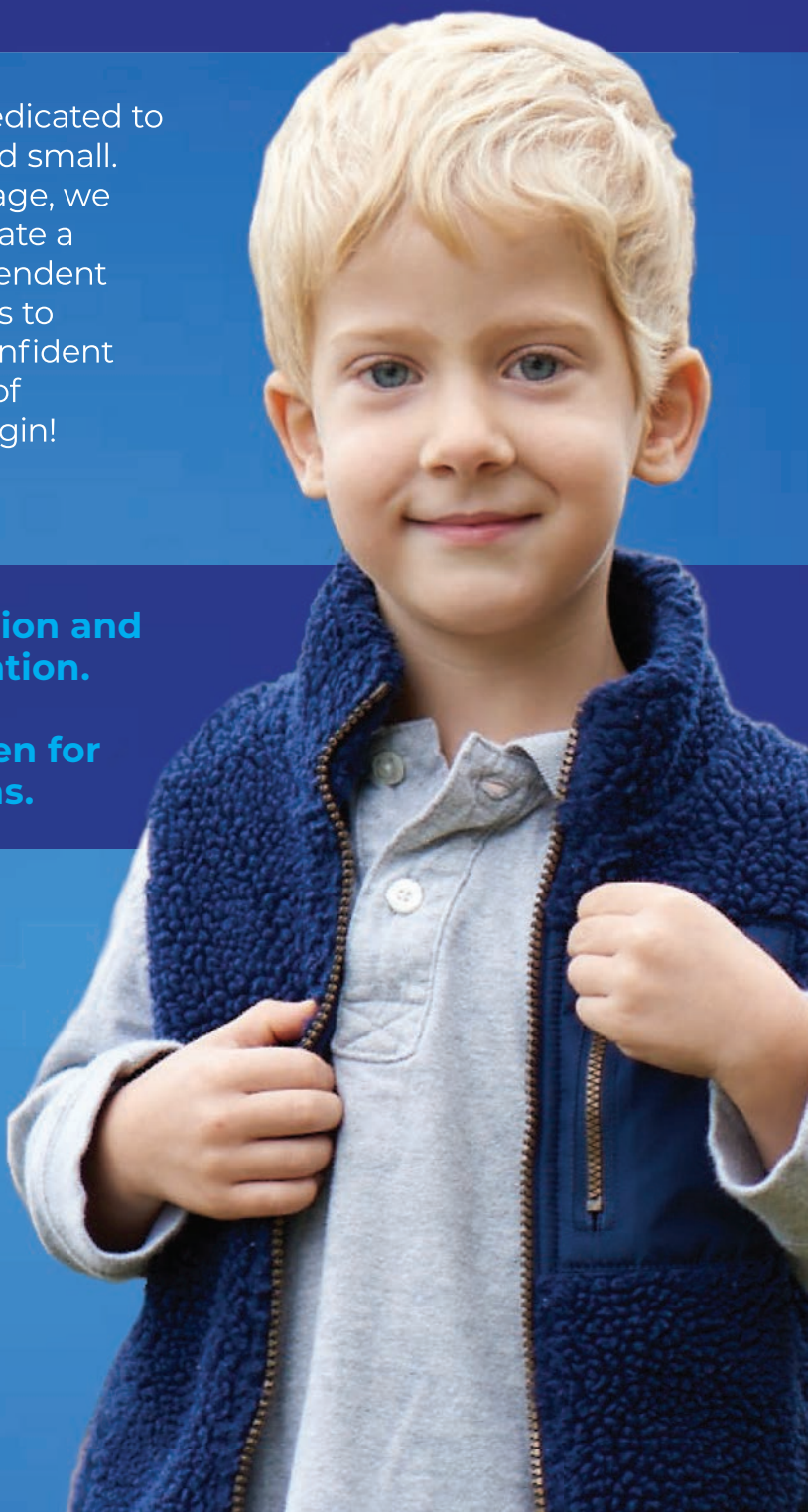
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In his ninth year as conductor of the Cincinnati Pops Orchestra, John Morris Russell continues to redefine the American orchestral experience

With the Cincinnati Pops, JMR leads sold-out performances at Music Hall and concerts throughout the region, as well as domestic and international tours, cul-

tivating the reputation of Greater Cincinnati as one of the world's leading cultural centers. His visionary leadership of The Pops created the American Originals Project, which has garnered critical and popular acclaim in two landmark concert productions and subsequent recordings: *American Originals* (the music of Stephen Foster) and *American Originals 1918* (a tribute to the beginnings of the jazz age). The third concert production of the project, King Records and the Cincinnati Sound with legendary pianist Paul Shaffer, will be premiered by The Pops in March 2020.

JMR has contributed six albums to the recorded legacy of the Cincinnati Pops, including the latest, *Voyage*, which debuted at No. 6 on *Billboard's* Classical Chart in August 2019. In 2016 JMR, The Pops and CET Public Television began their online

*American Soundscapes* video series, which has been viewed over one million times around the globe. JMR is also instrumental in the continuing development of Classical Roots, which he helped create for the CSO nearly two decades ago, and continues to lead concerts on the Lollipops Family Series that he first conducted in 1995 as Assistant Conductor of the CSO and Pops.

JMR's recent collaborations include Aretha Franklin, Emanuel Ax, Amy Grant and Vince Gill, Garrick Ohlsson, Rhiannon Giddens, Brian Stokes Mitchell, Steve Martin, Cho-Liang Lin, Sutton Foster, George Takei, Megan Hilty, Ranky-Tanky, Edie Brickell, Steep Canyon Rangers, Over the Rhine, Brian Wilson and Leslie Odom, Jr. As a guest conductor, he has worked with prominent orchestras throughout North America, including the Los Angeles Philharmonic, The Cleveland Orchestra and the New York Philharmonic. JMR also serves as Music Director of the Hilton Head Symphony Orchestra, Principal Pops Conductor of the Buffalo Philharmonic Orchestra, and is Conductor Laureate of the Windsor (Ontario) Symphony Orchestra.

Last summer JMR conducted Cincinnati Opera's world premiere of Scott Davenport Richards' *Blind Injustice*, based on the book by Mark Godsey. Later this season he debuts with the Pittsburgh Symphony Orchestra and the National Arts Centre Chamber Orchestra in Ottawa, Canada. ■

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The Great Midwest is the cradle of American music—it's where it ALL comes together. Our city, our Orchestra, are steeped in the musical traditions that are uniquely American. Mountain music, based on Celtic traditions, came to the Ohio Valley on flatboats and coal barges that stoked the Industrial Revolution. African musical traditions came along with the cargo on Riverboats from New Orleans and in the voices of enslaved Americans seeking freedom in Canada. German immigrants brought European orchestral traditions and performed concerts of popular classics in Biergartens and dance halls throughout the city and formed the core of the May Festival orchestras and, eventually, the CSO. Bluegrass, country, rhythm and blues, jazz, gospel, rockabilly, rock 'n' roll and funk were nurtured by the confluence of cultures and musical traditions that took root right here over the past 200 years.

Our initial *American Originals* project in 2015 celebrated the music of Stephen Foster, who penned the first pages of the Great American

Songbook by melding musical traditions he heard on the docks of the port of Cincinnati in the mid-1800s. In this month's installment of *American Originals*—The Cincinnati Sound—we revel in the composers and artists who came to Cincinnati 100 years later and created the essence of American music for the rest of the 20th century, immortalized in recordings at Herzog Studios and King Records.

When Hank Williams was asked why he would come all the way up to Cincinnati to make his very first recordings, he said it was the quality of the "side men"—those incredible musicians who came with the recording studio and who knew how to make it all sound righteous. King Records had incredible "house musicians" as well, many of whom studied in the numerous excellent conservatories Cincinnati boasted in the early 1900s. And then there was Syd Nathan, King Records' entrepreneur, who never cared about black or white because he only cared about green. He put everyone in the room together, and the powerful and evocative sound that exploded when country, gospel and soul fused together to create rockabilly, R&B and funk changed everything. At nearly the same time, the Isley Brothers, from Lincoln Heights, created their own blend of R&B, gospel and doo-wop with their early hits and morphed into one of the grooviest, most successful and influential bands in the pantheon of American popular music.

Paul Shaffer and his all-star rhythm section will be in the driver's seat March 7-8 for our Cincinnati Sound concerts. And splendid new orchestrations will bring a new depth and sparkle to everyone's favorite hits, sung by the brilliant Mykal Kilgore (making his Pops debut) and the spectacular Morgan James.

This is what the Pops is about: bringing brilliant talent together and celebrating the musical traditions that make Cincinnati the heart of American music-making.

This is going to be FUN!

Cheers,

JMR



From top: A Rock and Roll Hall of Fame plaque stands outside the King Records building in Evanston. King Records founder Syd Nathan.



# FRIENDS of MUSIC HALL

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## LETTER FROM THE PRESIDENT

Peter E. Koenig, President



As we anticipate the arrival of spring, Friends of Music Hall invites you to take a guided tour or attend one of our upcoming events, including programs featuring the Mighty Wurlitzer, described on the following page. Our members receive special discounts to these events. I suspect you love Music Hall as much as I do, please consider joining the Friends of Music Hall.

## VOLUNTEER HIGHLIGHT

Patti Cruse, Volunteer



As someone with a lifelong interest in historic and other architecture, especially stories behind the structures, Patti Cruse grabbed the opportunity to become a Music Hall tour guide. In addition to leading tours and staffing the lobby info desk, she is learning about ghost tours. "I enjoy the camaraderie with the other volunteers, learning from our veterans and getting to know other newbies."

## BOARD MEMBER HIGHLIGHT

Rick Pender, Board Member



Rick Pender joined the board in 2018. Retired from a long career in communications and fundraising (that included public radio and Cincinnati Opera), Rick is a freelance journalist, author, radio interviewer and tour guide. His theater reviews appear in CityBeat, and the second edition of his book *100 Things To Do In Cincinnati Before You Die* (with Music Hall on its cover) was published in 2019.

## IN MUSIC HALL...

...ALL SORTS OF OUTDOOR SPORTS  
Music Hall resembled the great outdoors when the January 1932 Sportsmen's Show was held in the Queen City.

Demonstrations and competitions in the north hall featured a 60-foot long water tank. Activities included Canadian log-rolling and canoe-tilting. Nearby



one could find the "best in bait" and fly-casting artists. Photo: Canoe tilting competition at the 1938 Sportsmen's Show, Cincinnati Music Hall.

Other events included archery, shooting, wood-chopping, moose-calling and pigeon racing. Coordinators petitioned the Smithsonian to provide taxidermized Martha, the last passenger pigeon, who died at the Cincinnati Zoo in 1914. The request was apparently denied. Photo: Martha, the last passenger pigeon.




A 110-foot high ski jumping tower was constructed outside Music Hall along Elm Street. No snow required: The jumpers landed on bales of hay. Photo: Ski Jump Demonstration at the 1938 Sportsmen's Show, Cincinnati Music Hall.






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**OUR VISION** is to perpetuate Music Hall as the premier cultural center of the region and an Historic Landmark of International significance.

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## MARIA LONGWORTH



Maria Longworth, granddaughter of a Cincinnati philanthropist, developed her love of the arts at an early age. At 19, she married George Ward Nichols,

a Civil War veteran who wrote about music and art. They traveled to Europe and enjoyed choral classical music festivals. With conductor Theodore Thomas they created a similar event for Cincinnati in 1873, the highly successful May Festival. It was held in Music Hall's predecessor, the huge Saenger Hall, the only building in town large enough for choruses, orchestra, and visitors. Maria later turned her attention from music to art, especially beautifully glazed porcelain. In 1879, she founded Rookwood Pottery in an old schoolhouse purchased by her father. In addition to the pottery and the May Festival, her creative legacy includes Music Hall, the Art Museum, the Art Academy, and the College of Music.

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# CSO 125

## Aaron Copland's *Fanfare for the Common Man*

In the months that followed the attack on Pearl Harbor on December 7, 1941, Eugene Goossens, the CSO's sixth Music Director, invited important composers of the day to write patriotic fanfares that, as Goossens wrote in his invitation letter, would be "stirring and significant contributions to the war effort." Among those who answered the call were Walter Piston, Darius Milhaud, Henry Cowell, Morton Gould, William Grant Still and Howard Hanson. They responded with fanfares such as *A Fanfare for the Fighting French*, *A Fanfare for Paratroopers*, *A Fanfare for American Heroes* and *Fanfare for Freedom*.

It is another of these commissioned composers, Aaron Copland, whose *Fanfare for the Common Man* stands out as the only work on the list

to have remained in the repertoire, however. This fanfare is, arguably, one of the most recognizable and beloved works of our time. It has been heard not only in indoor and outdoor concert venues of professional and amateur ensembles alike (classical, jazz and rock groups have performed arrangements of it), but themes from it have also been used in films, video games and television commercials, as well as for sports teams and Olympic champions, and even as an alarm clock for the astronauts aboard the Shuttle Endeavor. Its majestic and hymn-like qualities and somber mood make it the perfect piece for occasions of national pride or mourning.

