2023-2024 **SEASON**

Together, we soar

sarasota orchestra

75 years

Masterworks

& DISCOVERIES PROGRAM BOOK

WILLIAMS PARKER
ATTORNEYS AT LAW • ESTABLISHED 1925

Downtown Sarasota | Lakewood Ranch
(941) 366-4800 | WilliamsParker.com

Turn Your Vision Into Reality!

PLANET STONE

MARBLE + GRANITE + QUARTZ

Our **Stone Squad** will take the extra steps needed to deliver quality results on time. The work we do is truly custom, down to every precise detail.

MARBLE, GRANITE & QUARTZ COUNTERTOPS

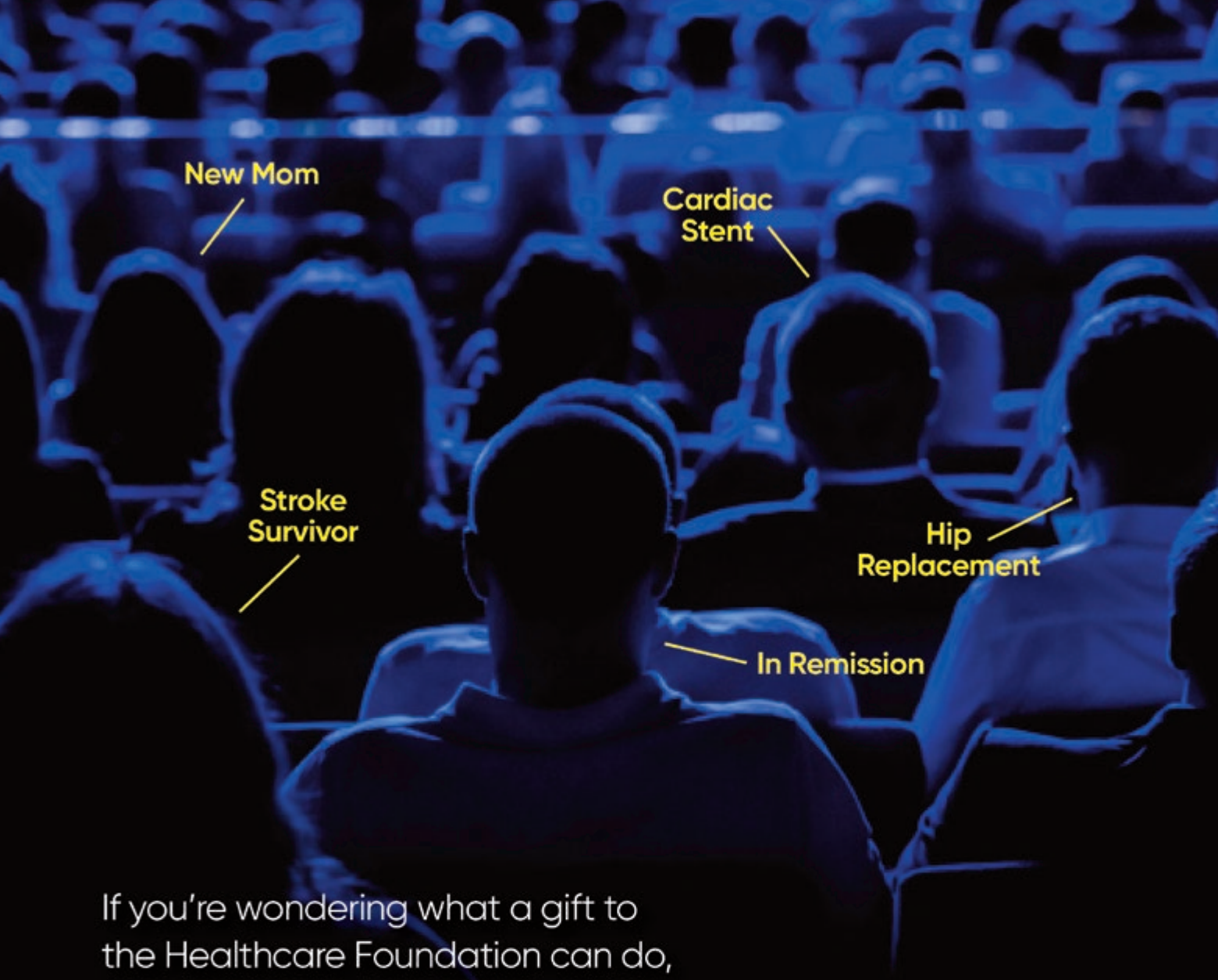
OUTDOOR KITCHENS & BARS

THE AREA'S PREMIER NATURAL STONE PROVIDER

SARASOTA AND BRADENTON'S PREFERRED CAMBRIA DEALER

PlanetStone.com • 941-795-2800

VISIT US AT OUR BRADENTON DESIGN CENTER • 601 6TH AVENUE WEST



If you're wondering what a gift to the Healthcare Foundation can do,

Look around you.

Community support helps ensure Sarasota Memorial maintains its rank as one of the nation's top hospitals—so you can enjoy the life you love.

SARASOTA MEMORIAL
HEALTHCARE FOUNDATION

Together we strengthen healthcare.

941.917.1286 | smhf.org

Give Today.

sarasota orchestra

TABLE OF CONTENTS

On the cover: Joyce Yang, piano
(Masterworks 7 soloist)

sarasota orchestra

BOX OFFICE:

Beatrice Friedman
Symphony Center
709 N Tamiami Trail,
Sarasota, FL 34236

941-953-3434, then press '2'
Buy.SarasotaOrchestra.org

HOURS:
Monday through Friday
10:00 am – 4:00 pm

And at the concert venue
one hour prior to showtime.

RECEPTION DESK:

OFFICE HOURS:
Monday through Friday
8:30 am – 4:30 pm

941-953-4252

DONATIONS:

To make a donation,
call 941-487-2710
or visit our website:
SarasotaOrchestra.org/donate

CREATE A MASTERPIECE.

Evoke an Experience.

Just like Mozart's musical genius evokes an experience long after its composition, so can a custom home designed and built with breathtaking originality. For over 40 years, Lee Wetherington Homes has placed a focus on homebuyers' aspirations for their lives and transformed ideas of "what could be" into innovative style with everlasting appeal. Showcased in the Mainstay II's statement-making staircase, resembling an elegant organ that any musician would love, our fixation on ingenuity is why we're proud supporters of arts along the Suncoast. It's about turning your vision into something truly timeless – a masterpiece.

LW LEE WETHERINGTON HOMES

941-922-3480 | LWHomes.com

Scan the QR code to learn more about Lee Wetherington Homes.

Feel something here

Take in the art.
Shop for the unexpected.
Savor the flavors of Florida.
There's nothing like it in
Sarasota – or anywhere else.

SARASOTA ART MUSEUM
Ringling College of Art + Design

SarasotaArtMuseum.org

1001 South Tamiami Trail

sarasota orchestra®

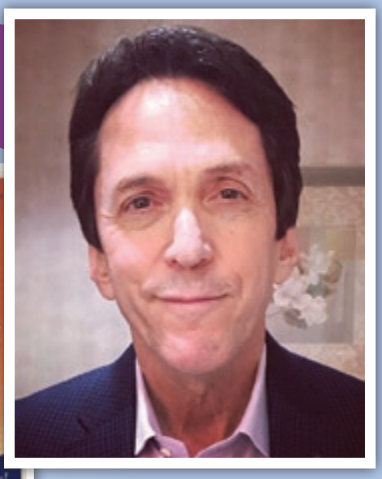
Celebrating our legacy. Composing our future.

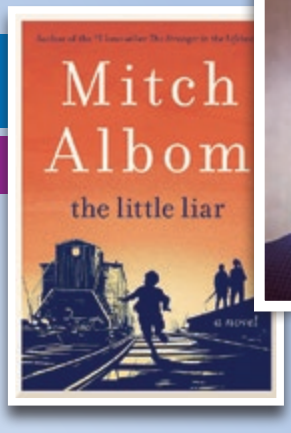
75 years

Sarasota Orchestra was founded by arts lovers. These visionaries imagined a Sarasota-Manatee area that offered great music, along with the sunshine and outdoor recreation. In 1949, they assembled a group of instrumentalists from all walks of life, bound together by a passion for making music. 75 years later, **we acknowledge you, our patrons,** for all you have done—and continue to do—to make it possible for Sarasota Orchestra to be an important part of our community arts scene now and well into the future!

PEOPLE OF THE BOOK PRESENTS

MITCH ALBOM





MONDAY, DECEMBER 4, 2023 • 7:30PM

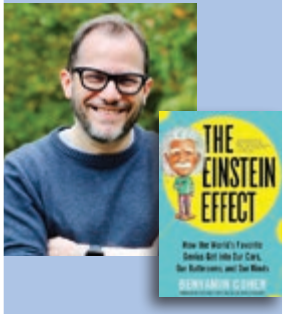
RIVERVIEW PERFORMING ARTS CENTER, SARASOTA

Please join the Jewish Federation of Sarasota-Manatee as we kick off our **2023-2024 People of the Book Series** by welcoming world-renowned author, journalist, screenwriter, playwright, and radio and television broadcaster Mitch Albom to Sarasota!

Collectively, Albom's books have sold more than 40 million copies worldwide, beginning with his breakthrough books *Tuesdays with Morrie* and *The Five People You Meet in Heaven*. His new book, *The Little Liar* is a moving parable that explores honesty, survival, revenge, and devotion, set during the Holocaust. All ticket buyers will receive a signed copy of his book!

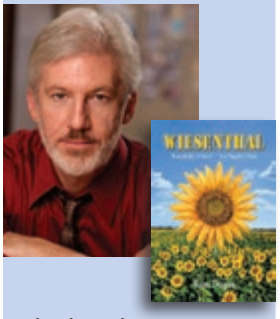
ALL EVENTS IN PERSON ALL EVENTS IN PERSON ALL EVENTS IN PERSON

JANUARY 17, 2024 • 7:00PM
BENYAMIN COHEN



Almost 70 years after his death, Albert Einstein's genius continues to define our everyday lives, and his enduring legacy has shaped him into a modern-day pop culture icon.

FEBRUARY 29, 2024 • 2:00PM
TOM DUGAN



A look at the essence of this extraordinary Holocaust survivor and his relentless efforts to bring Nazi war criminals to justice, and the legacy he left behind.

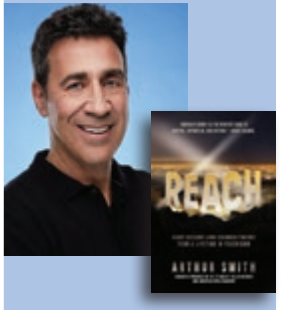
MARCH 8, 2024 • 2:00PM
FAYNE FREY

An exposé on the marketing tactics that convince us to buy over-the-counter skincare products, the well-kept secrets of the industry, and recommendations for easy and affordable regimens.

MARCH 19, 2024 • 7:00PM
NATASHA LANCE ROGOFF

The author, a young Jewish-American TV producer attempts to produce the series in Moscow and faces bombings, assassinations, and the takeover of the production office as cultural clashes touch every aspect of the production.

APRIL 17, 2024 • 7:00PM
ARTHUR SMITH



Behind-the-scenes stories of pivotal moments in sports and TV history, including wild anecdotes from Marlon Brando, Gordon Ramsay, Magic Johnson, Little Richard, Wayne Gretzky, Simon Cowell and more.

Jewish Federation of Sarasota-Manatee

jfedsrq.org/potb

For more information, contact
cdierksen@jfedsrq.org or **941.263.4974**

GREETING FROM BOARD CHAIR
Tom Koski

Dear Music Lover,

I'm thrilled you're in the audience today as Sarasota Orchestra celebrates 75 years of engaging, educating, and enriching our community through high-quality orchestral experiences. Over the years, our talented musicians, dedicated staff, passionate volunteers and loyal patrons like you have remained committed to our mission and have helped elevate our community as an arts and culture destination.

Sarasota Orchestra's 2023-2024 concert season truly demonstrates what it means to be an arts organization that makes a meaningful impact. At the outset of this season, I was thrilled to see our *Star Wars* symphonic screening and our free family concert. I also can't wait for March, when we'll see both English and Spanish versions of Prokofiev's *Peter in the Wolf,* so that we may reach as many families in our community as possible.

We are confident these experiences will bring curious new faces into the concert venue — uniting us all in the joy of live music.

And, of course, I look forward to reveling with you all at our *Celebrate 75* Special Concert and Gala, with living legend Garrick Ohlsson performing Rachmaninoff's epic third piano concerto.

As we continue our search for a Music Director, my deepest appreciation goes to our Creative Partner, Peter Oundjian, for helping us create a magnificent season of concert programs befitting a diamond anniversary year and our Artistic Advisor, David Alan Miller, for overseeing the auditions that bring phenomenal new artists into the Orchestra family and on stage today.

As we celebrate our diamond anniversary, we also look forward to advancing plans to build our new Music Center. To learn more about our work toward realizing this critical milestone in our Orchestra's future, please check our website, where you'll find the latest Music Center updates on our progress to date.

For right now, I ask you to sit back—or lean in—and soar together with Sarasota Orchestra as the music lifts your soul and spirit.

Sincerely,

Tom Koski
Board Chair
Sarasota Orchestra

75TH ANNIVERSARY

Season Sponsors

75 years of live music is a tremendous milestone; Sarasota Orchestra is only here today because of the passion, loyalty, and dedication of our donors. We are especially honored to recognize and thank our *75*th Anniversary Season Sponsors, an exceptional group of donors who join us in celebrating our legacy and composing our future. It is truly **together** that we soar!

Anonymous

Betty-Jean Bavar in loving memory of David Bavar

Barbara Brizdle

Mike and Ellen Esposito

Karol Foss

David and Linda Green

Dr. Deborah Hamm in loving memory of Hillel Bennett

Sherry and Thomas Koski

Audrey Robbins and Harry Leopold

Jack and Priscilla Schlegel

Paul and Sharon Steinwachs

David and Pamela Steves

Lois Stulberg

Kim Morey Wheeler

Ronald and Geri Yonover Foundation

Charles & Margery Barancik Foundation

Community Foundation of Sarasota County

Gulf Coast Community Foundation
Elizabeth Miller Charitable Fund

Sarasota Orchestra

VIOLIN
Daniel Jordan, Concertmaster
Virginia B. Toulmin Chair
Christopher Takeda, Associate Concertmaster
Jennifer Best Takeda, Assistant Concertmaster
Barbara & Maurice L. Hirsch Chair
Michael Turkell, Principal Second +
Meghan Jones, Assistant Principal Second
George A. Bernat Chair
Katherine Baloff
Felicia Brunelle
Léna Cambis
Anne Chandra
Yen-Ling Chen
Hannah Cho
Carlann Evans
Chungyon Hong
Laura Jensen-Jennings
Mia Laity
Flavia Zappa Medlin
Milene Rossato Moreira
Alexander Bloch Chair
Amanda Nix
Sean O'Neil
David Qi
Katrina Rozmus +
Max Tan
Shawna Trost
Margot Zarzycka
Ida S. Krawitz Chair

VIOLA
Stephanie Block, Principal
Maurice L. Hirsch Chair
Matt Pegis, Assistant Principal
Viola Ruth Deluca Chair
Rachel Daniels
Nathan Frantz
William Johnston
YooBin Lee
Jean Phelan
Irene E. Delynn Chair
Dan Urbanowicz*

*Leave of Absence
+One-Year Position

CELLO
Natalie Helm, Principal
Allan Friedman Chair
Christopher Schnell, Assistant Principal
Eugene H. Clay Chair
Isabelle Besançon
Jennie Sokoloff Chair
Troy Chang*
Trace Johnson
Cheeko Matsusaka
Nadine Trudel

DOUBLE BASS
John Miller, Principal
Geri and Ronald Yonover Chair
John Price, Assistant Principal
Alex Albanese
George F. Gibbs Chair
Justin McCulloch
Michael Nigrin

FLUTE
Betsy Hudson Traba, Principal
Kenneth Scutt Chair
Carmen Newell Bannon
Colleen Blagov +

PICCOLO
Colleen Blagov +

OBOE
Bobby Nunes, Principal
Carol & Earl Holley Chair
Nicholas P. Arbolino
Michael Austin

ENGLISH HORN
Nicholas P. Arbolino
Michael Austin

CLARINET
Bharat Chandra, Principal
Maj. Gen. Ray & Margaret Mason Chair
Sergey Gutorov +
Calvin Falwell

BASS CLARINET
Calvin Falwell

BASSOON
Fernando Traba, Principal
Sheila Ann Vincent Chair
Edward Rumzis
Scott Radloff

CONTRABASSOON
Scott Radloff

HORN
Hugo Bliss, Co-principal
Joshua Horne, Co-principal
John C. Schluer Chair
Amber Dean +
Robert Moore
Scott Sanders

TRUMPET
Gianluca Farina, Principal
Ben Hauser, Co-principal
Stephen Madancy

TROMBONE
Brad Williams, Principal
Casey Maday +
Steven Osborne*

BASS TROMBONE
Ian Marc Morgan

TUBA
Nathanael Seman, Principal
Hubert & Ruth Delynn Chair

TIMPANI
Yoko Kita, Principal

PERCUSSION
Marcelina Suchocka, Principal
Hanna Kim

HARP
Phoebe Powell, Principal

KEYBOARD
Jonathan Spivey, Principal
Beatrice Friedman Chair

LIBRARY
Justin Vibbard, Principal*
Paul Greitzer, Acting Principal
Taylor Zinn, Acting Assistant Principal

The Musicians of Sarasota Orchestra are proudly represented by the American Federation of Musicians, Gulf Coast Local 427-721.

STEINWACHS FAMILY FOUNDATION

Daniel Jordan performs on the ex Humphreys 1695 Peter Guarneri of Mantua violin using either a Dominique Peccatte or Joseph Fonclause bow, all on loan to Sarasota Orchestra from the Steinwachs Family Foundation.

Special thanks to the Steinwachs Family Foundation for their generous gift in recognition of Daniel Jordan's 25th Anniversary with Sarasota Orchestra.

Jennifer Best Takeda performs on a 1697 Giovanni Battista Rogeri violin, generously **donated to Sarasota Orchestra by Ernest and Alisa Kretzmer**. Formerly owned by Charles Ringling, this instrument has been part of the Orchestra since its founding.

AMANDA NIX, *violin*

Join the FERMATA SOCIETY

Allegro, forte, attacca...*fermata*. Musical terms help breathe life into the notes on the page. A fermata is often written above a note to tell a musician to sustain or prolong that note.

And just as a fermata sustains a note, YOU sustain our musical impact in the community.

The Fermata Society is a group of donors who support Sarasota Orchestra with a monthly gift.

WHY GIVE MONTHLY?

- Receive one summarized annual tax receipt
- Uninterrupted connection with your Sarasota Orchestra
- Easy and convenient

To learn more about the Fermata Society, call 941-487-2710 or visit SarasotaOrchestra.org/Donate

YOU
Sustain the Music

TOM KOSKI
Chair, Sarasota Orchestra Board

BOARD OF DIRECTORS

Chair
Tom Koski

Vice Chair
Rose-Anne Frano

Vice Chair
David Green

Vice Chair
Dick Rivera

Secretary
Jill Levine

Treasurer
Billy Robinson

Mike Esposito
Deborah Hamm, MD
Henry Kahwaty
Peter Kretzmer
Rick Lannamann
Alison Madsen
Tom Ryan
Robin Serbin
Anne Folsom Smith
Lois Stulberg
Kim Morey Wheeler

Emeritus Directors
Beatrice Friedman
Virginia B. Toulmin

Administrative Staff

ADMINISTRATION

JOSEPH MCKENNA, PRESIDENT AND CHIEF EXECUTIVE OFFICER
CATHY WILSON, CHIEF FINANCIAL OFFICER
GORDON GREENFIELD, CHIEF MARKETING AND COMMUNICATIONS OFFICER
PAULA ROUSE, EXECUTIVE ASSISTANT/ BOARD LIAISON

ARTISTIC ADMINISTRATION/ OPERATIONS

ROSEANNE MCCABE, VICE PRESIDENT OF ARTISTIC OPERATIONS
OLIVIA STEINMAN DEEMS, DIRECTOR OF ARTISTIC OPERATIONS
BRANDON DINH, ARTISTIC COORDINATOR
LAURA CONRAD, PERSONNEL MANAGER
SHANE WEDEL, ASSISTANT PERSONNEL MANAGER
DANIEL BYERS, TECHNICAL DIRECTOR
LORENZO MILLS, PRODUCTION MANAGER
KELVIN CAMACHO, ASSISTANT PRODUCTION MANAGER
LEV GURT, PRODUCTION TECHNICIAN

EDUCATION

ALYSON ROZIER, DIRECTOR OF EDUCATION
ALLISON E. HUNTER, YOUTH ORCHESTRA MANAGER
CHRISTINA BLAHOVICH, EDUCATION COORDINATOR

DONOR ENGAGEMENT

NICOLE EIBE, VP OF ADVANCEMENT & STRATEGIC INITIATIVES
TRACY HARBILAS, SR. DIRECTOR OF DEVELOPMENT SERVICES
PAUL J. SCIRÉ, SR. DIRECTOR OF DONOR ENGAGEMENT - MAJOR GIFTS
JOCELYN UDELL, SR. DIRECTOR OF DONOR ENGAGEMENT – LEADERSHIP GIVING
MARY HOFFMAN, DIRECTOR OF DONOR ENGAGEMENT – INDIVIDUAL & SPECIAL EVENTS
LAUREN NIELSEN, DIRECTOR OF DONOR ENGAGEMENT - INDIVIDUAL GIVING AND CORPORATE
NANCY DENTON, ANNUAL FUND MANAGER
CASEY MURPHY, GRANTS & DONOR COMMUNICATIONS MANAGER
TAYLOR ROTHENBERG-MANLEY, DONOR ENGAGEMENT & STEWARDSHIP COORDINATOR

BOX OFFICE

WENDY MCFADDEN, BOX OFFICE MANAGER
KATE MELILLO, ASSISTANT BOX OFFICE MANAGER
RYAN BROWN, TICKET AGENT
KATHY VIOLA, TICKET AGENT

MARKETING

TAMMI ALDRINK, SR. DIGITAL MARKETING MANAGER
AUDREY DUNNE, PUBLIC RELATIONS AND AUDIENCE ENGAGEMENT MANAGER
KIM GAGNON, GRAPHIC DESIGN MANAGER
GREG STEAD, WEB MANAGER
SARA STOVALL, COMMUNICATIONS MANAGER

BUSINESS OFFICE

BRIGETTE DUNBAR, CONTROLLER
LORI CULLEN, STAFF ACCOUNTANT
CRAIG BURNETT, ACCOUNTS PAYABLE ASSOCIATE
STEPHANIE THOMAS, SR. IT MANAGER & DATABASE ADMINISTRATOR

HUMAN RESOURCES

CYNTHIA URBANO, DIRECTOR OF HUMAN RESOURCES
LAURA HENRY, HUMAN RESOURCES AND PAYROLL ADMINISTRATOR
VICKI POTAPOW, RECEPTIONIST

FACILITIES

GEOFF WEDLOCK, DIRECTOR OF FACILITIES AND SPECIAL PROJECTS
JOSEPHINE JENKINS, FACILITIES MANAGER
ERIC SAMPSON, FACILITIES AND PRODUCTION ASSISTANT

PATRON SERVICES

DAVID MACNEILL, PATRON SERVICES MANAGER
SUZANNE GOLDEN, HOUSE MANAGER
ADILYNE MCKINLAY, HOUSE MANAGER
BRIANA VIDAL, HOUSE MANAGER

We also express our gratitude to part-time and seasonal staff members not shown here who make our concerts possible.

sarasota orchestra

DON'T MISS OUT ON Pops

JANUARY 19, 20

BROADWAY SHOWSTOPPERS

Vocalists Ali Ewoldt (*Les Misérables, The Phantom of the Opera*), Teri Hansen (*The Sound of Music, Show Boat*), and Sean MacLaughlin (*The Phantom of the Opera, The Woman in White*) join forces with conductor Evan Roider for an evening of the best of Broadway, including music from *Mamma Mia!, Chicago, A Chorus Line, Wicked, Rent,* and many more.