Copland was at first reluctant to take on the fanfare commission. In Copland's auto-



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Sergio Tiempo piano





Aaron Copland and a copy of the first page of his *Fanfare for the Common Man* score.

biography, written with Vivian Perlis, he admits that he nearly passed on Goossens' request. He was in need of money at the time, and the CSO Music Director had requested an unpaid commission.

However, in May of 1942, the Cincinnati Symphony Orchestra had premiered Copland's *Lincoln Portrait* under then-New York Philharmonic Conductor André Kostelanetz, who had commissioned the work. Its success and his prior relationship with the CSO likely prompted Copland to agree to the commission.

Goossens planned to premiere one fanfare each week for the entire concert season of 1942-43, and Copland's fanfare was planned for the Orchestra's opening night of October 9, 1942. But by the time Copland finished the composition, it was too late for opening night. He delayed sending it to Goossens even longer when he struggled to come up with a title.

Copland had considered several titles for the fanfare, but a speech by Vice President Henry Wallace became his ultimate inspiration: "Some have spoken of the 'American Century.' I say that the century on which we are entering—the century which will come out of this war—can be and must be the century of the common man."

Goossens received the titled fanfare in November and proclaimed, "Its title is as original as its music, and I think it is so telling that it deserves a special occasion for its performance. If it is agreeable to you, we will premiere it 12 March 1943 at income tax time." Copland replied, "I [am] all for honoring the common man at income tax time." (Income tax day was March 15 at the time.)

Roughly 11 percent of the U.S. population fought in WWII, and when *Fanfare for the Common Man* premiered in the spring of 1943, nine CSO musicians had asterisks by their names indicating that they were on leave from the Orchestra while serving in the Armed Forces.

After the premiere, the *Cincinnati Enquirer* said *Fanfare for the Common Man* was Copland's most striking composition to date: "Scored for brass and percussion, it had deftness in its

dramatic purport and evoked spontaneous applause from the audience."

"It's slow, it builds up, but it takes a long while to build up. It's solemn, moving and very deep. Those are not attributes that you think of when defining a fanfare," Miguel Roig-Francolí, professor at the University of Cincinnati's College-Conservatory of Music told Cincinnati freelance writer Janelle Gelfand for *Cincinnati Magazine*. "But those attributes also define patriotism—in this case, the sadness of war, where people are dying."

Perhaps this is what distinguished Copland's fanfare from the rest, making it one of the most significant American compositions of the 20th century. From the beginning, *Fanfare for the Common Man* has been a musical metaphor inspiring unity. But it also reflects the CSO's long commitment to commissioning new works which resonate with people's lives, a tradition that continues to this day. ■

### ■ THE FANFARES (by premiere date)

- A Fanfare for Airmen, Bernard Wagenaar, 10/9/1942
- A Fanfare for Russia, Deems Taylor, 10/16/1942
- A Fanfare for the Fighting French, Walter Piston, 10/23/1942
- A Fanfare to the Forces of our Latin-American Allies, Henry Cowell, 10/30/1942
- A Fanfare for Friends, Daniel Gregory Mason, 11/6/1942
- A Fanfare for Paratroopers, Paul Creston, 11/27/1942
- Fanfare de la Liberté, Darius Milhaud, 12/11/1942
- A Fanfare for American Heroes, William Grant Still, 12/18/1942
- Fanfare for France, Virgil Thomson, 1/15/1943
- Fanfare for Freedom, Morton Gould, 1/22/1943
- Fanfare for Airmen, Leo Sowerby, 1/29/1943
- Fanfare for Poland, Harl McDonald, 2/5/1943
- Fanfare for the Medical Corps, Anis Fuleihan, 2/26/1943
- Fanfare for the American Soldier, Felix Borowski, 3/5/1943
- Fanfare for the Common Man, Aaron Copland, 3/12/1943
- Fanfare for the Signal Corps, Howard Hanson, 4/2/1943
- Fanfare for the Merchant Marine, Eugene Goossens, 4/16/1943

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# CeCe Winans Headlines Annual Classical Roots Concert

by RAENOSA ONWUMELU

The Cincinnati Symphony Orchestra (CSO) is bringing best-selling Gospel artist CeCe Winans to the Music Hall stage for its annual Classical Roots concert March 6.

The 12-time Grammy Award winner has charmed fans ever since she came onto the Gospel scene. Over the past 20 years, Winans has won 23 Dove Awards (for achievements in Christian and Gospel music) and seven Stellar Awards (for achievements in Gospel Music). She holds a spot on the Hollywood Walk of Fame and has multiple NAACP Image Awards.

Winans will perform some of her music catalog with the 150-member Classical Roots Community Mass Choir, which represents more than 60 area churches, and the Cincinnati Pops, and she is looking forward to the collaboration.

"There is nothing better than a good gospel choir," said Winans. "Add to that others who are at the top of their field and you have a powerful night full of musical excellence!"

Winans is particularly looking forward to performing "Alabaster Box" with the Chorus and Orchestra. "It's a song we can all relate to," Winans explained. "It's about a woman who has forgiven much, therefore she loved much!"

The Classical Roots concert and Classical Roots Community Mass Choir are supported by the CSO's Multicultural Awareness Council (MAC), a group formed exactly 30 years ago by community leaders and notable African-American arts advocates, in partnership with the CSO, to address the lack of diversity in Cincinnati arts.

"The arts have a way of helping enrich people's lives and making the world better," said founding MAC member Joel McCray. "That has been the goal of MAC for the last 30 years, to make Cincinnati a better place by making sure that all people are welcome, from the stage to the audience."



CeCe Winans

Several diversity initiatives have grown out of the MAC partnership, including the CSO Basic Black Series, the MAC Music Series, the Nouveau Program, and newer initiatives such as the MAC Music Innovator Program and the MAC Award for Diversity and Leadership in the Arts.

The Classical Roots program debuted in 2001 at Lincoln Heights Missionary Baptist Church under the direction of then-CSO Associate Conductor John Morris Russell. This year's concert will be under the direction of Pops Principal Guest Conductor Damon Gupton and Classical Roots Resident Conductor William H. Caldwell.

Classical Roots, which celebrates the legacy of African-American music, outgrew its original church venues and, in 2010, the Classical Roots concert moved to Music Hall. The Music Hall concert continues to sell out annually.

Classical Roots 2020 will take place on March 6 at 7:30 p.m. ■

# Dunford and Harvey to perform a program of Baroque gems

by JACOB MARTIN

Cincinnati audiences will be transported to Rome March 13-14, to revel in music of the Italian Baroque played by some of the premier Baroque musicians of our time.

Under the leadership of guest conductor Jonathan Cohen, who will conduct from the keyboard, the Cincinnati Symphony Orchestra (CSO) will be joined by French lutenist Thomas Dunford and American soprano Joëlle Harvey.

Born in Paris in 1988, Thomas Dunford began playing the lute at age nine, later graduating from the Paris Conservatoire with unanimous first prize honors. He has since distinguished himself as one of the foremost lutenists of our time. In a review of Dunford's first album, *BBC Music* called him the "Eric Clapton of the lute." This March with the CSO, he will be performing Vivaldi's Lute Concerto in D Major, a work he began playing a few years ago that is, in his words, "a beautiful concerto with a 'dance-y'

first and third movement and a very simple and dreamy second movement that uses some of Vivaldi's sequences we love." Dunford also will perform Vivaldi's Trio Sonata in C Major.

This will be Dunford's debut with the CSO and his first time performing at Music Hall. When asked how he fills a larger performance space like Music Hall with a quieter instrument like the lute, he emphasized the role that silence plays in performance: "For me, carrying the sounds through is not about power. I believe that the human ear adapts to the sounds produced, meaning that if you manage to create enough silence through music and dynamics, you could play as soft as possible and people can hear it, and that creates magical moments."

Soprano Joëlle Harvey says of Thomas, "He seems to have music dripping from every pore! He's an exquisite musician and great collaborator." The two, along with conductor Jonathan

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Jamie Bernstein • April 1, 2020 • 7pm • Mayerson JCC

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JOSHUA ROSENBLUM, OPERA NEWS

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# Emanuel Ax and the Music of Mozart

by DAVID LEWELLEN

In Mozart's music, Emanuel Ax hears drama, characters, stories and passion—and that includes the piano concertos.

"Mozart was an opera guy, a theater person," said Ax, who will perform the composer's Piano Concerto No. 20 with the CSO **March 27–28**, "and

the concertos are absolutely a part of that. They're very character-driven and very complex." In particular, he sees a strong connection between the Piano Concerto No. 20 and *Don Giovanni*—and not just because of the opera's thunderous opening in D minor, the same key as the concerto.

"Mozart's characters recognize all facets of humanity," Ax said. "They're never just good, just evil, just funny—every character really has a life, like all human beings."

Those characteristics may be easier to spot in an opera. But even in a genre such as the piano concerto, without a specific story or words, "there's always a dialogue between me and the orchestra," Ax said. "Sometimes I accompany the oboe; sometimes the flute accompanies me. Even in a sonata, where I'm playing alone, I have two hands, and I get to have several characters at a time."

What kind of drama could Mozart have had in mind for this concerto? A clue comes from the fact that "people in Mozart's time understood keys much better than we do," Ax said. "Various treatises from the time talk about the character of keys." C minor, for instance, the key of Beethoven's Fifth Symphony, was thought of as suitable for tragedy. But D minor, which Mozart chose for this piano concerto, would have been understood as "dramatic, nervous, with omens of evil."

But Mozart's genius is not as flashy as some later composers whose work gets louder cheers



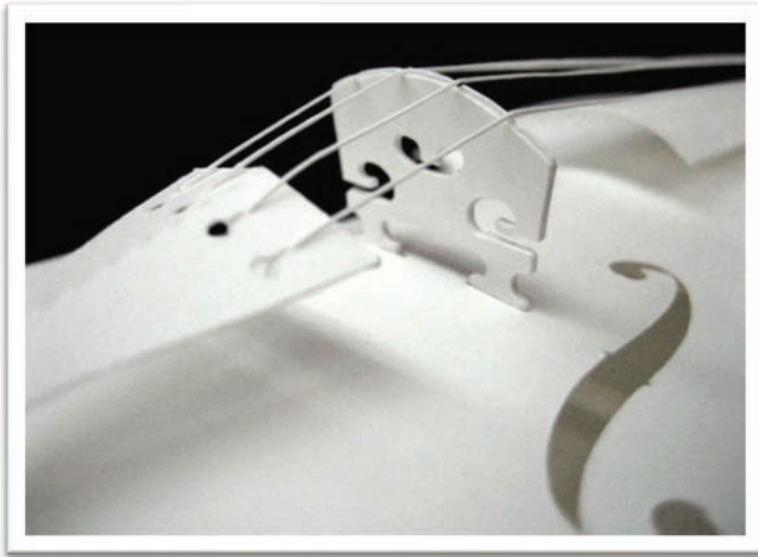
Photo: Lisa Marie Mazzucco

nowadays. "To me, Mozart is magical and exciting and deeply moving," Ax said. "Some people feel that way about Rachmaninoff or Tchaikovsky; some don't. It's a different kind of drama, that's all. Part of it is sheer volume, part of it is the way we perceive things."

Nevertheless, Ax continues to maintain a busy schedule playing music of all eras with orchestras, chamber partners, and solo. On his last visit to Cincinnati, in 2016, he performed Beethoven's "Emperor" Piano Concerto in the Taft Theatre during the renovation of Music Hall. On that occasion the *Cincinnati Enquirer* critic Janelle Gelfand noted, "...Ax summoned orchestral sonorities without any sign of harshness, tackling great fistfuls of difficulties with finesse. Best of all, his playing was heartfelt, with warmly shaped themes and lyrical moments that shimmered."

Now, in 2020, Ax's concerts in March will be his first experience with the look and sound of the building's renaissance. But he has a long history with the Orchestra, with whom he debuted in 1976, "so I've been through a couple generations of musicians." He also goes back decades with guest conductor Peter Oundjian, to Oundjian's days as a violinist in the Tokyo String Quartet.

In addition to his concerts with the full CSO, Ax is also performing in a chamber concert in Wilks Studio, playing the Schumann piano quintet with violinists Charles Morey and Eric Bates, violist Denisse Rodriguez-Rivera, and cellist Susan Marshall-Petersen. "It's one of the great chamber works, very brilliant and exciting," he said. "I play it a lot and I've recorded it. It's a very popular piece." Following his arrival in Cincinnati the week of the concert, he will have one or two rehearsals with the local musicians, "and I hope they'll show the old man what to do." ■



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DAMON GUPTON conductor

CeCe WINANS vocalist

CLASSICAL ROOTS COMMUNITY MASS CHOIR

William Henry Caldwell, Resident Conductor

NOUVEAU CHAMBER PLAYERS Marion Peraza de Webb, ensemble coach

LIFT EV'RY VOICE AND SING

James Weldon Johnson, arr. Joseph Price

*Please sing along; text on page 31*

FANFARE ON AMAZING GRACE

Adolphus Hailstork

ANTHEM OF PRAISE

Richard Smallwood, orch. Neal Gittleman

DEEP RIVER

Traditional, arr. Mack Wilberg

LIBERTANGO

Astor Piazzolla

MONEY, MISSISSIPPI LAMENT

Jobe Huntley/Langston Hughes

THERE'S NO HIDING PLACE DOWN HERE

Traditional, arr. R.H. Gillum

TOTAL PRAISE

Richard Smallwood, orch. Neal Gittleman

INTERMISSION

*BLACK, BROWN AND BEIGE*

Edward K. ("Duke") Ellington, arr. Maurice Peress

Black

Brown (excerpt: "Come Sunday")

Beige

SELECTIONS BY CeCe WINANS

Various

Never Failed Me Yet

Run to Him/Peace from God

Alabaster Box

Dancing in the Spirit



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The Classical Roots concert was made possible in part by support from the **National Endowment for the Arts**.