MARCH 1, 2

THE MUSIC OF PAUL SIMON, JAMES TAYLOR, AND NEIL DIAMOND

Electrifying pianist and vocalist Michael Cavanaugh returns to Sarasota to perform some of the best-known tunes by the greatest singer-songwriters of our time. Hear classics from the American rock 'n' roll songbook, including Neil Diamond's "Sweet Caroline," James Taylor's "Your Smiling Face," and Paul Simon's "Bridge Over Troubled Water."

APRIL 19, 20

SHE'S GOT SOUL

Capathia Jenkins is a powerhouse performer with a sensational, soaring voice. In this can't-miss concert, Jenkins joins Sarasota Orchestra for an evening of soulful hits. Hear perennial favorites such as "Midnight Train to Georgia," "I Will Always Love You," and "Rolling in the Deep" as you've never experienced them before.

Enjoy these thrilling concerts at the Van Wezel, featuring the popular music and captivating vocals that have energized audiences for decades.

Crescendo Society

Recognizing donors who have given lifetime gifts of $1,000,000 or more in support of Sarasota Orchestra. This ensemble of donors makes continued excellence possible.

Gerri Aaron and Family

Beatrice Friedman
(1920 - 2018)

Sherry and Thomas Koski

Ernie Kretzmer in memory of Alisa

Anne H. S. Nethercott
(1926 - 2019)

Virginia B. Toulmin
(1925 - 2010)

Ronald and Geri Yonover Foundation

Barbara R. Hintzpeter

Fred M. and Lurita D. Wechsler Endowment Fund

Ed and Ida Wilkof
The Edward & Ruth Wilkof Foundation

Charles O. Wood, III and Miriam M. Wood Foundation

Anonymous (2)

Masterworks Series Title Sponsor:

Virginia B. Toulmin Foundation

Discoveries Series Title Sponsors:

Paul and Sharon Steinwachs

Betty Jean Bavar in loving memory of David Bavar

Barbara Brizdle

Mike Corrigan in memory of Marcia

Mike and Ellen Esposito

Anne and Robert Essner

Jan and Bill Farber

KAROL FOSS

David and Linda Green

Dr. Deborah Hamm in loving memory of Hillel Bennett

Gold Baton $50,000+ continued

Bette Hoffman in memory of Arn Hoffman

Sherry and Thomas Koski

Ernie Kretzmer,
in memory of Alisa Kretzmer

Audrey Robbins and Harry Leopold

MRS. BETTY JEAN
PETERS ESTATE

Jack and Priscilla Schlegel

Susan and Zuheir Sofia

Paul and Sharon Steinwachs

David and Pamela Steves

Gold Baton $50,000+ continued

Lois Stulberg

Sheila Ann Vincent

Kim Morey Wheeler

THE WILLIAM P. McGRATH FUND AT MANATEE COMMUNITY FOUNDATION

THE CHARLES O. WOOD III AND MIRIAM M. WOOD FOUNDATION, IN LOVING MEMORY OF CHARLES O. WOOD III

Ronald and Geri Yonover Foundation

ANONYMOUS

Virtuosi $25,000 - $49,999

Barbara Cruikshank in memory of Carolynne Smith

Glenn Dallas in memory of Madolyn Dallas

Alex J and Toby Etkin Philanthropic Fund

CYNTHIA GUILES IN LOVING MEMORY OF JEREMY GUILES

The Huisking Family Foundation

Molly Dooher and Henry Kahwaty

Beverly L. Koski

DR. AND MRS. K.D. LEE

Howard and Alison Madsen

MAX EISENBARTH TRUST

PATT POTTER

Dick and Leslie Rivera

Billy Robinson

Tom and Meg Ryan

Caroline and Tim Ryan

Skip and Gail Sack

Jeff Sebeika

Robin and Mark Serbin

Toby and Noel Siegel

Janis and Hobart Swan

Anne Virag

ANONYMOUS

Impresarios $10,000 - $24,999

Kay Aidlin in loving memory of Stephen Aidlin

JAMES AND MARYANN ARMOUR FAMILY FOUNDATION

DONALD AND DIANE BAUM

Deborah and Walton Beacham

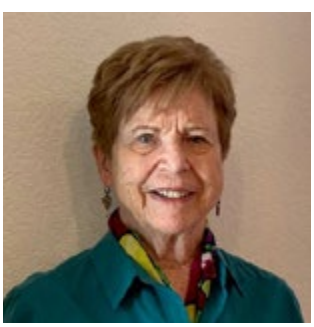
SHARON SEXTER AND HOWARD BERMAN

Helga and Jerry Bilik

JACK BUHSMER

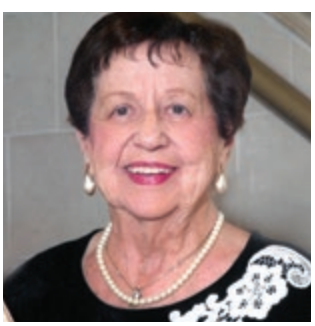
PHILIP AND SUZANNE CONOVER

Robert Crandall and Barbara Bankoff



Donna Cubit-Swoyer

Neil and Sandra DeFeo



Shirley Fein

Jane C. Gould and Stephen Fillo

Beverly B. Fisher

WILLIAM C. AND JOYCE K. FLETCHER

Herman and Sharon Frankel

Impresarios $10,000 - $24,999 continued

BERNARD FRIEDLAND IN MEMORY OF SHIRLEY FRIEDLAND

Thomas and Darlene Furst

Ann and Larry Garberding

Ralph and Cherie Gorenstein

Marilyn and James Heskett

Deborah Hirschey in loving memory of Lee Hirschey

HOWARD C. ETESON MEMORIAL FUND

PATRICIA AND THOMAS JEFFS

Anne and Bob Jones

Kathy and Gene Jongsma

Mrs. Elaine Keating in memory of Dr. Sidney Katz

Peter E. Kretzmer

BOB AND GWEN KRIVI

Lydia Landa

Kate and Rick Lannamann

Jill and Scott Levine

Investing in the arts paints a brighter future for our region.

Made possible through the Elizabeth Miller Charitable Fund.

Together with our donors, we transform our region through bold and proactive philanthropy. Connect with us to see how we can transform, together.

gulfcoastcf.org
venice 941.486.4600
sarasota 941.777.1270

GULF COAST
COMMUNITY
FOUNDATION

transform, together.

Impresarios $10,000 - $24,999 continued

Joan Lieberman

Christopher and Margo Light

Joan J. Mathews*

Cornelia and Richard Matson

WES AND KIMBERLY MCDONALD

David E and Linda F Menicheschi

Lawrence W. Milas in loving memory of Margie Milas

Loretta Naylor

Judith Marquis and Keith Nelson

EARL AND CHARMIAN NOEL

Barbara Pekow

Gini and Stu Peltz*

DAN AND EDNA PURJES

Faith and Bill Reynolds

Susan Robinson

Judy Rudges in memory of Stan Katz

*Photo taken by Matthew Holler

Impresarios $10,000 - $24,999 continued

Sylvia and Norman Samet

Laurence Saslaw

MR. AND MRS.
DONALD T. SAVAGE

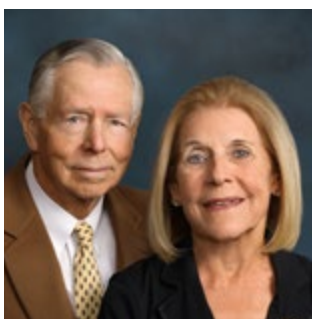
Barbara and Al Siemer

Jeffrey H Stern

Melliss Swenson in loving
memory of Curtis Swenson

Tom and Gwen Watson

Charles and Susan Wilson



Doug and Sally Wright

ANONYMOUS (3)

Orchestra Circle $5,000 - $9,999

Charles Albers and Julie Planck

PEGGY ALLEN AND STEVEN DIXON

R M AMATO

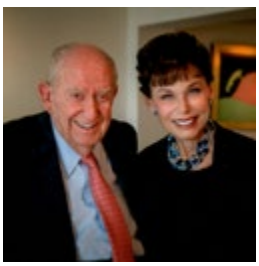
Henry Anthony and Carol Geiger

Jeanne and Ken Asakura

Marcia and Bob Baarson

Mary and David Benfer

Cookie Boudreaux, Mark Kamin & Associates



Murray Bring and Kay Delaney Bring

Dorcas "Dee" Burlingame

KEVIN AND PAULA BUTLER

Bob and Laurel Dove

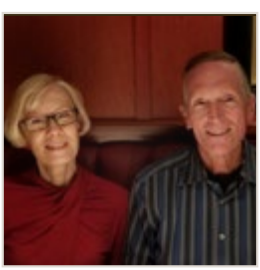
John Dunham and Alison Blackman

ELIZABETH AND LAWRENCE GALLICK

CYNTHIA GRIFFITH

Debbie and Larry Haspel

Marlene Isaacs in loving memory of John A. Isaacs, III



James Jurick and Karen Wehner

DIANA LAGER

PAUL AND SARAH KARON

MARILYN K. KUCHARSKI

Diana Lager

MICHAEL PAUL LANDY

Joan and Dr. Bart Levenson

Melvy Erman Lewis, in loving memory of Milford T. Lewis

Orchestra Circle $5,000 - $9,999 continued

Edward and Susan Maier

DEDE AND JOE MALLOF

ANN MCCLURE

JIM MEISTER

Rick Miners and Jeri Sedlar

Marie Monsky in Loving Memory of J. Donald Monsky

DAVID AND FRAN NITSCHKE

Marla and Alan Oppenheim

VICTOR AND JOYCE RENDANO

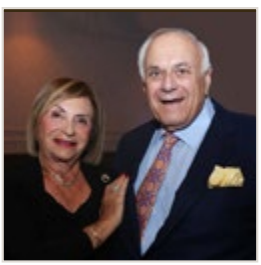
MARGARET RENNER

THE NATHAN B. & BONNIE S. RICHARDS CHARITABLE FUND

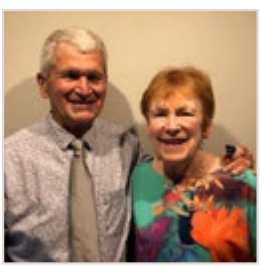
Paul and Jeannie Rogalski

Esther Rose in loving memory of Rabbi Herbert Rose

Stan and Jo Rutstein



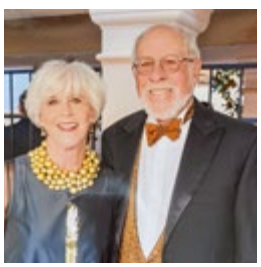
Sam Samelson and Marion Levine



Bob and Barb Schaal

Maxine and Elliott Schiffman

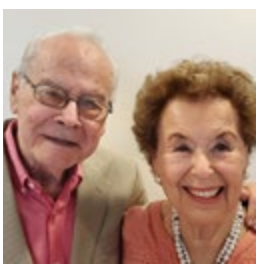
Susan and Jeffrey Schwartz



Clare and Rich Segall

Micki Sellman

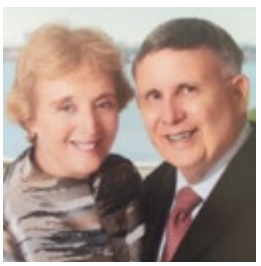
JEFFREY AND BARBARA SHIVERS



Dr. and Mrs. Ira J. Singer

MR. AND MRS. RONALD W. SMITH

Richard and Nancy Sneed



Janet Stern Solomon and Lewis D. Solomon

Orchestra Circle $5,000 - $9,999 continued

William and Renee Stevens

DONALD SWAN

BARBARA J. TELANDER

G. RICHARD AND ELIZABETH THOMPSON

Mary Louise and John Toal

SANDRA VAN LANGEN

Jim and Shirley Waddell

EDRIS WEIS

Kurt and Marlene Wilkening

CAROL B. WILLIAMS

FREMAJANE WOLFSON IN LOVING MEMORY OF BLAIR WOLFSON

Sheila and Merrill Wynne

ANONYMOUS (2)

SARASOTA OPERA

2024 WINTER OPERA FESTIVAL

VICTOR DeRENZI, Artistic Director | RICHARD RUSSELL, General Director

CARMEN
by Georges Bizet
Feb. 17 - Mar. 22, 2024

LUCIA DI LAMMERMOOR
by Gaetano Donizetti
Feb. 24 - Mar. 23, 2024

LUISA MILLER
by Giuseppe Verdi
Mar. 9 - 24, 2024

DECEIT OUTWITTED
(L'infedeltà delusa)
by Joseph Haydn
Mar. 15 - 23, 2024

All operas performed in the original language with translations above the stage.

SUBSCRIPTIONS AND SINGLE TICKETS ON SALE NOW!

(941) 328-1300 • SARASOTAOPERA.ORG

Sarasota Ballet
director · IAIN WEBB

2023 - 2024 Season

PROGRAM 1 - PROGRESSION IN REP
October 20 – 22, 2023 | FSU Center
Sir Frederick Ashton's *Varii Capricci*
Gemma Bond's *Panoramic Score* (World Premiere)
Johan Kobborg's *Salute*

PROGRAM 2 - CONFLICTED BEAUTY
November 17 - 18, 2023 | Opera House
Edwaard Liang's *The Art of War* (Company Premiere)
Sir Frederick Ashton's *Dante Sonata*
Paul Taylor's *Company B*

PROGRAM 3 - MOMENTS OF MEANING
December 15 - 16, 2023 | Opera House
Accompanied by Sarasota Orchestra
George Balanchine's *Theme and Variations*
Twyla Tharp's *In the Upper Room*

PROGRAM 4 - GRAZIANO CELEBRATED
January 26 - 29, 2024 | FSU Center
Ricardo Graziano's *Sonatina*
Ricardo Graziano World Premiere
Ricardo Graziano's *In a State of Weightlessness*

PROGRAM 5 - BALLET HISPÁNICO
March 8 - 11, 2024 | FSU Center
The Sarasota Ballet Presents
Ballet Hispánico

PROGRAM 6 - PORTRAITS OF EXPRESSION
April 5 - 6, 2024 | Opera House
Accompanied by Sarasota Orchestra
George Balanchine's *Emeralds*
Sir Kenneth MacMillan's *Las Hermanas*
George Balanchine's *Who Cares?*

PROGRAM 7 - INSPIRATIONS
April 26 - 27, 2024 | Opera House
Accompanied by Live Music
Christopher Wheeldon's *The American*
Jessica Lang's *Lyric Pieces* (Company Premiere)
Sir Frederick Ashton's *Sinfonietta*

941.359.0099 | SarasotaBallet.org

Samuel Gest and Evan Gorbell | Photography by Matthew Holler

Full biographies of our featured guest artists are available online at SarasotaOrchestra.org

DAVID ALAN MILLER, CONDUCTOR

GRAMMY Award-winning conductor David Alan Miller has served as Music Director of the Albany Symphony since 1992. Prior to his appointment in Albany, Miller was Associate Conductor of the Los Angeles Philharmonic. Miller has worked with most of America's major orchestras, including the orchestras of Baltimore, Chicago, Cleveland, Detroit, Houston, Indianapolis, Los Angeles, New York, Philadelphia, Pittsburgh, and San Francisco. His extended discography of music by American composers includes the 2014 GRAMMY Award-winning Naxos recording of John Corigliano's *Conjurer,* with the Albany Symphony and Dame Evelyn Glennie. A native of Los Angeles, Miller holds a bachelor's degree from the University of California, Berkeley and a master's degree in orchestral conducting from The Juilliard School.

TESSA LARK, VIOLIN

Violinist Tessa Lark is one of the most captivating artistic voices of our time, consistently praised by critics and audiences for her astounding range of sounds, technical agility, and musical elegance. In 2020, she was nominated for a GRAMMY in the Best Classical Instrumental Solo category and received one of Lincoln Center's prestigious Emerging Artist Awards, the special Hunt Family Award. A budding superstar in the classical realm, she is also a highly acclaimed fiddler in the tradition of her native Kentucky, delighting audiences with programming that includes Appalachian and bluegrass music and inspiring composers to write for her. Tessa has been a featured soloist at numerous U.S. orchestras, recital venues, and festivals since making her concerto debut with the Cincinnati Symphony Orchestra at age 16. Tessa plays a ca. 1600 G.P. Maggini violin on loan from an anonymous donor through the Stradivari Society of Chicago.

PROGRAM NOTES

Overture to *Die Fledermaus*
Johann Strauss, Jr. (1825-1899)

Is artistic talent inherited? Scientists have debated the role genetics plays in creativity for decades, with no firm conclusions as to how many of any individual's "gifts" may have been inherited. What seems at least anecdotally clear, however, is that artistic talent does seem to run in families. Whether it's the storied movie careers of Henry, Jane, and Peter Fonda, the comic gifts of Jerry and Ben Stiller, the musical lineages of Mozart and his father, or Johann Sebastian Bach and his four sons, the world is full of examples of artists "following in their father's footsteps" and often exceeding their accomplishments. Such was the case with the Strauss family, a musical dynasty in 19th-century Vienna. Johann Strauss, Sr. was a successful composer and bandmaster who was adamant that his sons not become musicians. Something, whether nature or nurture, pulled them toward music anyway, and Johann Strauss, Jr. is today remembered as "The Waltz King." Composer of *The Blue Danube, Tales from the Vienna Woods,* and hundreds of other waltzes and polkas, Strauss, Jr. also wrote wildly successful operettas that still delight audiences today. Most notable among these is *Die Fledermaus (The Bat),* Strauss' wacky story of extramarital flirtation, mistaken identity, clever

continued on page 36

Beethoven's Eroica

November 3, 4, 5, 2023

DAVID ALAN MILLER, conductor
TESSA LARK, violin

Van Wezel Performing Arts Hall
Friday, November 3, 2023 at 7:30 pm
Saturday, November 4, 2023 at 7:30 pm
Sunday, November 5, 2023 at 2:30 pm

Johann Strauss, Jr. 1825-1899	Overture to *Die Fledermaus*	c. 9′
Michael Torke b. 1961	*Sky* (2018) I. Lively II. Wistful III. Spirited **Tessa Lark, violin**	c. 23′

-INTERMISSION-

Ludwig van Beethoven 1770-1827	Symphony No. 3 in E-flat Major, Op. 55 *(Eroica)* I. Allegro con brio II. Marcia funebre: Adagio assai III. Scherzo: Allegro vivace IV. Finale: Allegro molto	c. 47′

Photography, video, and audio recording are prohibited during the concert.
Please silence your cell phone.

revenge, and above all, champagne. The zany plot and frothy music have endured and continue to hold a treasured place in the hearts of operetta lovers some 150 years after the premiere.

From the opening rapid-fire chords and racing strings, Strauss makes the madcap tone of the operetta clear. The oboe introduces a simple melody, which grows and eventually leads to six chimes announcing evening and the beginning of the ball that is at the center of the wacky plot. From this point on, Strauss presents a parade of themes that will be the mainstays of the operetta: waltzes, polkas, and other charming dance melodies. One after the other, the tunes spill out, some coy and flirtatious, some with a pompous swagger. The festivities continue, and the music eventually works itself into a wild frenzy. The overture ends in a delightful mayhem that serves as the perfect introduction to the vaudevillian operetta—or as a charming concert opener. Although his father may not have wanted him to pursue music, Johann Strauss, Jr. clearly harbored countless melodies that were just waiting to be put to paper. Whatever the reasons, audiences over the decades have remained grateful that this son ignored his father, and instead picked up his pen.

Sky – Concerto for Violin and Orchestra
Michael Torke (b. 1961)

Hailed by *The New York Times* as "a master orchestrator whose shimmering timbral palette makes him the Ravel of his generation," American composer Michael Torke's music is noted for its optimism and accessibility to audiences, as well as its jazz and pop influences. Torke first garnered national attention in the mid-1980s with a series of orchestral works based upon different colors, influenced by Torke's synesthesia (a condition where hearing music causes an individual to see colors). Subsequent orchestral works have been commissioned by The Philadelphia Orchestra, New York Philharmonic, and San Francisco Symphony, among others. His compositions have attracted the attention of world-renowned choreographers, and he has had ballet scores commissioned by New York City Ballet, Alvin Ailey, and the National Ballet of Canada, while also composing operas that have premiered at the Metropolitan Opera, Théâtre du Châtelet, and the English National Opera. A native of Milwaukee, Wisconsin, he studied at the Eastman School of Music and at Yale University.

Sky, written in 2018 for violinist Tessa Lark, was a finalist for the 2020 Pulitzer Prize and nominated for a GRAMMY for Best Classical Instrumental Solo. The composer has offered these notes on the work:

"The inspiration for this concerto came from Tessa Lark, who will be premiering, recording, and touring the piece among the consortium of orchestras that are supporting this project. Tessa is a unique artist, in that not only is she deeply immersed in the classical field but comes from Kentucky, with a father who is a veteran Bluegrass musician, and has this style in her blood. Tessa and I worked together on an earlier piece of mine, *Spoon Bread*—a duo for violin and piano commissioned by Carnegie Hall—and it was during that period that the idea to write a concerto for her clicked.

"Banjo-picking technique given to the solo violin was the departure point in the first movement. For the second movement my source material was Irish reels, the forerunner of American bluegrass. The template for the third movement was fiddle licks with a triplet feel. In each case I wrote themes of my own in these styles, and developed the ideas into a standard, *'composed'* violin concerto. Everything is written out, nothing improvised.

"Just as when one looks up and sees the open expanse of the sky, I felt an openness when writing this piece, a renewed freshness to putting notes together. I thank Tessa for opening this door and working so closely with me on this project."

Symphony No. 3 in E-flat Major, Op. 55 *(Eroica)*
Ludwig van Beethoven (1770-1827)

If you do a Google search for "musical works that changed the world," you'll find an assortment of great pieces that, when they were written, were considered radical, incomprehensible, or even downright dangerous. Berlioz's opium-inspired *Symphonie fantastique* was called deranged, Debussy's sensual *Prelude to the Afternoon of a Faun* had audiences blushing in their seats, and the primal screams of Stravinsky's *The Rite of Spring* caused a riot at its premiere. Before all these, however, came Beethoven's "Eroica" Symphony. Composed primarily in 1803, it marked a dramatic new chapter, not only in Beethoven's musical and personal life, but also in the history of classical music. Just a few months prior to beginning its composition, Beethoven had penned his famous Heiligenstadt Testament, a letter to his brothers, never sent, in which he confessed thoughts of suicide as a result of his worsening deafness. As he worked through the grief, anger, and fear that his illness evoked, he eventually resolved to continue to compose despite his disability—to continue to serve art as best he could, even if he could not hear the results of his efforts. The Eroica was the first symphony he wrote in this post-Heiligenstadt period, and it was starkly different than anything he had written before. It was longer—almost twice the length of "standard" symphonies of the time—more harmonically complex, more musically intense, and more virtuosic than

SCA

SARASOTA CONCERT ASSOCIATION

Presenting world-renowned orchestras, chamber ensembles and acclaimed soloists

2023-24 Season

CANADIAN BRASS HOLIDAY CONCERT

Dec 4, 2023 | Sarasota Opera House

Holiday favorites, from *Carol of the Bells*, to *A Charlie Brown Christmas*, swinging Glenn Miller tunes, and more.

SOFIA PHILHARMONIC ORCHESTRA with VIOLINIST LIYA PETROVA

Nayden Todorov, conductor | Jan 15, 7:30 pm | Van Wezel

Beethoven's beloved Symphony No. 7 and Brahms' romantic Violin Concerto featuring violinist Liya Petrova.

HARLEM QUARTET

Jan 24, 7:30 pm | Riverview Performing Arts Center

The Grammy Award-winning quartet performs Mendelssohn, Britten, and jazz standards.

DETROIT SYMPHONY with CELLIST ALISA WEILERSTEIN

Jader Bignamini, conductor | Feb 19, 7:30 pm | Van Wezel

Elgar's Cello Concerto, Michael Abels' *Emerge* and Rimsky-Korsakov's *Scheherazade*.

ROTTERDAM PHILHARMONIC with PIANIST DANIIL TRIFONOV

Lahav Shani, conductor | March 3, 7:30 pm | Van Wezel

Prokofiev's Piano Concerto No. 2, Arvo Pärt's *Swansong* and excerpts from Prokofiev's *Romeo and Juliet*.

PIANIST BRUCE LIU

March 29, 7:30 pm

Riverview Performing Arts Center

International piano competition winner performs Ravel, Chopin, and Liszt.

SINGLE TICKETS ON SALE NOW!