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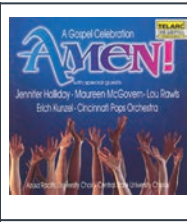
LIFT EV'RY VOICE AND SING

Lift ev'ry voice and sing,  
'Til earth and heaven ring,  
Ring with the harmonies of Liberty;  
Let our rejoicing rise  
High as the listening skies,  
Let it resound loud as the rolling sea.  
Sing a song full of the faith that the dark past  
has taught us,  
Sing a song full of the hope that the present  
has brought us;  
Facing the rising sun of our new day begun,  
Let us march on 'til victory is won.

Stony the road we trod,  
Bitter the chast'ning rod,  
Felt in the days when hope unborn had died;  
Yet with a steady beat,  
Have not our weary feet  
Come to the place for which our fathers sighed?

We have come over a way that with tears  
has been watered,  
We have come, treading our path through  
the blood of the slaughtered,  
Out from the gloomy past,  
'Til now we stand at last  
Where the white gleam of our bright star is cast.

God of our weary years,  
God of our silent tears,  
Thou who hast brought us thus far on the way;  
Thou who hast by Thy might  
Led us into the light,  
Keep us forever in the path, we pray.  
Lest our feet stray from the places, our God,  
where we met Thee,  
Lest, our hearts drunk with the wine of the world,  
we forget Thee;  
Shadowed beneath Thy hand,  
May we forever stand,  
True to our God,  
True to our native land.



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**CINCINNATI SYMPHONY ORCHESTRA**  
Louis Langrée, Music Director



**DAMON GUPTON** conductor

■ **Previous Pops Performances:** Gupton made his Cincinnati Pops debut in November 2014 and, as Pops Principal Guest Conductor since September 2019, most recently led the Pops in its 2019 New Year's Eve concert.

■ **Read more:** [damonguption.com](http://damonguption.com)



Damon Gupton, © Damu Malik

A native of Detroit, Cincinnati Pops Principal Guest Conductor Damon Gupton served as American Conducting Fellow of the Houston Symphony and held the post of assistant conductor of the Kansas City Symphony. His conducting appearances include the Orchestra of St. Luke's, Detroit Symphony, Baltimore Symphony,

Cincinnati Pops, National Symphony Orchestra, Toledo Symphony, Fort Worth Symphony, Florida Orchestra, San Diego Symphony, Long Beach Symphony, San Antonio Symphony, Princeton Symphony, Orchestre Philharmonique de Monte Carlo, NHK Orchestra of Tokyo, Orquesta Filarmonica de UNAM, Charlottesville Symphony, Brass Band of Battle Creek, New York University Steinhardt Orchestra, Kinhaven Music School Orchestra, Vermont Music Festival Orchestra, Michigan Youth Arts Festival Honors Orchestra, and Sphinx Symphony as part of the 12th annual Sphinx Competition. He led the Sphinx Chamber Orchestra on two national tours with performances at Carnegie Hall and conducted the finals of the Seventh Cliburn International Amateur Piano Competition. Musical collaborations include work with Marcus Miller, Kenn Hicks, Brian Stokes Mitchell, Byron Stripling, Tony DeSare, The Midtown Men, Kathleen Battle and Jamie Cullum.

Gupton received his Bachelor of Music Education degree from the University of Michigan. He studied conducting with David Zinman and Murry Sidlin at the Aspen Music Festival and with Leonard Slatkin at the National Conducting Institute in Washington, D.C. Awards include the Robert J. Harth Conducting Prize and The Aspen Conducting Prize. Gupton is the inaugural recipient of the Emerging Artist Award from the University of Michigan School of Music and Alumni Society, and is a winner of the Third International Eduardo Mata Conducting Competition.

An accomplished actor, Gupton graduated from the Drama Division of the Juilliard School in New York. He has had roles in television, film and on stage, including the Broadway production of Bruce Norris' Pulitzer Prize- and Tony Award-winning *Clybourne Park*, for which he received an AUDELCO nomination for Best Supporting Actor.

**CeCe WINANS** vocalist

■ **Previous CSO Performances:** Debut

■ **Read more:** [cecewinans.com](http://cecewinans.com)



CeCe Winans

The best-selling and most-awarded female gospel artist of all time, CeCe Winans has long since cemented her status as one of the most accomplished and celebrated women in modern music history. Recording and performing as both a solo artist and as a duo with her brother BeBe, CeCe has influenced a generation

of gospel and secular vocalists over the course of her astonishing career. She's been inducted into the Gospel Music Hall of Fame, the Hollywood Walk of Fame, and the Nashville Music City Walk of Fame, in addition to being named a Trailblazer of Soul by BMI and garnering multiple NAACP Image Awards, Soul Train Awards, Essence Awards, and more. She's sold in excess of five million albums in the U.S., topping the Gospel charts repeatedly while crossing over with smashes like "Count On Me," her stunning duet with Whitney Houston from the multi-platinum *Waiting to Exhale* soundtrack, which sold two million copies and cracked the Top 10 on the Pop, R&B and Adult Contemporary charts.

**THE NOUVEAU CHAMBER PLAYERS**

**Marion Peraza de Webb, ensemble coach**

The goal of the Nouveau Program is to support increased participation in classical music by African American and Latinx student musicians by providing equitable opportunities for music study and performance. **The Nouveau Chamber Players** is a chamber music ensemble for strings. The ensemble has weekly rehearsals and frequent performances throughout the community and is active from September to May. Students must audition to participate. **Nouveau Pre-Conservatory** is a comprehensive training

experience for students who are pursuing a career in music. The Pre-Conservatory consists of weekly lessons, music theory, advising, chamber music coaching, large ensemble participation, and financial assistance for summer music study and college auditions. Students who play flute, oboe, clarinet, bassoon, French horn, trumpet, trombone, harp, violin, viola, cello and double bass may audition for the program.

The musicians and resources of the CSO provide for an exceptional student learning environment, and all programs are designed to help expand pathways for talented young musicians who are currently underrepresented in classical music.

Violinist and Nouveau ensemble coach **MARION PERAZA de WEBB** began her musical career as a member of Venezuela’s Youth Orchestra System, *El Sistema*. As a member of the Simón Bolívar Symphony Orchestra she has toured Japan, France, Spain, Mexico, Colombia and Brazil, among others, and has performed on seven recordings. She owns the Peraza Music Workshop (PMW), where she teaches private violin lessons, coaches her award-winning chamber

ensembles, and offers theory classes. The PMW is a Founding School of the Carnegie Hall Royal Conservatory Achievement Program. As a guest teacher/clinician, she has taught at the Western Springs Suzuki Talent Education and Elmhurst College in Chicago, the University of Vermont, University of Louisville, University of Southern Maine, Bermuda Music School, Conservatorio de Bogotá and Simón Bolívar Conservatory in Venezuela. Peraza de Webb is also the director and founder of the Encore Advanced Chamber Orchestra, a summer program at the University of Cincinnati College-Conservatory of Music. Her principal teachers are José Francisco Del Castillo (Simón Bolívar Conservatory), Margaret Pardee (Juilliard School), the Tokyo Quartet and the Vermeer Quartet.

**Nouveau Program Members**

Kennedy Baker, violin  
Micah Ballard, bassoon  
Iva Calderon, cello  
Anthony Dorsey, violin  
Daniel Dorsey, cello  
Maxwell Fairman, violin  
Bella Funk, French horn  
Alanna Jackson, violin  
Trey Metcalf, tuba  
Nilli Tayidi, viola  
Noah Torlop, viola  
Ari Webb, cello  
Jason Zepahua, bassoon

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## WILLIAM HENRY CALDWELL

resident conductor



William Henry Caldwell

Working with some of the world's finest orchestral conductors, William Henry Caldwell has prepared choruses for the Indianapolis Pops, Cincinnati Pops, Cincinnati May Festival, Cincinnati Symphony Orchestra (CSO), Dayton Philharmonic Orchestra, Dayton Bach Society, Vocal Arts Ensemble, and The Cleveland Orchestra.

He has served as guest clinician for the Cincinnati Boychoir and the Young People's Choral Collective of Cincinnati. Currently Caldwell is the Artistic Director for the Vocal Arts Mastery Program, which is a special after-school program for the city of Cleveland sponsored by the Cleveland Foundation and the Tri-C Creative Arts Division. He is resident conductor of the CSO's Classical Roots Community Mass Choir and of the Martin Luther King Jr. Celebration Chorus for The Cleveland Orchestra.

Caldwell continues to serve as an adjudicator at numerous choral competitions and festivals with the most recent being The Negro Spiritual Festival of Detroit. Recently, he guest conducted choruses in Los Angeles and Cincinnati featuring works by African-American composer Glenn Jones. In 2003, Caldwell joined The Cleveland Orchestra family when he was invited to prepare the Martin Luther King Jr. Celebration Chorus. Under his direction the Central State University Chorus became the resident chorus for The Cleveland Orchestra's Martin Luther King Celebration until his retirement from Central State University in 2013. For 34 years, Caldwell, who was a full professor of music, served as conductor of the Grammy-nominated Central State University Chorus, and under his chairmanship, the Ohio Board of Regents recognized the Department of Fine and Performing Arts as a Center of Excellence. The Central State University Chorus can be heard on more than six recordings on the Telarc label, including Cincinnati Pops recordings *Porgy and Bess*, *Blue Monday* and *Amen: A Gospel Celebration*.

He is an active board member for the Dayton Performance Arts Alliance, the Rosenthal Foundation for the Arts, the Cincinnati Children's Choir, Dayton Public Radio WDPB, and the May Festival. He is music director at historic First Baptist Church of Dayton.

Caldwell is a native of Demopolis, Alabama. He attended Stillman College in Tuscaloosa, Alabama, where he graduated *magna cum laude* with degrees in Music and English. He did graduate studies at the University of Texas at Austin for the Master of Music in Vocal Performance degree, and continued study for the doctorate at The Ohio State University and the University of Cincinnati College-Conservatory of Music with a cognate in choral conducting. Caldwell continues to sing as a lyric baritone and currently lives in Dayton.

## CLASSICAL ROOTS COMMUNITY MASS CHOIR and DIRECTORS

The Cincinnati Symphony Orchestra has connected with local churches to form a Community Mass Choir for its Classical Roots concert. Some of the most highly regarded church music ministers in the area, including **David L. Fowler, Sr.**, Church of the Resurrection; **Ronald Logan**, Lincoln Heights Missionary Baptist Church; **The Rev. Dr. Marcellene Winfrey**, Allen Temple A.M.E. Church; and **Geneva Woode**, Quinn Chapel A.M.E. Church, have prepared the Choir.

The CSO and Classical Roots Community Mass Choir would also like to thank **Jason Alexander Holmes** for assisting with preparation of tonight's choir performance.

**DAVID L. FOWLER, SR.** is a native of Cincinnati, having graduated from Walnut Hills High School. He earned a bachelor's degree in music from Ohio University and a master's degree in Educational Leadership from Wright State University. Fowler has taught both instrumental and vocal music for more than 30 years in Cincinnati and Dayton until retiring in 2010. Fowler has labored in the Lord's vineyard all of his life, and has held various minister of music positions including, most recently, Macedonia Living Word Fellowship in Springdale and Allen Temple A.M.E. Church in Roselawn.

His outside activities include directing *Purlie* in Music Hall, serving on the planning committee for American Negro Spiritual Festivals, co-founding the Hanarobi Choir at UC, and soloist. He has served as one of the music leaders for the Classical Roots Choir since 2010, and he is the Minister of Music at Church of The Resurrection.

**RONALD LOGAN**, a member of Lincoln Heights Missionary Baptist Church, has been a volunteer leader for Classical Roots from the beginning. He's a gospel singer who has performed with the Grammy Award-winning Charles Fold Singers



and is a leader of the Gospel Music Workshop. He is a choir director at his church and president of the local chapter of Gospel Music of America, founded by Rev. James Cleveland. Logan, originally from Louisville, KY, moved to Cincinnati at age 20 and has been here ever since.

The Rev. Dr. **MARCELLENE S. WINFREY** is a pianist, organist and educator who has dedicated her life to the performing arts. She has performed with various artists, including the Rev. James Cleveland, Albertina Walker, Charles Fold and Nikki Giovanni. Other collaborations have included the Helen Steiner Rice Project, Cincinnati Ballet Orchestra, Cincinnati Symphony Orchestra, Carolfest, and Cincinnati Opera's Opera Goes to Church. She is presently a musician for, and on the ministerial staff at, the historic Allen Temple A.M.E. Church.