SCAsarasota.org | 941-966-6161

anything Beethoven, or any composer before him, had ever written. It changed everything in terms of what audiences thought a symphony could be and opened a door though which Schumann, Brahms, Mahler, and others would walk.

The term *eroica* means "heroic," and although Beethoven did eventually describe the work as a *sinfonia eroica* ("heroic symphony"), that was not the work's first dedication. The symphony was originally intended to pay homage to Napoleon Bonaparte, whose revolutionary rhetoric had been well received by Beethoven. In May of 1804, however, Napoleon had himself crowned Emperor, and Beethoven's infatuation abruptly ended. Historians report that Beethoven, upon hearing of Napoleon's decision, became enraged and violently scratched out the dedication on the title page of the newly completed symphony, leaving a hole in the paper. The cover page description eventually evolved to "Sinfonia Eroica ... composed to celebrate the memory of a great man," and the work was dedicated to one of Beethoven's patrons, Prince Franz Joseph von Lobkowitz.

From the opening chords of the first movement, it is clear that this is not to be an elegant, "pinky in the air" symphony during which you can drink tea and chit chat. Beethoven offers two loud chords, and it's off to the races with a muscular first theme based upon the E-flat major arpeggio. As with many of Beethoven's symphonies, he takes a relatively simple musical idea and uses it as the starting point for seemingly endless variation and transfiguration. There is an overriding feeling of restlessness to the movement as explosive, syncopated accents on "wrong" beats create a sense of unease. The emotional culmination of the movement arrives in four "screams of pain" from the full orchestra before Beethoven begins to relent. A short horn solo, famous for seemingly coming in early before the rest of the orchestra, adds to the feeling of unrest and ushers in the boisterous final section of the enormous movement.

Perhaps the most unexpected part of the symphony is the second movement, titled *Marcia funebre* ("Funeral March"). Again, audiences anticipating a genteel, innocuous slow movement must have been aghast at the raw emotional power of this musical depiction of grief and loss. The movement opens with a slow, plodding march in the strings, bringing to mind pall-bearers trudging slowly under the weight they bear. A poignant oboe solo takes over and begins what will be a lengthy descent down the rabbit hole of grief. Beethoven plots a course for the movement that mimics the way that human beings process tragedy, with wild swings of emotion coming in waves. He offers a tender section in a major key which temporarily brightens the mood, like a happy memory being relived, before returning to the darkness of the opening. Anger surfaces next in an impassioned fugue featuring strident winds and brass wailing over heavy, lashing strings. Eventually, the fugue exhausts itself and the tragic march music returns. Near the end of the movement, we hear a clock begin to tick in the strings, like an ever-slowing heartbeat. In its last statement, the march theme slowly disintegrates, eventually dissolving into a final, defeated chord. It is easy to believe that Beethoven used this movement to express anguish over his worsening deafness. Regardless of the inspiration, it remains among the most poignant representations of grief ever composed.

An elegant minuet movement would have traditionally followed next, but instead Beethoven offers a demanding *scherzo* (musical joke), requiring extreme precision and virtuosity from the entire orchestra, yet evoking a welcome joy after the pathos of the previous movement. Composed in a traditional three-part form, it opens with the entire string section softly playing a demanding, perpetual motion-style music, over which the woodwinds chirp happily. The strings are required to play precisely together in very short strokes, and any lapse of attention can derail the ensemble. The middle section features a trio of hunting horns, one of the first instances where three horns had been used in the orchestra. Here the virtuosic demands are placed on the hornists as they leap from the highest to the lowest notes on the instrument. A return of the first section, with its sudden loud outbursts and joyous syncopation, leads to a boisterous conclusion.

For the final movement, Beethoven returned to a melody he had composed years prior and used in several previous smaller works. After an opening flourish, the simple melody is presented by *pizzicato* strings, later joined by woodwinds. What follows is a series of ten variations on the melody where Beethoven pulls out all the stops, fearlessly putting the full breadth of his talent and creativity on display. Alternating between delicate, pensive variations and brash, virtuosic ones, Beethoven opens the flood gates of inspiration, and the result is a sense of enormous freedom and unbridled joy. A brisk coda puts the final exclamation mark on this enormous artistic statement, with valiant brass and timpani, racing strings, and no fewer than 16 "final" chords.

As one might expect, many of the initial reactions to Beethoven's "new" music were critical. One reviewer at the premiere wrote that the work "loses itself in lawlessness," while others were less generous, declaring it "unendurable to the mere music lover." Many longed for the gentility of Beethoven's earlier

symphonies, yet everyone recognized that with this work, the rules had changed. Even today, acceptance of truly revolutionary ideas or art can take time. Fear of the new must be overcome before we can recognize value. As much as we crave the comfort of the known, sometimes the rule-breakers drag us, kicking and screaming, into a world whose beauty we never imagined...and we never look back.

Program notes by
Betsy Hudson Traba © 2023

BEETHOVEN'S EROICA CONCERT SPONSORS

Soloist Sponsor:
Billy Robinson

FERGESON SKIPPER
ATTORNEYS AT LAW

Saturday Corporate Sponsor:
Fergeson Skipper, P.A. and the Gaston Dufresne Performing Arts Foundation

Co-Producing Sponsors:

Jane C. Gould and Stephen Fillo
Patricia and Thomas Jeffs
Joan Lieberman
Howard and Alison Madsen
Judith Marquis and Keith Nelson
Caroline and Tim Ryan

Full biographies of our featured guest artists are available online at SarasotaOrchestra.org

JOHANNES DEBUS, CONDUCTOR

Johannes Debus has been Music Director of the Canadian Opera Company (COC) since 2009, having been appointed immediately following his debut. Outside of Toronto, Debus conducts regularly at the Metropolitan Opera, Bayerische Staatsoper Munich, Staatsoper unter den Linden Berlin, Oper Frankfurt, and Santa Fe Opera. Equally at home on the symphonic stage, Debus' most recent engagements include performances with The Cleveland Orchestra; Houston, Baltimore, Seattle, Oregon, Milwaukee, San Diego, and Kansas City Symphonies; ORF Vienna and Frankfurt Radio Symphonies; Hallé; and the Symphony Orchestras of Bilbao, Spain, Perth, and Tasmania, Australia. As an advocate for contemporary music, he has collaborated with internationally-acclaimed ensembles such as Ensemble Intercontemporain, Ensemble Modern, Klangforum Wien, and Musikfabrik. He enjoys an ongoing relationship with the Royal Conservatory of Music in Toronto.

RANDALL GOOSBY, VIOLIN

Signed exclusively to Decca Classics in 2020 at the age of 24, American violinist Randall Goosby is acclaimed for the sensitivity and intensity of his musicianship alongside his determination to make music more inclusive and accessible, as well as bringing the music of under-represented composers to light. Goosby has performed with orchestras across the United States including the New York Philharmonic, Cleveland Orchestra, Nashville Symphony, and New World Symphony. Goosby made his debut with the Jacksonville Symphony at age nine. At age 13, he performed with the New York Philharmonic on a Young People's Concert at Lincoln Center's Avery Fisher Hall and became the youngest recipient ever to win the Sphinx Concerto Competition. He performs on the Stradivarius violin "Strauss" Cremona, 1708, on loan through the generous efforts of The Samsung Foundation of Culture of Korea.

PROGRAM NOTES

STOMP for Orchestra (2010/2014)
John Corigliano (b. 1938)

One of the most famous classical composers working today, John Corigliano stands with Aaron Copland as the winner of both an Academy Award for Best Original Score and the Pulitzer Prize for Music. Music filled his life from his earliest days, as his father, John Corigliano, Sr., was the concertmaster of the New York Philharmonic, and his mother was a talented pianist. Though his compositional studies took place at Columbia University and the Manhattan School of Music, Corigliano resisted the harsh atonal aesthetic that permeated mid-20th-century classical music and took the barest elements from the minimalist movement popularized by Philip Glass.

"It was not something I was going to bow down to in terms of style," he said recently. Unfettered by his place in history, Corigliano draws unapologetically upon myriad musical genres, styles, and historical eras.

Written in 2010, *STOMP* was originally a work for unaccompanied violin. When the Houston Symphony asked Corigliano to write a new piece for them in 2014, the composer—inspired by an arrangement of a chaconne by Bach for orchestra—

continued on page 42

The Scottish

December 2, 3, 2023

JOHANNES DEBUS, conductor
RANDALL GOOSBY, violin

Van Wezel Performing Arts Hall
Saturday, December 2, 2023 at 7:30 pm
Sunday, December 3, 2023 at 2:30 pm

John Corigliano b. 1938	*STOMP* for Orchestra	c. 7′
Wolfgang Amadeus Mozart 1756-1791	Violin Concerto No. 3 in G Major, K. 216 *(Strassburg)* I. Allegro II. Adagio III. Rondo: Allegro **Randall Goosby, violin**	c. 24′

-INTERMISSION-

Felix Mendelssohn 1809-1847	Symphony No. 3 in A Minor, Op. 56 *(Scottish)* I. Andante con moto – Allegro un poco agitato – II. Vivace non troppo – III. Adagio – IV. Allegro vivacissimo – Allegro maestoso assai	c. 41′

Photography, video, and audio recording are prohibited during the concert.
Please silence your cell phone.

decided to recast *STOMP* as a work for full ensemble. As Corigliano describes,

STOMP began as a solo (unaccompanied) violin piece written for the semi-finalists of the Tchaikovsky Competition several years ago. In order to test the performers' ability to do new things, I included in this piece special difficulties that the standard repertoire they were playing did not pose.

For one thing, I changed the tuning of the violin so that the lowest open string (G) now sounded a third lower, on E; I also tuned the highest string (E) down a half-step, to E-flat. For the players, this meant they had to relearn where their fingers had to be placed to get their pitches. It enabled me to write a crunchy low E as the bass note of the violin, which alternated with the open two top strings sounding A and E-flat—making possible some pungently dissonant intervals.

If this weren't enough, I asked the players to tap or stomp on certain beats. This was because STOMP is actually "fiddle music"—country music, bluegrass, and jazz combined, and the original players of this music often stomp to the rhythm (and mistune their instruments).

In adapting STOMP for orchestra, I was beset with problems. How was I to take a mostly single line instrument like a violin and fill it out so a whole orchestra could play it?

Very often, the melodies of the solo violin implied harmonies, and sometimes the violin played chords with its four strings. I took both ideas to beef up the texture of the piece and did away with the changed tuning (after all, I had violas to play my low E now!). But I could not give up the tapping and stomping—so you will hear sections of the orchestra and, finally, the full orchestra stomping away.

Violin Concerto No. 3 in G Major, K. 216 *(Strassburg)*
Wolfgang Amadeus Mozart (1756-1791)

Wolfgang Amadeus Mozart spent most of the 1770s in the service of the Prince-Archbishop of Salzburg, for whom he served as the leader of his court orchestra. Although plagued with job dissatisfaction, he was still prolific, composing most of his music for solo string instruments during his tenure. Why did Mozart write more music for strings during this time? A highly skilled (and, amazingly, self-taught) violinist, he already had an excellent reputation in his hometown. He would have had many opportunities to perform in his capacity as orchestra leader. Even if Mozart was not writing for himself, Salzburg boasted many other excellent violinists who could have taken on the role. Finally, the violin was beloved among Salzburg's well-heeled music lovers, and its popularity probably garnered numerous commissions for Mozart.

In April 1775, Mozart suddenly started composing violin concertos, completing all five of his extant works in the genre during the next few months. Although the sudden flurry of activity begs for an explanation, the impetus for their composition is unknown. As some have argued, it is possible that Mozart wrote them for himself, or he may have intended them for the violinist Antonio Brunetti, who also worked at the Salzburg court. Regardless of the reasons behind their inception, the violin concertos—particularly nos. 3, 4, and 5—today number among Mozart's most beloved works.

As is typical of the genre, the five concertos each consist of three movements: a sprightly sonata-allegro; a slow, lyrical second movement; and an emphatic concluding rondo. Although similar in form, the last three concertos display an intensity of expression and formal maturity that sets them apart—characteristics that the Concerto No. 3 in G Major, K. 216, illustrates well. The first movement is rich with thematic material, some of which is taken from *opera buffa*, and Mozart develops this material much more intensely than in previous works. Sumptuous lyricism takes over in the Adagio, whose sudden changes in dynamics, harmonic shifts, and triplet figures have prompted comparisons to the slow movement of the later C Major Piano Concerto, K. 467. And in the third movement, Mozart weaves dance and folk elements into the musical texture, a technique that became increasingly popular in the decades that followed.

Symphony No. 3 in A Minor, Op. 56 *(Scottish)*
Felix Mendelssohn (1809-1847)

As his famous "Italian" Symphony illustrates, Felix Mendelssohn's vacations inspired him to great musical heights. When he was 20, travels to Scotland gave rise to the *Hebrides* Overture. And that was not all. On July 30, 1829, he wrote,

> *We went, in the deep twilight, to the palace [of Holyrod] where Queen Mary lived and loved. There is a little room to be seen there, with a winding staircase leading up to it. That is where they went up and found Rizzio in the little room, dragged him out, and three chambers away is a dark corner where they killed him. The adjoining chapel is now roofless; grass and ivy grow abundantly in it, and before the ruined altar Mary was crowned Queen of Scotland. Everything around is broken and moldering, and the bright sky shines in. I believe I found today the beginning of my "Scottish" Symphony.*

THE SCOTTISH PROGRAM NOTES *continued*

Although Mendelssohn came up with the symphony's opening melody that very same day, it took him 12 years to finish the work. Completed in Berlin on January 20, 1842, the symphony premiered six weeks later in the Leipzig Gewandhaus, with Mendelssohn on the podium conducting. (Interestingly, while the composer referred to the symphony as the "Scottish" in his correspondence, the manuscript's first edition does not bear this title.)

The Scottish Symphony consists of the traditional four movements, which Mendelssohn specified should be performed without pause. The opening Andante con moto begins with the motive Mendelssohn was inspired to write after leaving the ruined chapel, formerly the site of the coronation of Mary, Queen of Scots. Heard first in the violas and oboes, the melody's first appearance is bleak. It changes mood later when cast in the major mode and continues dominating throughout the lengthy movement, appearing in several guises. Interestingly, the coda briefly recalls *The Flying Dutchman*, which Wagner was composing simultaneously. The ensuing Vivace non troppo is a scherzo; its jocular principal theme—heard first in the solo clarinet over a shimmering backdrop of strings—is reportedly related to an ancient bagpipe melody. The third movement, marked Adagio, begins with a passionate yet restrained theme, gradually giving way to insistent and foreboding music. Breathless dotted rhythms and bold rhythmic attacks dominate the galloping Allegro vivacissimo, which takes the work to a majestic close.

Program notes by
Jennifer More © 2023

THE SCOTTISH CONCERT SPONSORS

CYNTHIA GUILES IN LOVING MEMORY OF JEREMY GUILES

Guest Conductor Sponsor

Co-Producing Sponsors:

Jeanne and Ken Asakura
John Dunham and Alison Blackman
Peter Kretzmer
Dede and Joe Mallof

Full biographies of our featured guest artists are available online at SarasotaOrchestra.org

YUE BAO, CONDUCTOR

Conductor Yue Bao serves as the Assistant Conductor of the Houston Symphony, assisting Music Director Andrés Orozco-Estrada. In May 2019, she completed a two-year tenure as the Rita E. Hauser Conducting Fellow at the Curtis Institute of Music, working closely with Yannick Nézet-Séguin. Bao made her subscription debut with the Houston Symphony on their opening night concert of the 20/21 season, and conducted the orchestra for their 2021 summer concert series at the Miller Theater. She made her Chicago Symphony Orchestra debut at the 2021 Ravinia Festival. She has worked extensively in the United States and abroad. In 2019, Bao toured China with the Vienna Philharmonic, assisting Andrés Orozco-Estrada. She has also served as an assistant for the Buffalo Philharmonic Orchestra under JoAnn Falletta and David Lockington, making her conducting debut with the orchestra in 2016.

PROGRAM NOTES

Voices of Spring Waltzes and Emperor Waltzes
Johann Strauss, Jr. (1825-1899)

To be a Strauss in 19th-century Vienna was to be an heir to an empire. Johann Jr., with his brothers Josef and Eduard, dominated the dance music life of Austria for decades, owing to the pioneering legacy of their father. Strauss, Jr. would eventually eclipse the fame of all of them, his Johann Sr. included, to become history's "Waltz King." The time during which he made his name was quite repressive, socially and morally, so it is especially fascinating that his chosen medium of close quarters and coordinated movement was so popular. Further irony can be enjoyed in the well-documented fact that Strauss, Jr. considered himself a truly terrible dancer.

Written for Bianca Bianchi, the star soprano of the Vienna Court Opera, Johann Strauss, Jr.'s *Frühlingsstimmen (Voices of Spring)* was first performed as a vocal feature on March 1, 1883, and then almost immediately offered as a purely orchestral work 17 days later. Both premieres were successful, with audiences at each concert reportedly demanding instant encores. The inspiration for the title and source of the lyrics was a poem by Richard Genée, who was then working with Strauss, Jr. on an operetta. The text reflects on song in the most beautiful of its natural guises, the music of birds. Larks and nightingales use their "sweet voices" to banish shadows and offer listeners the splendor of spring. "All hardship is over," they promise. If *Voices of Spring* was written to celebrate the joys of singing, the Emperor Waltzes of 1889 were composed for other reasons entirely, most of them political. Strauss, Jr. was invited that year to attend a series of concerts in Berlin in honor of Kaiser Wilhelm II. Fully aware of what was expected of him in this moment, he composed a new set of waltzes for the occasion. They were originally entitled *Hand in Hand* to commemorate an earlier "toast of friendship" between Wilhelm and Strauss, Jr.'s own monarch, Franz Josef, but his publisher sagely advised the title *Kaiser-Waltzer,* so both leaders could reasonably assume it was about them. It has become one of the most popular of Strauss, Jr.'s hundreds of waltzes. To some, it is the most popular. In the words of one oft-quoted writer, Guillaume Ritter, the Emperor Waltzes are "the most beautiful flower that the incredible tree of the Strauss dynasty has produced in 75 years."

Elsewhere in 1881, the First Boer War came to an end, the gunfight at the O.K. Corral occurred, and Scottish footballer Andrew Watson became the first Black man to play international soccer. In 1889, the Eiffel Tower was erected as part of the World's Fair in Paris, Vincent Van Gogh painted *The Starry Night, The Wall Street Journal* was founded, and Brazil became a Republic.

Strauss, Jr.'s waltzes are performed often by Sarasota Orchestra. *Voices of Spring* was heard on last season's Great Escapes concert series under guest conductor Lawrence Loh, while the

continued on page 46

Cheers to the Music of Dance

December 20, 2023

YUE BAO, conductor

Sarasota Opera House
Wednesday, December 20, 2023 at 7:30 pm

Johann Strauss, Jr. 1825-1899	*Voices of Spring* Waltzes, Op. 410	c. 6′
Christoph Willibald Gluck 1714-1787	*Dance of the Blessed Spirits* from *Orfeo ed Euridice*	c. 6′
Johann Strauss, Jr. 1825-1899	Emperor Waltzes, Op. 437	c. 11′
Johannes Brahms 1833-1897	Hungarian Dance No. 5 in G Minor	c. 2′
Francis Poulenc 1899-1963	Sinfonietta I. Allegro con fuoco II. Molto vivace III. Andante cantabile IV. Finale: Prestissimo et très gai	c. 30′

Photography, video, and audio recording are prohibited during the concert.
Please silence your cell phone.

Emperor Waltzes were last performed in 2020, with guest conductor Jacomo Bairos on the podium.

Dance of the Blessed Spirits from *Orfeo ed Euridice* Christoph Willibald Gluck (1714-1787)

Gluck's musical career was fueled in equal parts by ambition and fortune. His father worked as a forester for most of his life, and it was from his final post in the employ of Prince Philipp Hyazinth von Lobkowitz that young Christoph decided to strike out on his own. Legend has it (disputed, of course) that Gluck made his way to Prague as a minstrel vagabond, singing for meals along the way. He would have been 14 at the time! In Prague, Gluck participated in the rich artistic life of the city. From there he went to Milan to study with the great Giovanni Sammartini and then to Vienna, where his life as an operatic revolutionary truly began.

Gluck came of age during a time when everything from political power to religious doctrine was subjected to a newly rigorous brand of scientific and philosophical scrutiny. Many of the old decadences of the high Baroque were cast aside during the Enlightenment, and opera was not immune. Up until this moment, opera had been designed principally as a vehicle for singers, and the vocal techniques they often employed favored ornamentation over fidelity to the score. As for the words, the libretti were florid, predictable, and cursory, at least as far as the new thinkers of the 18th century were concerned. Gluck was one such thinker and his theories and beliefs were embodied in *Orfeo ed Euridice* from 1762. Throughout the 1760s, he believed it was his purpose to "strip music of the abuses which, introduced by the ... vanity of the singers ... have long marred Italian opera." In doing so, he intended to "restrict music to its true office, which is to serve poetry for the uninterrupted expression of the action." The shift of focus from singing for its own sake to robust, musically integrated storytelling was evident in the "noble simplicity" of *Orfeo*. The opera premiered at the Burgtheater in Vienna with none other than the Habsburg Empress Maria Theresa in the audience. The plot, based on the myth of Orpheus, tells of a famous musician who attempts to save his snakebit beloved from the Underworld by winning her release through song. It doesn't go well. "Dance of the Blessed Spirits" is the brief ballet interlude that comes at the beginning of Act II, Scene II, when Orfeo has made his way past the gates of Hades and into Elysium, where his search for Euridice can begin. It is the best-known excerpt from the opera and one of the most reliable ways to hear the music of Gluck today. Looking back, the contemporaneous impact of *Orfeo ed Euridice* and Gluck's other "reform operas" is difficult to overstate, as German, Italian, and French opera houses soon rushed to match his speed.

Elsewhere in 1762, the first St. Patrick's Day parade occurred in New York City, the Anglo-Spanish War kicked off as part of the Seven Years' War, and Catherine the Great became Empress of Russia after the death of Peter II.

Music by Gluck is a rarity on Sarasota Orchestra programs. The last time we performed a piece by him was in 2004.

Hungarian Dance No. 5 in G minor Johannes Brahms (1833-1897)

The late 1860s were a time of ascendance for Brahms, at least in terms of renown as a composer. His mother died in 1865, and that loss, coupled with the earlier passing of Robert Schumann, compelled his work on Ein deutsches Requiem (A German Requiem). He premiered it in pieces between 1867 and 1869, and the reception the music received placed Brahms on a pedestal he never fell from. The German Requiem remains one of the most important choral works of the 19th century and, though it still has pride of place in Brahms' catalogue of masterpieces, it is not the title history recalls first for him in that last year of the decade.

To understand the significance of the Hungarian Dances, both for Brahms and the wider musical world, we need to go back a few years. Hungarian folk music was already quite popular in Europe when Brahms met the violinist Ede Reményi in 1850 (the first of Liszt's 19 *Hungarian Rhapsodies* was composed in 1846). The two young men hit if off instantly, and soon Brahms was accompanying Reményi on concert tours while absorbing all he could about his friend's unique musical heritage. Several years later in 1869, buoyed by the building success of the Requiem, Brahms commemorated his fascination with Roma music by writing two sets of Hungarian Dances for piano duet. He was very clear in his correspondence with his publisher that he didn't consider the dances to be "compositions," per se. According to Brahms, they were merely arrangements of existing popular material and he insisted that "no opus number" be applied to them. His feelings about the originality of his work on the Hungarian Dances, though technically correct for all but three of the eventual 21 pieces, had no bearing whatsoever on their popularity, which was immense and immediate. Brahms later arranged the first ten dances for solo piano and orchestrated three of them. Other composers, Dvořák among them, took up the task of setting the rest for various instrumental ensembles. It's a labor of collective love that continues to this day. Brahms never orchestrated No. 5, but its symphonic version remains the most frequently performed Hungarian Dance iteration to this day. Interestingly, it also highlights the perils of cultural

appropriation. Brahms believed the source tune of No. 5 to be a traditional folk melody, but it was actually a contemporary *csárdás, Memories of Bártfa,* by Béla Kéler. Kéler was rather offended, but Brahms asserted that his assumption about the tune's historical significance was a compliment.

Elsewhere in 1869, *War and Peace* was published in book form, the Red River Rebellion set off in Canada, the Suez Canal was inaugurated, the *Cutty Sark* was launched in Scotland, and the "Golden Spike" was driven in Utah.