**GENEVA L. KINARD WOODE** earned Bachelor of Music degrees in piano and Music Education from the University of Cincinnati College-Conservatory of Music and is a pianist, composer and

educator. She taught music and the gifted and talented program in Cincinnati Public Schools for 31 years. She has performed with various artists, including Odetta, The Temptations, James Brown and John Clayton, and has played with the Cincinnati Symphony Orchestra, Cincinnati Ballet Orchestra, Middletown Symphony and Illinois Philharmonic Orchestra. She has worked as pianist and choral director in preparation for the CSO Classical Roots concerts under John Morris Russell, Parks Concerts on the Green under Erich Kunzel, and Community Concerts under Carmon DeLeone. Woode was officially recognized in resolution No. R/11-2016 by Cincinnati Mayor Cranley and council as a legendary historical recording artist of King Records. She has successfully prepared young people for college, choir and theater auditions, including Broadway. She was program coordinator for the University of Cincinnati Young Scholars Program and an artist-in-residence for the CSO's outreach programs. Woode is assistant minister of music at Quinn Chapel A.M.E. Church. ■

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Clemmie Armstrong	Jill Dew	Johnson	Martin	Kimberly Stewart
Karen Arnold	Keith Edmonson	Jerome Johnson	Carol Patton	Patricia Strachan
Danny Bell	Letitia Edwards	Lynette Johnson	LaShaun Patton	Robert Thacker
Peg Bell-Lohr	Prairie Ekeng	Sheila Johnson	Renee Payne	Rosa Thomas
William Berry	Minnie Everett	Tamra Johnson	Ashley Perry	Donna Thompson
Cornelia Binford	Faith Fallings	Cathy Jo Judge	Joni Pipkins	Laura Thompson
Donita Binford	Cassandra Fowler	Dante Keeling	Bridalveil (Veil)	William Tillman
Tonya Bishop-Gable	David Fowler	Patricia Kirkendall	Powell	Annie Trombly
Kim Branch	Mary Franklin	Sally Larson	James Powell	Marchelle Tubbs
Yvonne Brantley	Marqueta Freeman	Julia Lawrence	Ruth Powell	Ramon Tubbs
David Brentley	Bunitta Frierson	Lynda Lee	Maxine Price Moore	Miriam (Mimi) Valley
Rosa Brinkman	Trashanda Gantt	Arnold Lewis	Nancy Provine-	Tony Wafford
Deanna Brown	Joy Gazaway	Gail P. Lewis	Turner	Noel Walton
Jennie Brown	Sandy Geiser	Kathye Lewis-	Natasha Reid	Peresha Ward
Mary Brown	Janet Gibson	Norman	Gwen Rhodes	Saundra Whigham
To'Nia Caldwell	Tosha Gibson	Robert Lomax	Diane Richardson	Annie Williams
Carol Cargile	Barbara Gomes	Melvin McGee	Debbie Riley	Joe Williams
Tristan Cargile	Kenora Graves	D. McGruder	Anna Russell	Melanie Williams
Janet Carter	Brandon Hare	Barbara McMullen	Nneka Russell	Vonda Willis
Lisa Bouldin Carter	Ciara Harper	David Minor	LaVerne Rutledge	Carla Winfrey
Ron Carter	Jeannette Harrison	Carolyn Mitchell-	Janice Sanders	Marcellene Winfrey
Lenora Castleberry	Natalie Hayes	O'Bryant	Cheryl Schaeffner	Rita Winters
Robert Chess	Debbie Hill	Sharon Monroe	Sherry Scott	Brian Wirth
Earnie Clark	Ron Hoffman	Alex Morton-Green	Tia Seay	Betsy Wones
Charles Collins	Jason Holmes	Valarie Norman Price	Sharon Shahaiaie	Geneva Woode
Frank Collins	MaryCarol Hopkins	Carolette Norwood	Lizelle Simmons	Donte Woods
Betty Connors	Laura Hoyer	Norbert O'Hare	Calvin Singleton	Deborah Woolfolk
Joyce Cooper	Margaret Irons	Samuel Olakunle	Branden Smith	Latisha Wright Holloway
Cynthia Cummins	Dawann Jackson	Omoshebi	Eric Smith	Katie Wyrick
Shoneil Cunningham	Trudy L. Jackson	Margaret O'Leary	Rayma Smith-Dye	Eddie Yates
Shonita Cunningham	Yvette Jackson	Tim Oliver	Yolanda Spencer	Ronando Yates
Mary Darnier	Carol Johnson	Shari Palmer	Mildred Stallworth	
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The Willing Baptist Church  
Corinthian Baptist Church  
Church Of The Resurrection  
City Gate Church  
Allen Temple A.M.E. Church  
New Vision United Methodist Church  
Bethel Baptist Church of Walnut Hills  
Western Hills Brethren in Christ Church  
College Hill Presbyterian Church  
Union Baptist Church  
Saint Anthony in Madisonville  
Greater Liberty Baptist Church  
Crossroads  
Heritage Universalist Unitarian Church  
Revelation Missionary Baptist Church  
Forever Praise Ministries  
St. John's Unitarian Universalist Church  
LifeSprings Christian Church  
New Jerusalem Baptist Church  
Consolation Baptist Church Praise  
The Redeemed Christian Church of God Dominion Centre  
St. Paul A.M.E. Church  
House of Joy  
Zion Temple First Pentecostal Church  
New Prospect Baptist Church  
New Vision United Methodist Church  
St. Andrew's Episcopal  
Cincinnati Bible Way Church  
Greater Emanuel Apostolic Temple  
Tried Stone New Beginnings Church  
New Mission Missionary Baptist Church
- Greater Liberty Baptist Church  
Landmark Church  
Our Lady of the Rosary Church  
Mother of Christ Catholic Church  
Corinthian Baptist Church  
CityGate Church  
Christ Emmanuel Christian Fellowship  
Lincoln Heights Missionary Baptist Church  
New Prospect Baptist Church  
Zion Global Ministries  
Turning Point Church of Zion  
Christ the King—St. Jude Thaddeus Catholic Church  
St. Anthony Parish  
New Life Temple  
Greater New Hope Missionary Baptist Church  
New Hope Christian Center  
Christ Emmanuel Christian Fellowship  
Brown Chapel A.M.E. Church  
New Covenant Community Church of God  
First Baptist Church of Dayton  
Lee Chapel A.M.E. Church  
Bethel A.M.E. Church  
Faith Temple  
Faith United & New Life Church  
Gray Road Church of Christ  
Fresh Anointing Impact Church  
Gray Road Church of Christ  
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**Morgan James, vocalist**

**Mykal Kilgore, vocalist**

**Francisco Centeno, bass; Felicia Collins, guitar and vocals;**

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Hank Williams

LONESOME HEARTED BLUES

Moon Mullican

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JAMBALAYA (ON THE BAYOU)

Hank Williams, arr. Berens

I AM A MAN OF CONSTANT SORROW

Traditional, arr. Mounsey

FOGGY MOUNTAIN BREAKDOWN

Earl Scruggs, arr. Mounsey

HONKY TONK

Billy Butler, Bill Doggett, Clifford Scott & Shep Shepherd, arr. Mounsey

SHOUT!

The Isley Brothers, arr. Mounsey

INTERMISSION

KANSAS CITY (HERE I COME)

Jerry Lieber & Mike Stoller, arr. Mounsey

FEVER

Eddie Cooley & Otis Blackwell, arr. Mounsey

THE TWIST

Hank Ballard, arr. Mounsey

LAST KISS

Wayne Cochran, arr. Mounsey

THIS OLD HEART OF MINE

Brian Holland, Lamont Dozier & Eddie Holland, arr. Mounsey

I GOT THE FEELING

James Brown, arr. Mounsey

IT'S A MAN'S MAN'S MAN'S WORLD

James Brown & Betty Jean Newsome, arr. Mounsey

I GOT YOU (I FEEL GOOD)

James Brown, arr. Berens

*Program subject to change*



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PAUL SHAFFER

- Previous Pops Performances: Debut
- Read more: [paulshaffer.net](http://paulshaffer.net)



Paul Shaffer, courtesy CBS

For 33 years Paul Shaffer served as David Letterman’s musical director and sidekick. Shaffer began his career in 1972 as musical director of the Toronto production of *Godspell*. He played piano in *The Magic Show* on Broadway in 1974, then spent the next five years with the original *Saturday Night Live*, where he played

keyboards, composed special musical material and, in 1980, became a featured performer. In 1977, he took a brief break from the show to star in the CBS comedy series *A Year at the Top*, produced by Norman Lear and Don Kirshner. After his return to *Saturday Night Live*, he collaborated with Gilda Radner on the songs for her Broadway show, in which he also appeared. He served as musical director for the Blues Brothers—John Belushi and Dan Aykroyd—for their triple platinum album and national tour. His guest starring television appearances include *Ed*, *The Sopranos*, *Law & Order: Criminal Intent*, *Schitt’s Creek* and *How I Met Your Mother*. Shaffer starred with Bill Murray in, and was musical director for, the Netflix special *A Very Murray Christmas*, directed by Sofia Coppola, for which he received his fourth EMMY® nomination. He continues his erstwhile series of “mini-residencies” at Caesars Palace in Las Vegas, performing at the iconic Cleopatra’s Barge. He recently performed with the Kalamazoo Symphony and the Nebraska Jazz Orchestra, and has upcoming appearances with the Pittsburgh and Winnipeg symphony orchestras. His new series of prime time radio

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specials, *Paul Shaffer + 1*, is airing on SiriusXM, and premiered in September 2019 on AXS-TV. Guests in the first season included Joe Walsh, Donald Fagen, Graham Nash, Buddy Guy and Smokey Robinson.

In addition to recording his own albums, *Coast to Coast* (1989) and *The World's Most Dangerous Party* (1993), Shaffer has recorded with such diverse artists as Diana Ross, Yoko Ono, and Robert Plant's Honeydrippers. He composed the *Late Show* theme song and, with Paul Jabara, wrote the Number One global '80s dance hit "It's Raining Men," performed by the Weather Girls and re-recorded by Geri Halliwell for the *Bridget Jones's Diary* soundtrack, topping the British pop charts in 2001. In 2002, he received his first GRAMMY®, Best Country Instrumental, for the *Earl Scruggs and Friends* album, and co-produced an avant-garde jazz album for his mentor, Tsziji Munoz. His latest album, *Paul Shaffer & The World's Most Dangerous Band*, features such diverse guest vocalists as Valerie

Simpson, Darius Rucker, Jenny Lewis, Dion, Shaggy and Bill Murray.

His feature film roles include Artie Fufkin in Rob Reiner's *This Is Spinal Tap*. He also appeared in the Mike Nichols-directed *Gilda Live*, the Bill Murray movie *Scrooged*, and with John Travolta in *Look Who's Talking Too*. He is heard as the voice of Hermes in Disney's animated feature *Hercules* and the television series based on the film. He produced the gold-selling soundtrack for and appeared in *Blues Brothers 2000*, and composed original songs for the movie *Strangers with Candy*. He composed the theme songs for both David Letterman's new Netflix series and Bill Murray's new Facebook series, and is currently producing the music for Sofia Coppola's latest film, *On The Rocks*, starring Bill Murray.

Shaffer has served as musical director and producer for the Rock and Roll Hall of Fame induction ceremony since its inception in 1986. He led the band for the "We Are the World" finale of *Live Aid*. Shaffer hosted CBS's 1994

## Q&A with Paul Shaffer

For 33 years, Paul Shaffer served as David Letterman's musical director and sidekick, first on *Late Night with David Letterman* (1982-1993) and then on *Late Show with David Letterman* (1993-2015). Shaffer now tours with The World's Most Dangerous Band, the former NBC house band. *Fanfare Cincinnati* asked Shaffer about his upcoming appearance with the Cincinnati Pops and his fascination with The Cincinnati Sound, the theme of the March 7-8 Pops concert.

**How did you connect with Cincinnati Pops Conductor John Morris Russell? And how did he talk you into co-hosting a live performance at Music Hall celebrating The Cincinnati Sound?**

It was probably Peter Gistelinck, who ran the Kalamazoo Symphony

and turned me out as a symphonic performer. He may have mentioned me to John, who then offered me this co-hosting gig with him celebrating The Cincinnati Sound. He didn't know how fast I'd jump on this.

**What exactly is The Cincinnati Sound to you? How do you define it?**

I happen to have a 30-year friendship with a chap named Seymour Stein, who, before he founded Sire records and signed Madonna, apprenticed in Cincinnati with Syd Nathan at King Records. I've learned about King and so much other influential Cincinnati music over the years.

**Which Cincinnati recording artists from the days of King Records and Herzog Studio in the 40s, 50s, and 60s are your absolute favorites? And**

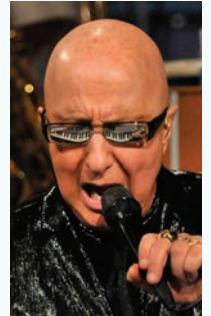
**what about their music turns you on?**

Hank Williams is hands down a

genius of lasting contribution whose songs I love. The Isley Brothers' music has a special connection to me, but James Brown, the Godfather of Soul, is my Soul Brother #1. We'll always be dancing to the stuff he invented.

**What do you think about the color red? It seems to be JMR's favorite, especially "Pops red."**

To me red can be a sign of danger, especially when it comes in one shade—Pops Red, the color of JMR's performance jacket. But that's the kind of danger I like. ■



New Year's Eve special from New York's Times Square and was musical director of the closing concert at the 1996 Summer Olympic Games. He appeared with the Blues Brothers at the 1996 Super Bowl halftime show and was musical director of the 1999 *Concert of the Century* at the White House, featuring Eric Clapton, B.B. King, Gloria Estefan, 'N Sync and others, to aid music programs in public schools. He was Paul McCartney's musical director for *Concert for New York* and appeared with Faith Hill on the *America: A Tribute to Heroes* telethon, both of which honored and raised money for victims of the Sept. 11, 2001 terrorist attacks.

*Paul Shaffer's This Day in Rock*, is a daily interstitial feature nationally syndicated by Envision Radio. His best-selling memoir, *We'll Be Here for the Rest of Our Lives*, is published by Random House.

Shaffer holds two honorary doctorate degrees, was inducted into the National Black Sports and Entertainment Hall of Fame, and was awarded a star on Canada's Walk of Fame. In 2008, Shaffer received the Order of Canada, Canada's highest civilian honor. He lives in the New York area with his wife and two children.

## MORGAN JAMES

■ **Previous Pops Performance:** New Year's Eve 2017

■ **Read more:** [morganjamesonline.com](http://morganjamesonline.com), @morganajames on Instagram



Morgan James

Morgan James is a classically trained vocalist, Broadway veteran and recording artist.

Most recently, James premiered a song cycle for voice and orchestra titled *Song of The River*, written for her by frequent collaborator and conductor Teddy Abrams, with the Louisville Orchestra.

In concert, James has appeared with the New Zealand Symphony, Rhode Island Philharmonic Orchestra, Malaysian Philharmonic, Britt Festival, Breckenridge Music Festival, Utah Symphony and the Colorado Symphony, performing her solo Bernstein show. She has had the honor of being in the Bernstein *MASS* four times, at Ravinia Music Festival and with the Louisville Orchestra, Philadelphia Orchestra and

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Baltimore Symphony at Carnegie Hall and the Kennedy Center. Morgan has also made extensive symphony pops appearances throughout the U.S. and Canada.

On Broadway, James appeared in the original Broadway casts of *Motown: The Musical*, *Godspell*, *Wonderland* and *The Addams Family*, as well as in Kristin Chenoweth’s *For the Girls*.

As a recording artist, Morgan James has released six albums of music, including her newest, *Memphis Magnetic*. Her videos with Postmodern Jukebox and her own YouTube channel have garnered over 200 million views.

Morgan James earned her music degree from The Juilliard School.

**MYKAL KILGORE**

- **Previous Pops Performances:** Debut
- **Read more:** [mykalkilgore.com](http://mykalkilgore.com)

Mykal Kilgore is an award-winning actor and NAACP Image Award nominated singer/songwriter. His debut album, *A Man Born Black*, is a gumbo of American roots music and mod-



Mykal Kilgore

ern feels that highlight his ability to go from Broadway Showtune storytelling to Soul and Jazz scatting to Gospel. Kilgore was most recently seen on his *Born Black* tour and with India Arie on her *Worthy* tour. Theatre credits include The Witch in *Into the Woods* at Barrington Stage Company, *The Who’s Tommy* at The Kennedy Center,

*Songs for a New World* at Encores! Off-Center, *Motown the Musical* and *Hair* on Broadway, as well as *Book of Mormon* (first national tour). He has also appeared on TV and on film with roles in NBC’s *Jesus Christ Superstar* and *The Wiz Live* and *Collateral Beauty*.

Kilgore has racked up 10 million-plus views on social media with his videos from Scott Bradlee’s Post-Modern Jukebox (PMJ) and his viral “Reclaiming My Time” video. ■


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JONATHAN COHEN conductor  
THOMAS DUNFORD lute  
JOËLLE HARVEY soprano

VIVALDI  
(1678–1741)

Concerto in D Major for Lute and Orchestra, RV 93

Allegro giusto  
Largo  
Allegro

ZELENKA  
(1679–1745)

*Simfonie à 8 concertanti* in A Minor, ZWV 189

INTERMISSION

VIVALDI

Trio Sonata in C Major, RV 82

Allegro non molto  
Larghetto  
Allegro

HANDEL  
(1685–1759)

*Il delirio amoroso* ("The Delirium of Love"), HWV 99

*These performances will end at approximately 9:50 pm.*



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Listen to this program on 90.9 WGUC April 12, 2020 at 8pm and online at [cincinnatisymphony.org](http://cincinnatisymphony.org) April 13–19.



# INSIGHTS

## from Music Director

### Louis Langrée

We are thrilled to welcome Jonathan Cohen, a fantastic musician who is bringing a concert of Baroque jewels. In typical Baroque style, Cohen will lead from the keyboard as a part of the *basso continuo*. Cohen and the Orchestra will be joined by two fabulous interpreters of Baroque music: Thomas Dunford, a true master of the lute, will demonstrate the vibrant range of colors of this instrument, and Joëlle Harvey, with her unique voice, mesmerizing presence and artistry, will captivate us all in Handel's masterpiece, *Il Delirio Amoroso*.



#### ANTONIO VIVALDI

##### Concerto in D Major for Lute and Strings, RV 93

##### Trio Sonata in C Major, RV 82

- **Born:** March 4, 1678, Venice, Italy
- **Died:** July 28, 1741, Vienna, Austria
- **Work composed:** 1730
- **Premiere:** Presumably in the early 1730s, by the lutenist for whom each was written: Johann Joseph von Wrtby
- **Instrumentation:** solo lute, solo violin (Trio Sonata), keyboard continuo, strings
- **CSO notable performances:** These concerts are the Concerto's CSO premiere using lute accompanied by the Orchestra; Carmon DeLeone led the Orchestra in November 1978 performances with Alexandre Lagoya as guitar soloist. These concerts also are the Trio Sonata's CSO premiere.
- **Duration:** approx. 9 minutes (Concerto) and 10 minutes (Trio Sonata)

Vivaldi used the lute in only four of his hundreds of compositions. There are two trio sonatas for violin, lute and harpsichord; one concerto for viola *d'amore* and lute; and the solo concerto—which is really a piece of chamber music since it is originally scored for only two violins, lute and harpsichord continuo, without orchestra. Nowadays, however, it is often performed with orchestra like a “real” concerto, with the violin parts played by entire sections.

Although he is mostly associated with the city of Venice where he famously worked for many years at a girls' orphanage known as the Ospedale della Pietà, Vivaldi also traveled a great deal, both on the Italian peninsula and beyond the Alps. In 1730, he visited Vienna and Prague, accompanied by his father. While in Bohemia, he met a Czech aristocrat named Johann Joseph von Wrtby, a high official who went to the theater to see Vivaldi's opera *Farnace* and who, one presumes, may have been a lute player. In any case, it was for him that Vivaldi wrote the solo concerto and his two trio sonatas with lute.

#### What to Listen For

In the Concerto, the *ritornello*, or returning main theme, of the first movement is characterized by a striking rhythmic pattern and a surprising turn to the minor mode, with a scale moving in chromatic half-steps that give the music its individuality. The slow movement has a long, sustained melody with a dotted rhythmic pattern that never changes. The final *Allegro* likewise has a constant rhythmic flow, which in this case is closer to a dance pattern.

In the first movement of the Trio Sonata, RV 82, the lute introduces the sunny, gently rhythmic melody, while the violin plays a simplified version of the lute's line. The second movement, in the minor mode, is hushed and quiet, with a melody built on small, accumulating descents and the plucking of the lute emphasizing the broken feel of the melody. The third movement brings a more vigorous, but no less cheerful, theme than the first. Here the violin plays staccato occasionally, thus complementing the lute's quick, athletic ornaments with its own sharp notes.

#### JAN DISMAS ZELENKA

##### Simfonie à 8 concertanti in A Minor, ZWV 189

- **Born:** October 16, 1679, Louňovice pod Blaníkem, Bohemia (now Czech Republic)
- **Died:** December 23, 1745, Dresden, Germany
- **Work composed:** 1723
- **Premiere:** 1723, likely as part of the coronation ceremonies for Charles VI and Elizabeth Christina of Bohemia
- **Instrumentation:** 2 solo violins, 2 oboes, bassoon, harpsichord, strings
- **CSO notable performances:** These concerts are the work's CSO premiere.
- **Duration:** approx. 30 minutes

While Vivaldi was visiting Prague, his Czech-born contemporary, Jan Dismas Zelenka, was some 70 miles away in Dresden, where for many years he worked for the Saxon royal court. (Offi-

cially, he was employed as a double-bass player, but he was in fact one of the main composers of church music in the Saxon capital.) Yet on at least one occasion, Zelenka returned home for an extended professional sojourn: in 1723, the Holy Roman Emperor, Charles VI, and his wife Elizabeth Christina, were crowned King and Queen of Bohemia. The royal event required a great deal of music, and Zelenka's services were needed. His main contribution was an extended dramatic work about the Bohemian martyr St. Wenceslas, but he found time, while in Prague, to write four major instrumental compositions with the word "concert[ant]" in their titles—each combining solo instruments and orchestral writing in a different way. According to Zelenka biographer Janice B. Stockigt, "these compositions defy classification." Speaking of the present *Simphonie* and its companion work *Concerto*, the musicologist notes the presence of "Italian formal and stylistic influences, with exotic, erratic, and capricious sections."

#### What to Listen For

The "8 concertanti" doesn't mean that there are eight solo instruments. Eight is the total number of instrumental parts, and in the various movements, an oboe, a bassoon, two violins and a

cello get solo turns at different points. There are five movements altogether, of which the first is by far the longest. The extravagances to which Stockigt has alluded have to do, in part, with the very length of this movement, which bears the title "*Simphonie*." The opening *tutti* section (*ritornello*) refuses to settle on a resting point for more than 40 measures, with the musical phrase taking off in a new direction every time one would expect it to end. The solo sections (for violin and oboe) are equally unpredictable, sprawling and harmonically adventurous. This remarkable movement is followed by a lyrical *Andante* with another "unending melody" for oboe, bassoon and violin over a continuo accompaniment. A short transition leads into a "Capriccio" in the tempo of a Gavotte dance. The characteristic rhythm of this French dance form is clearly recognizable, but the melody includes many "capricious" turns, such as a frequently returning fast scale that produces a striking effect. The word "capriccio" is used again in the subsequent "Andante da capriccio." Here the name is justified by the fact that the slow aria with which the music begins is interrupted by an *Allegro*, which brings back motifs from the opening movement—and the two tempos alternate from that moment on. A



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pair of graceful minuets concludes this highly individual work by a still-underrated and under-explored master.

### GEORGE FRIDERIC HANDEL *Il delirio amoroso* (“The Delirium of Love”), HWV 99

- **Born:** February 23, 1685, Halle, Saxony
- **Died:** April 14, 1759, London
- **Work composed:** 1707
- **Premiere:** June 2, 1896, Paris, with the composer as soloist
- **Instrumentation:** soprano soloist, solo violin, recorder, 2 oboes, keyboard continuo, strings
- **CSO notable performances:** These concerts are the work’s CSO premiere.
- **Duration:** approx. 36 minutes

Handel could never have had the glorious career he enjoyed in England, had he not spent four formative years in Italy first. By the time he traveled south in 1706, the 21-year-old Saxon was already an accomplished keyboard virtuoso and had had two operas performed in Hamburg. But he needed a final polish and, even more importantly, the contacts in the opera world and the aristocratic patronage without which no artist could survive.

In Rome, Handel met musical luminaries like Arcangelo Corelli, who became an important influence, as well as Corelli’s patron, Cardinal Pietro Ottoboni, in whose palace a great deal of music was played. Another Cardinal, Benedetto Pamphili, also took the young German under his wing. Pamphili was an amateur poet, and Handel set several of his texts to music—including the present cantata for soprano and instrumental ensemble.

This early work shows many of the qualities that made Handel such a great opera composer. He rendered the human drama in the plot with great sensitivity and expressive power, and at the same time, provided musical entertainment on the highest level, with a breathtaking display of vocal and instrumental virtuosity for the audience to enjoy.

The dramatic situation Pamphili imagined could indeed be expanded to a full-length opera. The fate of the lovers Thyrsis and Chloris, frequent characters in Renaissance pastoral poetry, has taken a tragic turn: Thyrsis left Chloris and then died. Chloris goes to the underworld to join her lover but he turns away from her even there. After this second painful rejection, Chloris crosses the river Lethe—the river of oblivion—into the peaceful Elysian fields where she finally finds solace to her grief. Visions of Heaven and Hell, despair, hope and consolation are all present in

the cantata, but the piece is, first and foremost, a spectacular vehicle for a great soprano and some equally outstanding players on violin, cello, oboe and recorder (the last two were probably played by the same musician in Handel’s time).

#### What to Listen For

The cantata consists of an overture, three recitative/aria pairs, a second instrumental movement and a closing minuet, with two brief recitatives to indicate how the story ends. Both in the overture and the arias, Handel uses the then-standard *da capo* form, which may be represented by the formula ABA. The “B” sections contrast in mood with the “A” sections, which are subsequently repeated in an embellished form.