Brahms' *Hungarian Dance* No. 5 is a popular work with Sarasota Orchestra audiences. The most recent performance was in 2020 under the baton of Jacomo Bairos.

Sinfonietta
Francis Poulenc (1899-1963)

Poulenc spent the first years following the war traveling and debating. Trips to London in 1945 and the United States in 1948 (he would repeat the latter journey regularly for the next twelve years) provided opportunities to expand beyond the German-occupied Paris that had been his sole reality throughout the conflict. He also engaged in the lively debate over serialism and the progressive dogma of the Second Viennese School adherents, who found him out-of-step with the times. While continuing to disagree with them about the primacy of the 12-tone scale ("stone soup," he called it), Poulenc conceded the point. "I dressed too young for my age," he recalled later of that time in a radio interview.

THE HISTORY – In a publisher's catalogue of his works, Poulenc is indeed described by author Jean Roy as "daring, but not provocative." He was, according to Roy, a composer who "tried to please" but did so "in his own manner." The essay, which might appear from these limited quotations to be of the damning with faint praise variety, is actually a highly affectionate portrait of the 20th century's most charmingly humble composer. Poulenc was always eager to acknowledge his influences and inspirations before his accomplishments and, when tipping his hat to a forbear like Debussy, he would mention that did not want anyone to think him "born of an unknown father." As influential for Poulenc as any artist from a former time, however, was his early membership in the irreverent crew known as Les Six. This creative collective included Erik Satie, Darius Milhaud, and Arthur Honneger, and Poulenc took their shared ethos of humor and wit very seriously. "The Six" eventually moved on to other individual things, of course, but Poulenc's compositional voice carried an accent of elegant lightness for the rest of his days. His breezy Sinfonietta was composed in 1947 on a commission from the BBC *Third Programme* radio show and premiered over the airwaves a year later. Poulenc never did write a symphony and, perhaps in good-natured preemptive agreement with the reviewer at the time who declared the Sinfonietta "too indecently daffy to earn its degree" as one, he gave it a diminutive title and a tongue-in-cheek attitude. It works as well as it does because of the type of person Poulenc was. On that score, Jean Roy gets the last word. Poulenc's music, in Roy's opinion, was "like a self-portrait" through which he could project the best parts of himself. "Sincerity," Roy concludes, "was his greatest quality."

Elsewhere in 1947, metallic and rubber debris from a military balloon was collected at Roswell Army Air Field amid the "flying disc craze"; India and Pakistan gained independence from Great Britain; and Jackie Robinson took to the field for the Brooklyn Dodgers, becoming the first African-American to play in Major League Baseball.

Poulenc's Sinfonietta is a rare treat on the programs of most orchestras. This performance marks the work's debut in a Sarasota Orchestra concert!

Program notes by Jeff Counts © 2023

CHEERS TO THE MUSIC OF DANCE CONCERT SPONSORS

Co-Producing Sponsors:

Toby and Noel Siegel

Full biographies of our featured guest artists are available online at SarasotaOrchestra.org

MIGUEL HARTH-BEDOYA, CONDUCTOR

Miguel Harth-Bedoya, Emmy award-winning and GRAMMY-nominated conductor, has amassed considerable experience at the helm of orchestras, including recently completing tenures as Chief Conductor of the Norwegian Radio Orchestra and as Music Director of the Fort Worth Symphony Orchestra, where he now holds the title of Music Director Laureate. In the United States, he has conducted the Boston Symphony, Cleveland Orchestra, Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, and St. Louis Symphony, among others. Celebrating more than 30 years of professional conducting, and with a deep commitment to passing his experience on to the next generation of musicians, he is currently the Mary Franks Thompson Director of Orchestral Studies at Baylor University, where in addition to performing, he teaches orchestral conducting at the undergraduate and graduate levels.

SIR STEPHEN HOUGH, PIANO

One of the most distinctive artists of his generation, Sir Stephen Hough combines a distinguished career as a pianist with those of composer and writer. Named by The Economist as one of Twenty Living Polymaths, Hough was the first classical performer to be awarded a MacArthur Fellowship (2001). In 2014 he was made a Commander of the Order of the British Empire, and was knighted in the Queen's Birthday Honours in 2022. Since taking first prize at the 1983 Naumburg Competition in New York, Sir Stephen has appeared with most of the major European, Asian and American orchestras, and plays recitals regularly in major halls and concert series around the world. He resides in London where he is a visiting professor at the Royal Academy of Music and holds the International Chair of Piano Studies at the Royal Northern College in Manchester.

PROGRAM NOTES

Bonecos de Olinda
Clarice Assad (b. 1978)

In this 21st century of hyper-specialization, where doctors may spend their entire careers treating one disorder or scientists may become experts in one, minute genetic variation, Brazilian-American Clarice Assad is a musician in the broadest sense of the term. Born in the suburbs of Rio de Janeiro, Assad's father, aunt, and uncle were all professional guitarists. She began creating music with the help of her father at age six and began performing as a vocalist at age seven. During her adolescence, she studied piano and composition both in Brazil and in France, before leaving Brazil in 1998 to study in the United States. When conductor Marin Alsop and violinist Nadja Solerno-Sonnenberg recorded Assad's violin concerto in 2004, her music gained national attention, and she has continued to receive commissions from major orchestras and music festivals including Carnegie Hall, the Chamber Music Society of Lincoln Center, Orquestra Sinfônica de São Paulo, and others. With more than 70 works to her credit, her music has been recorded by artists including Yo-Yo Ma and Dame Evelyn Glennie, and has been nominated for GRAMMY and Latin GRAMMY awards.

Assad's expertise also extends beyond the classical music world. An avid jazz performer, she has shared the stage with artists including Bobby McFerrin and Paquito D'Rivera, and appeared at internationally renowned festivals including Jazz at Lincoln Center

continued on page 50

Friends and Inspirations

January 5, 6, 7, 2024

Allan Friedman Memorial Concert

MIGUEL HARTH-BEDOYA, conductor
SIR STEPHEN HOUGH, piano

Neel Performing Arts Center
Friday, January 5, 2024 at 7:30 pm

Van Wezel Performing Arts Hall
Saturday, January 6, 2024 at 7:30 pm
Sunday, January 7, 2024 at 2:30 pm

Clarice Assad b. 1978	*Bonecos de Olinda* (2019)	c. 8′
Sergei Rachmaninoff 1873-1943	*Rhapsody on a Theme of Paganini,* Op. 43 **Sir Stephen Hough, piano**	c. 23′

-INTERMISSION-

Sir Edward Elgar 1857-1934	Variations on an Original Theme, Op. 36 *(Enigma)* Enigma Theme: Andante - I. C.A.E.: L'istesso tempo - II. H.D.S.- P.: Allegro III. R.B.T.: Allegretto - IV. W.M.B.: Allegro di molto V. R.P.A.: Moderato - VI. Ysobel: Andantino - VII. Troyte: Presto - VIII. W.N.: Allegretto - IX. Nimrod: Adagio - X. Dorabella (Intermezzo): Allegretto XI. G.R.S.: Allegro di molto XII. B.G.N.: Andante - XIII. . ***: Moderato - XIV. E.D.U.: Finale	c. 33′

Photography, video, and audio recording are prohibited during the concert.
Please silence your cell phone.

and the Caramoor International Jazz Festival. Additionally, a passion for music education inspired her to create the award-winning education program VOXploration, which is designed to offer a creative, fun, and accessible approach to music education. Curated to work equally well with participants of any age or musical background, the interactive program "encourages participants to utilize their bodies and voices as musical instruments in spontaneous music creation, songwriting, and improvisation," and has been presented around the world. Assad is a prolific recording artist—she has released seven solo albums, and her music also appears on an additional 34 releases. She has given masterclasses, residencies, and workshops throughout the United States, Europe, and the Middle East.

Bonecos de Olinda was commissioned by the Boston Philharmonic Youth Orchestra for their 2019 tour of Brazil. Assad writes:

"*Bonecos de Olinda* are giant hollow figures made of fabric, aluminum, paper, wood, and fiberglass. They originated in medieval Europe and were used in processions in the form of Catholic saints. During colonial Brazil, they found their way into the country, eventually becoming popularized as a staple of the carnival of Olinda in the northeast state of Pernambuco. During the carnival, these picturesque dolls often assume the identity of well-known historical figures and celebrities. In Pernambuco, the music played and danced during carnival derives from rhythms such as *frevo* and *maracatu* and is performed by a parade of street musicians alongside dancers and party-goers in an endless procession of euphoric madness. This piece was inspired by the carnival of Olinda, its rhythms and sounds, the relentless energy of that music, which often puts people in a trance-like state when time seems to sit still."

Rhapsody on a Theme of Paganini, Op. 43
Sergei Rachmaninoff (1873-1943)

Sergei Rachmaninoff's legacy is the glorious catalogue of compositions that he left behind at his death in 1943. One might imagine that composing the lush, romantic music for which we today revere him would have been the primary focus of his career. The truth, however, is that Rachmaninoff spent more than half of his career performing, not composing. Having left his native Russia in 1917 at the start of the Russian Revolution, Rachmaninoff had eventually arrived in New York where he decided to devote himself almost exclusively to a performing career, working as both pianist and conductor. Although he had been composing since he was a teenager, Rachmaninoff had determined that trying to make a living as a composer was going to be too difficult, and he needed to make money. Fortunately, as one of the greatest pianists of his generation, he had options, and for the next 23 years he devoted himself to touring—living in hotel rooms and on train cars—performing hundreds of concerts across the United States and Europe. It was exhausting, and there was simply no time for composition. Even if there had been, Rachmaninoff had lost his inspiration since leaving his homeland. "Losing my country, I lost myself also," he wrote. Between 1918 and his death in 1943, Rachmaninoff gave countless performances, but composed only six original works.

This scarcity gives the few pieces he did compose during the second half of his life special significance. They were obviously written not out of boredom or a need for money, but rather because the desire to compose had momentarily resurfaced and could not be ignored. In the early 1930s Rachmaninoff had built a summer home on the shores of Lake Lucerne in Switzerland. It was a refuge where he retreated from the brutal concert schedule and enjoyed time with his family. It was also where, in early July of 1934, the 61-year-old found his muse had returned, and he spent six weeks working tirelessly on a new piece for piano and orchestra.

Finding inspiration (as many composers before him had) in the legendary violin virtuoso Niccolò Paganini's Caprices for Solo Violin, Rachmaninoff chose the melody from the last of the 24 Caprices as the basis for his new work. Taking the simple eight-measure melody as his inspiration, Rachmaninoff crafted his own 24 variations on the tune, creating a virtuoso work that is every bit as demanding for the pianist as Paganini's original variations are for violinists. The work, whose technical demands caused even Rachmaninoff performance anxiety, was an immediate success and is today often hailed as perhaps his finest work for piano and orchestra.

The 24 variations are played without pause, and while a thorough analysis of each will delineate groupings that share common traits, the work is best enjoyed without trying to keep track of each individual variation. One notable exception to this is the 18th variation, which has been widely utilized in pop culture, appearing in the 1980 movie *Somewhere in Time, The Walking Dead* television series, the video game *Gran Turismo 6,* and several other television and film productions. Rachmaninoff himself recognized that this variation would be popular, once remarking, "This one is for my agent."

Suffice it to say that the 24 variations take the listener on a wild journey through moods ranging from comical to anxious, melancholy to contented, pensive to jubilant. Rachmaninoff also incorporated the ancient chant *Dies Irae* ("Day of Wrath") into several variations.

continued on page 52

He utilized this chant, which had come to symbolize death and the devil in other works as well—and in this case, it has additional significance since it was frequently suggested that Paganini's astounding abilities on the violin were signs of demonic possession.

As the variations progress, the overall impression is one of tremendous energy, as both pianist and orchestra are pushed to extraordinary levels of virtuosity. There is also a sense of the joy Rachmaninoff must have felt at the return of inspiration. Given some weeks of peace and quiet, in the comfort of his own home and surrounded by family, Rachmaninoff's creative spark resurfaced—and lit a fire that has enchanted audiences for over 90 years.