After the overture, which features a fanfare-like oboe solo, the soprano’s first recitative describes Chloris, deeply distraught by her loss. Her first aria, in which she searches for Thyrsis in heaven and in hell, includes a rather extravagant violin solo that was presumably played by Corelli. The dazzling fireworks of this aria contrast strikingly with the somberness of the second, where the soprano is joined by a solo cello as Chloris confronts her unfaithful lover in Hell. The third aria (another virtuoso piece, this time with a recorder solo) conveys the excitement of moving from a desperate place to a world of peace. That world is announced in an instrumental movement marked “Entrée” and a gentle dance movement to end the work on a happy note.

—Program notes by Peter Laki

*Text and Translation on next page...*

## GLOSSARY OF MUSICAL TERMS

**Allegro:** fast; a fast movement

**Continuo:** (in Baroque music) an accompanying part that includes a bassline and harmonies, typically played on a keyboard instrument and with other instruments such as cello or lute

**Giusto:** strict, exact

**Largo:** slow, a slow movement

**Motif:** a recurring theme that can be recognized in a variety of contexts

**Tutti:** all instruments together

## IL DELIRIO AMOROSO

### Recitative

Da quel giorno fatale,  
che tolse morte il crudo Tirsi a Clori,  
ella per duolo immenso,  
sciolto il crin, torvo il guardo,  
incerto il piede,  
par ch'abbia in sè due volontà, due cori:  
e del chiaro intelletto,  
per gran fiamma d'amor,  
turbato il raggio, ora s'adorna,  
ora del crin negletto fa dispettoso oltraggio;  
e varia nel pensier, ma sempre bella,  
agitata così, seco favella.

### Aria

Un pensiero voli in ciel,  
se in cielo è quella alma bella,  
che la pace m'involò.  
Se in Averno è condannata  
per avermi disprezzata,  
io dal regno delle pene  
il mio bene rapirò.

### Recitative

Ma fermati, pensier! Pur troppo è vero  
che fra l'ombre d'Averno  
è condannato per giusta pena,  
e per crudel mio fato.  
Sì, sì, rapida io scendo  
a rapir il mio bene dell'arsa Dite  
alle infocate arene.  
Ma che veggio?  
Rimira il mio sembiante dispettosa,  
poi fugge un'ombra errante.  
Tirsi, o Tirsi, ah, crudele!

### Aria

Per te lasciai la luce,  
ed or che mi conduce  
amor per rivederti,  
tu vuoi partir da me.  
Deh! ferma i passi incerti,  
o pur se vuoi fuggir,  
dimmi perché?

### Recitative

Non ti bastava, ingrato,  
d'avermi in vita lacerato il core?  
Dopo l'ultimo fato,  
siegui ad esser per me furia d'amore;  
anzi ti prendi a scherno  
ch'io venga teco ad abitar l'inferno.  
Ma pietà per rigore ti renderò.  
Su vieni al dolce oblio di Lete;  
indi daranno pace gli Elisi,  
al già sofferto affanno.

### Aria

Lascia omai le brune vele,  
negro pin di Flegetonte.  
Io farò che un zeffiretto,  
per diletto,  
spiri intorno a te fedele,  
e che mova i bianchi lini  
pelegrini  
in Acheronte.

Since that fatal day  
when death took unkind Thyr sis from Chloris,  
she, in her immense grief,  
her hair disheveled, her expression haggard,  
her steps uncertain,  
has seemed to have within her two wills, two hearts;  
and, with the light of her bright intellect  
confused by love's great flame,  
sometimes she adorns herself,  
sometimes she spitefully disarranges her unkempt hair;  
and erratic in her thoughts, but always beautiful,  
in agitation she thus converses with herself.

Let a thought fly up to heaven,  
if in heaven is that lovely soul,  
who stole my peace of mind.  
If he is condemned to Hell  
for having scorned me,  
I shall snatch back my treasure  
from the kingdom of punishments.

But stay, my thought! It is only too true  
that he is condemned among the shades of Hell  
for just punishment,  
and for my cruel fate.  
Yes, yes, swiftly I'll go down  
to snatch my beloved from the burning shores  
of Pluto's fiery city.  
But what do I see?  
A wandering shade gazes scornfully  
on my face, then flees.  
Thyr sis, ah cruel Thyr sis!

For you I left the light,  
and now that love brings me  
to see you again,  
you want to leave me.  
Ah, stay your hesitant steps,  
or, if you wish to flee,  
tell me, why?

Was it not enough for you, ungrateful wretch,  
to have broken my heart in life?  
After your death,  
you go on being to me a tormentor of love;  
you even mock  
my coming to stay with you in Hell.  
But I will return kindness for your cruelty.  
Come now to the sweet oblivion of Lethe;  
Elysium will then grant peace to the torment  
we have already suffered.

Abandon now your dark sails,  
black ship on Phlegethon.  
I will cause a breeze,  
for your delight,  
to blow faithfully around you,  
and wafts your  
white wandering sails,  
away to Acheron.

**Recitative**

Ma siamo giunti in Lete.  
Odi il suono soave degli Elisi beati.

But we have arrived at Lethe.  
Listen to the sweet sound of blessed Elysium.

**Minuet**

In queste amene  
piaggie serene,  
da sè ridente  
nasce ogni fior.  
Tra suoni e canti,  
sempre clemente,  
spiran gli amanti  
aura d'amor.  
Pietà, valore,  
gloria ed onore,  
chi può negarmi  
giusta mercè?  
Saran le pene  
piacer del bene,  
che deve darvi  
amor e fé.

On these serene  
and delightful shores,  
every flower  
springs up of itself, smiling.  
Amid playing and singing,  
lovers whisper  
an ever-gentle  
breath of love.  
Pity, valor,  
glory and honor,  
who can deny me  
a just reward?  
Suffering will turn  
to the joy of happiness,  
which love and fidelity  
must give you.

**Recitative**

Sì disse Clori; e se d'un sole estinto  
più non vide il bel lume,  
lo vide almen per fantasia dipinto.

So spoke Chloris; and even if she never again  
saw the lovely light of a sun now extinguished,  
at least she saw him depicted in her imagination.

—Translation by Terence Best, from *Hallische Händel-Ausgabe*  
[new critical edition of Handel's works]

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**JONATHAN COHEN** conductor

- **Previous CSO Performances:** Debut
- **Read more:** [askonasholt.com/artists/jonathan-cohen](http://askonasholt.com/artists/jonathan-cohen)



Jonathan Cohen, © Marco Borggreve

Jonathan Cohen has forged a remarkable career as a conductor, cellist and keyboardist. Well known for his passion and commitment to chamber music Cohen is equally at home in such diverse activities as baroque opera and the classical symphonic repertoire. He is Artistic Director of Arcangelo, Music Director of Les Violons du Roy, Artistic Director of Tetbury Festival, and Artistic Partner of the Saint Paul Chamber Orchestra.

During the 2019-20 season he makes return visits to the Orchestra of the Age of Enlightenment, Budapest Festival Orchestra and Iceland Symphony Orchestra, and he debuts with the Handel and Haydn Society, Lucerne and Cincinnati symphony orchestras, and the Scottish Ensemble. He tours the U.S. with Les Violons

du Roy and continues his collaboration with the Saint Paul Chamber Orchestra.

Cohen founded Arcangelo in 2010, who strive to perform high quality and specially created projects. He has toured with them to exceptional halls and festivals, including Wigmore Hall London, Philharmonie Berlin, Kölner Philharmonie, Vienna Musikverein, Salzburg Festival and Carnegie Hall New York. They made their Proms debut at the Sam Wanamaker Playhouse in 2016 and returned to the Proms in 2018 to present *Theodora* to a sold-out Royal Albert Hall. They repeated this performance at the Wiener Konzerthaus in January 2020, and their 10th anniversary celebrations also include a performance of Haydn's *The Creation* at the Barbican Centre. Arcangelo are also much in demand in the recording studio, partnering with fine soloists such as Iestyn Davies, Anna Prohaska, and Christopher Purves for Hyperion Records; Vilde Frang on Warner Classics; Christiane Karg and Matthew Rose; and Nicolas Altstaedt. Their Buxtehude Trio Sonatas, Op. 1 earned a 2018 Grammy nomination for Best Chamber Music/Small Ensemble Performance, and their recent recordings of Magnificats by members of the Bach family and Charpentier's *Leçons de ténèbres* both attracted critical acclaim.

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THOMAS DUNFORD lute

- Previous CSO Performances: Debut
- Read more: [thomas-dunford.com](http://thomas-dunford.com)



Thomas Dunford, © Julien Benhamou

Born in Paris in 1988, Thomas Dunford discovered the lute at the age of nine, thanks to his first teacher Claire Antonini. He completed his studies in 2006 at the Conservatoire de Paris (CRR), when he earned a unanimous First Prize with honors in the class of Charles-Edouard Fantin. He continued his studies at the Schola Cantorum in Basel with Hopkinson Smith, and participated in several masterclasses with artists such as Rolf Lislevand and Julian Bream, and in workshops with Eugène Ferré, Paul O'Dette, Pascale Boquet, Benjamin Perrot and Eduardo Eguéz. He was awarded his bachelor's degree in 2009.

In 2003-05, Dunford gave his first performances playing the role of the lutenist in Shakespeare's *Twelfth Night* on stage at the Comédie française. Since then, he has played recitals in New York's Carnegie Hall and Frick Collection,

London's Wigmore Hall, Washington D.C.'s Kennedy Center, the Vancouver Recital Society, Cal performances at Berkeley, the Banff Center, and the Palau de la Musica in Barcelona, as well as the festivals of Saintes, Utrecht, Maguelone, Froville, TAP Poitiers, WDR Cologne, Radio France Montpellier and Saffron Hall. He has also performed further afield throughout the U.K., in Europe, in South America, and in the United States, Israel, China, Japan and India.

Thomas Dunford's first solo CD, *Lachrimae* (Alpha label, 2012), was unanimously acclaimed by critics and was awarded the Caecilia prize of 2013, with *BBC Music* calling him the "Eric Clapton of the lute." His second CD, *Labirinto d'Amore*, with mezzo-soprano Anna Reinhold, was awarded the Choc from *Classica* magazine. The most recent recordings in his extensive discography include works of Bach arranged for lute, music of Vivaldi with the Jupiter ensemble, and Bach *traverso* suites with les Musiciens de Saint Julien (all on Alpha).

Dunford is regularly in demand, playing a variety of early plucked string instruments with chamber ensembles worldwide. He also is attracted to a wide variety of music including jazz, and collaborates in chamber music projects with a long list of distinguished conductors and soloists.

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**JOÉLLE HARVEY** soprano

- **Previous CSO Performances:** Debut
- **Read more:** [joelleharvey.com](http://joelleharvey.com)



Joëlle Harvey, © Arielle Doneson

A native of Bolivar, New York, soprano Joëlle Harvey has established herself over the past decade as a noted interpreter of a broad range of repertoire, specializing in Handel, Mozart, and new music.

The 2019-20 season features important debuts for Joëlle Harvey, as she performs Pamina in *Die Zauberflöte* with

both The Metropolitan Opera and Santa Fe Opera. She returns to The Cleveland Orchestra for Mahler's 4th Symphony as well as Mozart's Mass in C Minor, a work she also performs with the Handel & Haydn Society. Mahler's 2nd Symphony features prominently in her season's work, serving as a return to both the St. Louis Symphony and the New York Philharmonic, with performances in New York and on tour

conducted by Jaap van Zweden, and with the London Philharmonia with Jakub Hrůša conducting. She reprises the role of Serpenta in *La finta giardiniera* on tour in Shanghai with Teatro alla Scala, and returns to the San Francisco Symphony for Brahms' *Ein deutsches Requiem* led by Michael Tilson Thomas, as well as the Santa Barbara Symphony for Beethoven's Mass in C. Her season also includes appearances with the Philadelphia Chamber Music Society for their Emerging Voices series, the Chamber Music Society of Lincoln Center for a concert in Alice Tully Hall featuring songs of Schubert, Chausson and Harbison, and the Cincinnati Symphony for Handel's *Il Dilirio Amoroso*.

Joëlle Harvey is the recipient of a 2011 First Prize Award from the Gerda Lissner Foundation, a 2009 Sara Tucker Study Grant from the Richard Tucker Foundation, and a 2010 Encouragement Award (in honor of Norma Newton) from the George London Foundation. She received Second Prize in Houston Grand Opera's 2008 Eleanor McCollum Competition for Young Singers, and is a recipient of the Shoshana Foundation's 2007 Richard F. Gold Career Grant. ■

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2019–2020 SEASON  
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PETER OUNDJIAN conductor  
EMANUEL AX piano

MOZART  
(1756–1791)

Concerto No. 20 in D Minor for Piano and Orchestra, K. 466  
Allegro  
Romanza  
Rondo: Allegro assai

INTERMISSION

SHOSTAKOVICH  
(1906–1975)

Symphony No. 8 in C Minor, Op. 65  
Adagio—Allegro non troppo  
Allegretto  
Allegro non troppo  
Largo  
Allegretto

*These performances will end at approximately 1 pm Friday, 10 pm Saturday.*



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# INSIGHTS

## from Music Director

### Louis Langrée

We welcome back to Cincinnati Emanuel Ax and Peter Oundjian, two wonderful and faithful friends of the Orchestra. Mozart's Piano Concerto No. 20 is one of the few Mozart concertos to be performed continually since its premiere in 1785. It fascinated generations of composers and performers such as Beethoven, Brahms, Hummel, and Clara Schumann, who not only performed this concerto, but also wrote cadenzas for it. Its pre-Romantic tone and energy, its fraught solo vs. orchestra relationship, and its sheer emotional content make it one of the most beloved concertos in the repertoire. It is a special joy to welcome back Manny Ax, one of the great Mozart interpreters, who plays the same piece that he performed for his CSO debut in 1976.

Peter Oundjian will lead two works that seemingly contrast but share the same journey from darkness to light: one a bridge between galant aesthetics and romantic ideals, the other a reflection of Stalin's Russia, which in Shostakovich's music resonates "from tragedy to triumph." Shostakovich's "Stalingrad" symphony is a pillar of the orchestral repertoire. It has a Mahlerian tone and atmosphere, filled with raw and manic energy, volcanic intensity, frightening sarcasms and lyrical beauty.



## WOLFGANG AMADEUS MOZART

### Concerto No. 20 in D Minor for Piano and Orchestra, K. 466

- **Born:** January 27, 1756, Salzburg, Austria
- **Died:** December 5, 1791, Vienna
- **Work composed:** 1785
- **Premiere:** February 11, 1785, Vienna (Mehlgrube Casino), with the composer as soloist
- **Instrumentation:** solo piano, flute, 2 oboes, 2 bassoons, 2 horns, 2 trumpets, timpani, strings
- **CSO notable performances:** 19 previous subscription weekends | Premiere: March 1921, Eugène Ysaÿe conducting; Ossip Gabrilowitsch, pianist | Most recent: February 2012, Xian Zhang conducting; David Fray, pianist | Emanuel Ax previously performed the Concerto here on his CSO debut under Thomas Schippers in October 1976. In February of 1966 Artur Schnabel was soloist for a "special" concert. Hans Barth performed the Concerto on harpsichord in 1930.
- **Duration:** approx. 30 minutes

From time to time in the history of human affairs someone has altered the course of Western culture by creating a corpus of work so monumental in its extent and so profound in its content as to become permanently influential in its effect. Perhaps the plays of Shakespeare, the etchings of Dürer, the architecture of Palladio, the novels of Dickens, the paintings of Monet, and the symphonies of Beethoven may serve as examples of such extraordinary bodies of works, which in quantity, quality, and influence mark epochs in the history of culture. People could not stop thinking, talking, and writing about them then, nor can we now. They may go in and out of fashion, they may be imitated or reacted against, but they never entirely disappear from our historical consciousness nor from the workings of our culture. They are part of what makes a civilized life worth living. I regard Mozart's piano concertos as belonging to that select list of mind- and culture-altering accomplishments.

—Neal Zaslaw, *Mozart's Piano Concertos* (Ann Arbor, 1996)

Mozart's concert series in Vienna in the mid-1780s, for which he wrote many of his greatest concertos, was one of the most successful ventures in the composer's short life. Moreover, it is no exaggeration to say that the piano concerto as a genre owes its existence to this undertaking of Mozart's. Certainly there had been keyboard concertos earlier, but by writing so many compositions in the same form, Mozart developed the concept of genre, in the sense of many compositions sharing essential features while at the same time preserving their individuality. In Mozart's concertos, the external form (three movements in the order of

fast-slow-fast) never changes. The alternation of orchestral and solo sections is determined by more or less stable patterns. The second movements tend to be lyrical, and the finales spirited and lively. Nonetheless, the diversity behind this apparent uniformity is astonishing. No two concertos are alike in the details of elaboration, and Mozart's endless melodic and harmonic imagination endows every single work with a personality of its own.

Concerto No. 20 is one of only two Mozart concertos, out of a total of 27, written in a minor key. The minor mode had a special meaning for the masters of Viennese classicism, in whose works the choice of this mode usually goes hand in hand with a heightened sense of drama and a whole set of specific harmonic, rhythmic, and textural devices that we don't often encounter in compositions written in the major. It is in such works that we may perceive the first signs of musical Romanticism before it became the dominant style of the early 1800s. The D-minor was the only Mozart concerto Beethoven ever performed (he even wrote down the cadenzas he played). It appealed to 19th-century ears more than did any other of the concertos; it reminded listeners of Mozart's opera *Don Giovanni*, with which it shares its principal key and its dramatic intensity.

Like most of the piano concertos Mozart composed for his own use in his subscription series in Vienna (a total of 14 works), the D-minor was written in great haste and completed just a day before the performance. Mozart's father Leopold, himself a composer and violinist, was visiting from Salzburg at the time, and wrote to his daughter Maria Anna (nicknamed "Nannerl"), a talented pianist and former child prodigy, after the concert: "...Then we had a new and very fine concerto by Wolfgang, where the copyist was still copying when we arrived, and the rondo of which your brother didn't even have time to play through, as he had to supervise the copying."

### What to Listen For

The unique character of the concerto is apparent from the start. Whereas most Mozart concertos begin either with a powerful statement for full orchestra or a soft lyrical melody, the D-minor opens with more amorphous material: a syncopated rhythm on a single repeated note that evolves into a recognizable theme only gradually. Syncopations (shifted musical emphases) and chromaticism ("coloring" pitches outside the ones that make up the main key) are two "irregular" musical devices characteristic of

the minor mode; they create a special dramatic quality throughout the concerto. The entrance of the solo piano, on a new theme filled with intense pain and longing, adds a new dimension to the emotional range of the movement. The tension is so strong that a coda of unusual length is required after the cadenza before the music can calm down.

The second movement "Romanza," in B-flat major, is lyrical and peaceful, or so it seems at the beginning. Its G-minor middle section, however, thrusts us right back into the stormy atmosphere of the first movement. The preparation for the return of the initial theme is particularly masterful and atmospheric.

The final Rondo returns once again to the impassioned mood of the first movement, but moves from there to a brighter, more cheerful section in D major, representing, in the words of one commentator, "a victory of serenity over the tumultuous anxiety of earlier moments."

### DMITRI SHOSTAKOVICH

#### Symphony No. 8 in C Minor, Op. 65

- **Born:** September 25, 1906, St. Petersburg
- **Died:** August 9, 1975, Moscow
- **Work composed:** 1943
- **Premiere:** November 4, 1943, Moscow, Yevgeni Mravinsky conducting
- **Instrumentation:** 4 flutes (incl. 2 piccolos), 2 oboes, English horn, 2 clarinets, E-flat clarinet, bass clarinet, 3 bassoons (incl. contrabassoon), 4 horns, 3 trumpets, 3 trombones, tuba, timpani, bass drum, bass drum with attached cymbal, crash cymbals, snare drum, suspended cymbals, tam-tam, tambour de basque, triangle, xylophone, strings
- **CSO notable performances:** 6 previous subscription weekends | Premiere: March 1946, Eugene Goossens conducting | Most recent: October 2008, Vasily Petrenko conducting
- **Duration:** approx. 61 minutes

Shostakovich needed no words to make his audience understand exactly what he meant. No one attending the premiere of the Eighth Symphony could have any doubt that it was a deeply tragic work, which caused considerable disappointment among officials who had expected the composer to continue in the vein of his Seventh (the "Leningrad Symphony") and celebrate the heroism of the Soviets during World War II. Yet the jarring dissonances, the cruelly persistent march rhythms, and brutal fortissimos of the Eighth told a different, and all-too-clear, story.

Certainly, the war gave Shostakovich, as well as everyone else, much to grieve about, but what makes this work great is that Shostakovich was able to transcend the concrete level and

connect to the tragic symphonies of the past and, most notably, those by Mahler who was an abiding influence.

**What to Listen For**

The tragic character of this five-movement symphony is evident from the start. The first movement is a lament of gigantic proportions, essentially slow but interrupted by a violent middle section. It is, in other words, a sort of ABA form, where the thematic materials of the two sections are closely related.

The opening theme, played by the strings in two-part imitation, projects a feeling of gravity that is further accentuated by the sharp dotted rhythms. This beginning resembles the opening of Shostakovich's Fifth, but this time, the composer draws a different conclusion from a similar premise. Soon we hear a lyrical violin theme that shares its melodic outline with the famous war theme from the Seventh, combining it with the dotted rhythm of the first theme. Another melody, played first by the violins and then by the English horn, sounds like a song of mourning. But then, the previous violin theme returns with its character completely changed, now agitated almost to the point of hysteria,

culminating in some harsh dissonances where the strings have to play their *pizzicatos* (plucked notes) "with such force that the string should hit the fingerboard after the attack" (Shostakovich's written instruction in the score). It is only now, some 15 minutes into the symphony, that we reach the faster section and the earlier themes return with stronger rhythmic profiles. At the end of this development, there is what seems a blood-curdling scream—an almost graphic description of sheer horror. After this, the music unwinds with a rather long and quiet English horn solo, derived from the first measures of the symphony. The movement ends in a mysterious *pianissimo*.

The second movement follows the traditional outline of the *scherzo* without being the slightest bit humorous. The extreme simplicity of the themes and the unexpected sharp accents, characteristic of *scherzos*, are preserved, but here they seize the listener by the throat with an elementary dramatic force.

This tension-filled music alternates with passages where the lighter tones of the piccolo flute and piccolo clarinet (clarinet in E-flat) predominate. Still, the relentless chromaticism and unpredictable rhythmic patterns of these





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solos are rather unsettling, and before long they turn into something positively menacing as the entire orchestra takes them over. This “trio” or middle section gradually merges into the recapitulation of the frantic *scherzo*; then the melody formerly played by the piccolo is given to the strings playing in triple *forte* and *marcatissimo*, accompanied by harsh repeated notes in the brass and a persistent drumbeat. In the coda, the themes of the *scherzo* and the trio are combined as the dramatic tension reaches its high point.

The third, fourth and fifth movements are played without a break. The third movement continues the macabre *scherzo* tone of the second, but sounds even more ferocious. The gestures are even more brutal than in the previous movement, as the rhythm is reduced to an even stream of quarter-notes and the melody to an octave leap followed by a minor ninth. By his obsession with such primitive devices, Shostakovich cre-

ated a movement that seems to depict cruelty and inhumanity. The middle section with its frivolous trumpet solo brings no relief, and the quote of the “Sabre Dance” from Khachaturian’s then-recent ballet *Gayane*—apparently a bitter

parody—only reinforces our eerie feelings. The return of the main section culminates in another scream, similar to the one in the first movement.

The music gradually calms down, and the fourth movement begins. It is a *pas-sacaglia* (variations on an unchanging ground bass) whose theme derives from the first movement. By including many notes outside the main key, Shostakovich extends traditional tonality

and thereby maintains a level of harmonic tension. Eventually, however, the tension subsides and the fifth movement is the first in the symphony to strike a more peaceful tone.

It is not the kind of jubilant (or even pseudo-jubilant) finale found in the Fifth and Seventh symphonies; rather, it is a sort of meditation

“I came home from the performance astounded: I had heard the voice of an ancient chorus from Greek tragedy. Music has a great advantage: without mentioning anything, it can say everything.”



**CSO** 125

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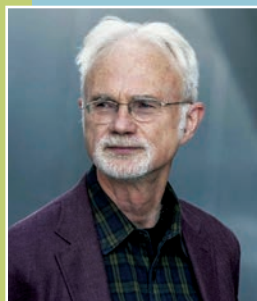
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on the past crises. The form of the movement is based on the classical sonata-rondo in which a main theme keeps returning after various episodes (one of which also returns). The lyrical character of this theme never changes (with one notable exception), and this creates a sense of stability that has been missing from the symphony so far. Only once, around the middle of the movement, does the music become more agitated as the main theme is taken over by the brass, and a dramatic climax, similar to those in the first and third movements, develops. But ultimately, peace and harmony prevail, and the symphony fades away in a dream-like *pianissimo*. After so much turmoil, the music finds its long-awaited rest, affirming, perhaps, that all the suffering has not been in vain.

After the first performance of Shostakovich's Eighth Symphony, Ilya Ehrenburg wrote:

I came home from the performance astounded: I had heard the voice of an ancient chorus from Greek tragedy. Music has a great advantage: without mentioning anything, it can say everything.

—Program Notes by Peter Laki



## GLOSSARY OF MUSICAL TERMS

**Adagio:** slow; a slow movement

**Allegretto:** light, graceful and moderately fast in tempo

**Allegro:** fast; a fast movement

**Assai:**

**Cadenza:** virtuosic passage for an unaccompanied soloist, usually in a concerto

**Coda:** ending section

**Fortissimo:** very loud

**Largo:** slow, a slow movement

**Marcatissimo:** with very strong accentuation

**Minor ninth:** an interval leap of an octave plus one semi-tone, e.g., from C to the D-flat above the next C on the piano

**Non troppo:** not too much

**Octave:** an interval leap from, e.g., C to the next C above or below on the piano

**Rondo:** a composition built on the alternation of a principal recurring theme and contrasting episodes

**Scherzo:** fast, light-hearted piece



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**PETER OUNDJIAN** conductor

- **Previous CSO Performances:** Four previous, including his debut in March of 2000 and his most recent in February 2015.
- **Read more:** [peteroundjian.com](http://peteroundjian.com)



Peter Oundjian

Recently named conductor emeritus of the Toronto Symphony Orchestra (TSO), Peter Oundjian has been hailed as a masterful and dynamic presence in the conducting world. He has developed a multi-faceted portfolio as a conductor, violinist, professor, and artistic advisor. He has been celebrated for his musicality, an eye toward collaboration,

innovative programming, and an engaging personality.

Oundjian's 14-year tenure as music director of the TSO has been marked by a reimagining of the TSO's programming, international stature, audience development, touring and a number of outstanding recordings. Credited for his long association with the orchestra, Oundjian helped establish the TSO as one of the world's

top ensembles and served as a major creative force for the city of Toronto. Oundjian led the orchestra on several international tours, and he conducted the first performance by a North American orchestra at Reykjavik's Harpa Hall in 2014. Oundjian and the TSO's recording of Vaughan Williams' orchestral works won a JUNO Award for Best Classical Album: Large Ensemble in 2019.

Oundjian served as Music Director of the Royal Scottish National Orchestra 2012-18. He led the RSNO on several international tours, and his final appearance with the orchestra as Music Director was at the 2018 BBC Proms, where he conducted Britten's epic *War Requiem*. In January 2019 he transitioned from Artistic Advisor to Music Director for the Colorado Music Festival, commencing a five-year tenure.

Oundjian has been a visiting professor at Yale University's School of Music since 1981, and in 2013 was awarded the school's Sanford Medal for Distinguished Service to Music. A dedicated educator, Oundjian conducted the Yale and Juilliard symphony orchestras and the New World Symphony during the 2018-19 season.

An outstanding violinist, Peter Oundjian spent 14 years as the first violinist for the renowned Tokyo String Quartet before he turned his energy toward conducting.

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**EMANUEL AX** piano

■ **Previous CSO Performances:** 10 previous, beginning with his October 1976 debut (also performing the Mozart Concerto No. 20) and including his most recent, in September 2014.

■ **Read more:** [emanuelax.com](http://emanuelax.com)



Emanuel Ax, © Lisa Marie Mazzucco

Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family when he was a young boy. Ax made his New York debut in the Young Concert Artists Series, and in 1974 won the first Arthur Rubinstein International Piano Competition in Tel Aviv. In 1975 he won the Michaels Award of Young Concert Artists, followed four years later

by the Avery Fisher Prize.

Highlights of the 2019-20 season include a European summer festivals tour with the Vienna Philharmonic and long-time collaborative partner Bernard Haitink, an Asian tour with the London Symphony and Sir Simon Rattle, U.S. concerts with the Rotterdam Philharmonic and Lahav Shani, in addition to three concerts with regular partners Leonidas Kavakos and Yo-Yo

Ma at Carnegie Hall in March 2020. Further participation in Carnegie Hall's celebration of Beethoven's 250th birthday will culminate in a solo recital in May preceded by recitals in Madison, Santa Barbara, Orange County, Washington, Las Vegas and Colorado Springs. With orchestra he can be heard in Houston, Baltimore, Atlanta, San Diego, San Francisco, Los Angeles, New York, Montreal, Philadelphia and Indianapolis. In Europe he can be heard with orchestras in London, Frankfurt, Berlin, Rome, Zurich, Rotterdam and Tel Aviv.

Ax has been a Sony Classical exclusive recording artist since 1987. He has received Grammy Awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with cellist Yo-Yo Ma of the Beethoven and Brahms sonatas for cello and piano. In the 2004-05 season Ax contributed to an International Emmy-winning BBC documentary commemorating the Holocaust that aired on the 60th anniversary of the liberation of Auschwitz. In 2013, Ax's recording *Variations* received the Echo Klassik Award for Solo Recording of the Year (19th-century music/Piano).

Emanuel Ax is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Skidmore College, Yale University and Columbia University. ■

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BEETHOVEN  
(1770–1827)

### Septet in E-flat Major, Op. 20

Adagio—Allegro con brio  
Adagio cantabile  
Tempo di menuetto  
Tema con variazioni  
Scherzo: Allegro molto e vivace  
Andante con moto alla marcia—Presto

Stefani Matsuo, *violin*  
Rebecca Barnes, *viola*  
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Benjamin Freimuth, *clarinet*  
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Elizabeth Freimuth, *horn*  
Boris Astafiev, *double bass*

### INTERMISSION

SCHUMANN  
(1810–1856)

### Quintet in E-flat Major for Piano and Strings, Op. 44

Allegro brillante  
In modo d'una marcia. Un poco largamente  
Scherzo: Molto vivace  
Allegro ma non troppo

Charles Morey, *violin*  
Eric Bates, *violin*  
Denisse Rodriguez-Rivera, *viola*  
Susan Marshall-Petersen, *cello*  
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## PROGRAM NOTES © 2019–20 Cincinnati Symphony Orchestra

### LUDWIG van BEETHOVEN Septet in E-flat Major, Op. 20

While most composers would pray for the kind of success that Beethoven experienced with his Septet in E-flat, Op. 20, the composer later came to curse this particular work of 1799. Written to be played at an April 2, 1800 Burgtheater concert for Beethoven's own benefit, it came to take on a life of its own. In fact, it became so wildly popular that it spawned several arrangements for different instruments to feed the frenzy of amateur music-making of the day. Soon after its premiere, it appeared in transcriptions for solo piano, two guitars, piano four-hands, piano quartet, and Beethoven's own trio arrangement for either clarinet or violin with cello and piano.

Even though he may have resented the Septet for overshadowing more serious pieces he later wrote, it does nothing to lessen the pleasure modern-day listeners experience when hearing it.

While the Septet would appear to be in line with some of the multi-movement serenades and *divertimenti* that Mozart and Haydn wrote as pure entertainment for meals and outdoor occasions, it differs in a few key ways. The use of single wind instruments was unusual in a setting like this, as were the slow introductions to the outer movements. The elevation of the role of the clarinet to equal partner with violin (which would later be emulated in Schubert's Octet for a similar combination of instruments) was also unusual.



More than a few people have remarked on how symphonic this work sounds. Because each instrument is a solo voice that enjoys a good deal of independence, there is a quality to the music that is strongly evocative of different sections of an orchestra functioning in dialogue. One could well imagine a kettledrum being struck on the opening chord of the Septet to great effect, the opening of its second movement to be an alternate brookside scene from his *Pastorale* Symphony (complete with lapping waves in the violin), or the rollicking *scherzo* gesture in the horn to be the precursor to the trio of his Seventh Symphony. In any case, what Beethoven left us in his Op. 20 Septet isn't a symphony or a serenade in a strict sense, but a novel work that influenced the works of composers as varied as Schubert and Brahms to Hindemith and Martinů.

—Martin Garcia

## ROBERT SCHUMANN

### Quintet in E-flat Major for Piano and Strings, Op. 44

Prior to Schumann, piano quintets were ordinarily composed for keyboard, violin, viola, cello and double bass, as, for example, Schubert's *Trout* Quintet. Schumann's choice to deviate from this model and pair the piano with a standard string quartet reflects the changing technical capabilities and cultural importance, respectively, of these instruments. By 1842, the string quartet had come to be regarded as the most significant and prestigious chamber music ensemble, while advances in the design of the piano had increased its power and dynamic range. Bringing the piano and string quartet together, Schumann's Piano Quintet takes full advantage of the expressive possibilities of these forces in combination, alternating conversational passages between the five instruments with "concertante" passages, in which the combined forces of the strings are massed against the piano. At a time when chamber music was moving out of the salon and into public concert halls, Schumann developed the piano quintet as a musical genre suited to both private and public arenas, alternating between chamber-like and almost symphonic proportions.

Composed in 1842, Schumann's "Year of Chamber Music," the Piano Quintet was sketched out in only five days. It was dedicated to his beloved wife, piano virtuoso Clara Schumann. She was due to perform the piano part for the first private

performance on December 6, 1842. However, she fell ill and Felix Mendelssohn stepped in to sight-read the piano part. Mendelssohn's suggestions to Schumann after this performance led the composer to make revisions to the inner movements, including the addition of a second trio to the third movement.

The first movement has a marvelously bold opening theme and an enchantingly romantic second subject. The piano plays a major role, functioning as a partner to the string quartet as a whole rather than as one of five individual components of the musical texture. Schumann demonstrates his mastery of song-like writing in the lovely slow movement. The main theme is a funeral march which alternates with two contrasting episodes, one a lyrical theme played by the first violin and cello, the second a more agitated theme carried by the piano with string accompaniment. The third movement *scherzo* is a whirlwind *tour de force*, a dazzling construction of ascending and descending scale passages. Both its trios provide rhythmic contrast—the first is a lyrical canon for violin and viola, the second a heavily accented perpetual motion with the most challenging technical writing for strings.

The finale is an exciting sonata-rondo packed with Schumann's own style of contrapuntal devices, canons and fugato passages. The splendid coda incorporates the main theme of the first movement with expert weaving, bringing the quintet to a brilliant, unified, and satisfying close.

Clara Schumann played the piano part, with Mendelssohn's recommended changes, at the first public performance of the Quintet on January 8, 1843, at the Leipzig Gewandhaus. Clara pronounced the work "splendid, full of vigor and freshness" and thenceforth made it a staple of her repertoire. The performance was so successful that it had to be repeated on February 9th to satisfy audience demand. The composer was understandably pleased with his new creation, calling it "very spirited and full of life," and the work proved to be an immense hit with its early audience—Hector Berlioz, visiting Leipzig at the time of the Quintet's premiere, spoke glowingly of it. The score, published by Breitkopf und Härtel within weeks of its first performance, inspired similar works from Brahms, Franck, Dvořák, Reger, Fauré and others during later decades, and has remained Schumann's most beloved contribution to the chamber music repertoire.

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Kay Geiger (third from left) and fellow guests of PNC join John Morris Russell and Megan Hilty after Holiday Pops on Dec. 13.



Julie Poe (second from left) poses with Tony DeSare, Damon Gupton, and Capathia Jenkins following the New Year's Eve Pops concert.



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Guests of Fort Washington meet Louis Langrée (left), Renée Fleming (center), and pianist Behzod Abduraimov (right) following the Jan. 10 CSO concert.

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CSO Timeless Gala co-chairs Lars and Susan Anderson pose during cocktail hour at the Jan. 11 event.

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**O**n February 12, a cherished member of our Cincinnati Symphony Orchestra family, **William Winstead**, passed away after a brief illness.

Bill was a beloved and dedicated member of the Orchestra for over 30 years. As Principal Bassoonist from 1987 until 2018, Bill approached his music-making with a spirit of camaraderie, integrity and great passion. He brought formidable technique, a deep knowledge of the repertoire and was an artistic standard-bearer for his colleagues worldwide. Bill was also admired as a teacher; in addition to his post at the Cincinnati College-Conservatory of Music, he was a college professor—teaching piano, bassoon, composition, and music theory—at West Virginia University, Indiana-Purdue University, Florida State University, and at the Oberlin Conservatory of Music. He touched the lives of hundreds of music students, many of whom have gone on to have professional careers in our field, including three members of the CSO bassoon section.

Bill was also an accomplished composer of chamber music and works for orchestra, including major commissions from The Philadelphia Orchestra and the Pittsburgh Symphony Or-

chestra. And in January, at our 125th anniversary concerts, the combined forces of the Cincinnati Symphony Orchestra and the Cincinnati Symphony Youth Orchestra gave the world premiere of *Passages in Time*. I understand that Bill considered this work his crowning achievement, and for those of us who had the privilege to hear or perform this work, I am sure you will agree.

Louis Langrée has shared the following thoughts: “I am deeply saddened to hear of Bill’s passing. He had a very specific artistry and a singular sound and style and there are so many special musical moments shared on stage I will keep forever. For instance his stunning virtuosity in Beethoven’s Fourth Symphony, the inimitable sense of humor he brought to *Carmina Burana*, the singing beauty of his expression and tone in Tchaikovsky’s Fourth Symphony. I am so proud to have served as his Music Director during his last years in the Orchestra, and I am so grateful—for us and for Bill—that we were able to offer him one of his final joys with the 125th anniversary commission. That piece will always be a part of us and only adds to an amazing legacy which will live on through the work of his colleagues, students and all those who knew him.” ■



## UP NEXT APRIL

1. **BEETHOVEN NO. 8 + SÕ PERCUSSION**  
APR 3-4, 2020
2. **POPS | BRUCE HORNSBY**  
APR 14, 2020
3. **CSO | RACHMANINOFF & PROKOFIEV**  
APR 17-18, 2020
4. **CSO CHAMBER PLAYERS | MENDELSSOHN & BRAUNSTEIN**  
APR 24
5. **CSO | TRANSFIGURED NIGHT**  
APR 25-26, 2020
6. **CSYO/CSO | SIDE-BY-SIDE CONCERT**  
APR 28, 2020

**CSO POPS**



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