Variations on an Original Theme,* Op. 36 *(Enigma)
Sir Edward Elgar (1857-1934)

We've all heard the adages about the "family you are born into" versus the "family you choose," implying that it is often our closest friends, rather than blood relatives, who become the greatest sources of comfort and joy in our lives. The power of friendship is a universal experience, and as such has often been the inspiration for artists over the centuries. From Aristotle to Winnie the Pooh to Thelma and Louise, the ability of friendship to enhance, and even save our lives, has been the focus of countless works of creativity. Oftentimes, the memorable characters that inhabit "friendship art" are fictional, but British composer Edward Elgar's muses were real: 14 living, breathing individuals whom Elgar counted among his nearest and dearest friends. His "Enigma" Variations, which began life as a series of late-night piano improvisations, not only served to pay tribute to Elgar's affection for his closest friends, but also boosted his career and brought long delayed recognition to the then 41-year-old composer.

The child of musical parents, Elgar was an accomplished violinist and pianist who also conducted and arranged music. As a composer, however, he was primarily self-taught, and his attempts to have his early compositions published were mostly unsuccessful. In April of 1884, the 27-year-old wrote to a friend, "My prospects are about as hopeless as ever ... I am not wanting in energy I think, so sometimes I conclude that 'tis want of ability. ... I have no money—not a cent."

By 1898, making his living as a teacher and conductor, Elgar remained frustrated at the tepid response to his compositions and his financial instability. His friend Augustus Jaeger tried to cheer him up, telling Elgar, "A day's attack of the blues ... will not drive away your desire, your necessity, which is to exercise those creative faculties which a kind providence has given you. Your time of universal recognition will come." It would take less than a year for that prediction to come true, as Elgar's Enigma Variations (published as Variations on an Original Theme), was premiered in London in June of 1899.

By Elgar's account, the work grew out of his late-night tinkering at the piano after a long day of teaching. A melody he invented caught his wife's attention, and he began to amuse her by spontaneously composing variations on the melody in the style of several of their closest friends. Eventually transcribing and orchestrating the music, its premiere in 1899 finally brought the attention and acclaim Elgar had been seeking. In describing the work, he wrote: "I have sketched a set of Variations on an original theme. The Variations have amused me because I've labelled them with the nicknames of my particular friends ... that is to say I've written ... each one to represent the mood of the 'party' (the person) ... and have written what I think they would have written—if they were asses enough to compose."

The nickname "Enigma Variations" evolved as a result of Elgar having marked the theme "Enigma" in the score, and later referring to an additional enigma which he said ran through the entire work. In a program note at the premiere, Elgar wrote: "The enigma I will not explain—its 'dark saying' must be left unguessed, and I warn you that the apparent connection between the Variations and the Theme is often of the slightest texture; further, through and over the whole set another and larger theme 'goes,' but is not played—so the principal Theme never appears." Whether the additional "enigma" at reference is a musical theme that is implied, but never played, or refers to something else entirely, has been the subject of speculation by musicologists for decades. While Elgar specifically denied certain theories about what it could be, he never did reveal the exact identity of the enigma, and thus took one of classical music's greatest mysteries to his grave.

Bearing the dedication "To my friends pictured within," the work begins with the original theme, voiced simply in the violins. The rhythm and inflection of the first four notes mimic the pronunciation of Elgar's name, and for years Elgar added those four pitches to his signature in correspondence with friends. The theme is a melancholy tune which Elgar later noted was indicative of the "loneliness of the artist" which he had felt at the time. The 14 variations that follow each bear the initials or nickname of a friend or family member.

Variation I (C.A.E.) depicts Elgar's wife, Caroline Alice Elgar. The tender variation utilizes a simple four-note melody that Elgar reportedly whistled to his wife upon arriving home in the evenings.

Variation II (H.D.S.-P.) depicts Hew David Steuart-Powell, a well-known amateur pianist, whose somewhat chaotic warm-up at the keyboard is mimicked in the variation.

Variation III (R.B.T.) depicts Richard Baxter Townshend, a Fellow at Oxford, who was known for his bumbling portrayals of an old man in amateur theater productions.

Variation IV (W.M.B.) depicts William Meath Baker, Squire of Hasfield, Gloucestershire, whom Elgar said "expressed himself somewhat energetically."

Variation V (R.P.A.) depicts amateur pianist Richard Penrose Arnold. Elgar wrote Arnold was "a great lover of music which he played (on the piano) in a self-taught manner, evading difficulties but suggesting in a mysterious way the real feeling. His serious conversation was continually broken up by whimsical and witty remarks." This variation leads into the next without pause.

Variation VI ("Ysobel") depicts Isabel Fitton, one of Elgar's viola students. The opening melody's large leaps require "string crossing," a difficult exercise for beginners, and features the viola section.

Variation VII ("Troyte") depicts Arthur Troyte Griffith, an amateur pianist and one of Elgar's closest friends. The movement humorously depicts Griffith's "enthusiastic incompetence" at the piano.

Variation VIII (W.N.) depicts Winifred Norbury, a secretary at the Worcester Philharmonic Society where Elgar had worked. Her gracious personality and characteristic laugh are suggested.

Variation IX ("Nimrod") The emotional centerpiece of the work, "Nimrod" depicts Augustus J. Jaeger, a music editor who worked at Elgar's publisher. (Nimrod is described in the Old Testament as "a mighty hunter," and Jaeger is the German word for "hunter.") Jaeger was one of Elgar's closest friends, in whom he confided all his frustrations and insecurities about his career, and who encouraged Elgar to keep composing when he was at his most dejected. The tremendously moving movement has become well known in its own right and is often utilized at public memorial services and other solemn occasions.

Variation X ("Dorabella") depicts Dora Penny, a family friend whose slight stutter is gently mimicked in the woodwinds.

Variation XI (G.R.S.) depicts George Robertson Sinclair, the organist at Hereford Cathedral and owner of a bulldog named Dan. Apparently Elgar witnessed the dog falling down an embankment into a river, paddling upstream and emerging, barking happily. Sinclair suggested that Elgar "set that to music," and Elgar complied in this variation.

Variation XII (B.G.N.) depicts Basil George Nevinson, an amateur cellist with whom Elgar played chamber music. The variation begins and ends with a solo cello.

Variation XIII (***) possibly depicts Lady Mary Lygon, the sponsor of a local music festival. Elgar wrote "The asterisks take the place of the name of a lady who was, at the time of the composition, on a sea voyage ..." Others believe that the romantic movement could possibly have been a tribute to Helen Weaver, who had broken off her engagement to Elgar 14 years earlier and left England on a ship to New Zealand.

Variation XIV (E.D.U.) depicts Elgar himself, using the nickname "Edu" which his wife used. The movement includes references to two other variations, those depicting his wife Alice and his editor Jaeger, "two great influences on the life and art of the composer" as Elgar wrote in 1927. The work ends in a grand display of orchestral power, a mighty testament to Elgar's talent and his love for his friends and family. Although he could not have known it at the time, the inspiration provided by "the family he chose" had led to a piece that would finally open the doors that had for so long seemed closed to him—and that's what friends are for!

Program notes by
Betsy Hudson Traba © 2022

FRIENDS AND INSPIRATIONS CONCERT SPONSORS

Presenting Sponsor:
Glenn Dallas in memory of Madolyn Dallas

Friday Corporate Sponsor:
Westminster Communities of Bradenton

Saturday Corporate Sponsor:
Fergeson Skipper, P.A. and the Gaston Dufresne Performing Arts Foundation

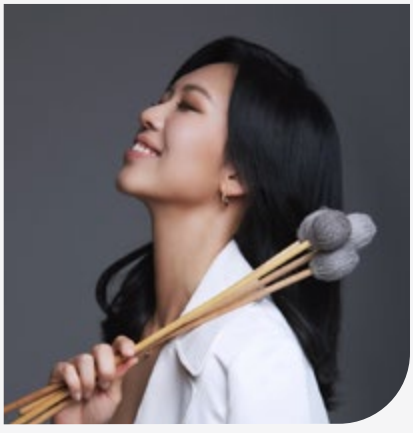
Co-Producing Sponsors:

Philip and Suzanne Conover
Jan and Bill Farber
The Huisking Family Foundation
Hobart and Janis Swan
Doug and Sally Wright

Full biographies of our featured guest artists are available online at SarasotaOrchestra.org

GIANCARLO GUERRERO, CONDUCTOR

Giancarlo Guerrero is a six-time GRAMMY Award-winning conductor and Music Director of the Nashville Symphony and NFM Wrocław Philharmonic. He previously held posts as the Principal Guest Conductor of both The Cleveland Orchestra Miami Residency and the Gulbenkian Symphony in Lisbon, Music Director of the Eugene Symphony, and Associate Conductor of the Minnesota Orchestra. Maestro Guerrero has appeared with prominent American orchestras, including those of Baltimore, Dallas, Detroit, Indianapolis, Los Angeles, Milwaukee, Philadelphia, Seattle, and the National Symphony Orchestra. Through commissions, recordings, and world premieres, Guerrero has championed the works of prominent American composers, presenting eleven world premieres and fifteen recordings of American music with the Nashville Symphony.



JI SU JUNG, MARIMBA

The first solo percussionist to ever receive the prestigious Avery Fisher Career Grant, Ji Su Jung has a distinctive musical voice that is instantly recognizable for its depth and lyricism. Born in South Korea, Ms. Jung began studying marimba at age three, a rarity among percussionists. Since launching her career as a soloist, she has performed concertos with such leading orchestras and conductors as the Baltimore Symphony Orchestra with Marin Alsop, the Houston Symphony with Daniel Hege, the Aspen Festival Orchestra with Michael Stern, the Colorado Music Festival Orchestra with Peter Oundjian, the Colorado Springs Philharmonic with JoAnn Falletta, the Grand Rapids Symphony with Marcelo Lehninger, and the Boise Philharmonic with Eric Garcia. She has also been heard in recital at the Kennedy Center and Lincoln Center's David Geffen Hall.

PROGRAM NOTES

Overture to *The Marriage of Figaro*, K. 492
Wolfgang Amadeus Mozart (1756-1791)

Whether you are a classical music aficionado or simply remember seeing the film *Amadeus* back when it premiered in 1984, you likely know that Mozart was a bit of a prankster who didn't shy away from, and even sought out, a good scandal. While the movie took great liberties with historical fact in order to create a fun and memorable film, the truth is that Mozart did enjoy a good dirty joke and often poked fun at the aristocracy and the clergy, both directly in his letters and indirectly through his music. It is not surprising, then, that when the composer was looking for a story on which to base a new comic opera in 1786, he eventually chose to use a play which had been banned throughout much of Europe.

The Marriage of Figaro began life as a 1782 play by the French playwright Pierre Beaumarchais. King Louis XIV, after having been offered a private reading by the author, denounced it as "detestable," and decided that it should never be produced. Napoleon, as well as the Austrian government, agreed that the play's portrayal of the aristocracy was simply too irreverent to be allowed to be seen, and banned it. Of course, this only served to heighten interest in the play, and secret productions proliferated. Mozart and his librettist, Lorenzo Da Ponte, decided that this material was too good to pass up and embarked on turning it into an opera, which the two of them brought to the stage in a mere six weeks in 1786.

The comic story of the servants Figaro and Susanna trying to marry, while simultaneously dodging their employer's attempts to seduce Susanna, was

continued on page 56

Titans

January 26, 27, 28, 2024

GIANCARLO GUERRERO, conductor
JI SU JUNG, marimba

Van Wezel Performing Arts Hall
Friday, January 26, 2024 at 7:30 pm
Saturday, January 27, 2024 at 7:30 pm
Sunday, January 28, 2024 at 2:30 pm

Wolfgang Amadeus Mozart 1756-1791	Overture from *Le nozze di Figaro (The Marriage of Figaro)*, K. 492	c. 4′
Kevin Puts b. 1972	Marimba Concerto I. *...terrific sun on the brink* (Flowing) II. *...into the quick of losses* (Broad and Deliberate) III. *...logarithms, exponents, the damnedest of metaphors* (Presto non troppo) **Ji Su Jung, marimba**	c. 21′

-INTERMISSION-

Gustav Mahler 1860-1911	Symphony No. 1 in D Major *(Titan)* I. Langsam. Schleppend II. Kräftig bewegt, doch nicht zu schnell III. Feierlich und gemessen, ohne zu schleppen IV. Stürmisch bewegt.	c. 56′

Photography, video, and audio recording are prohibited during the concert.
Please silence your cell phone.

premiered in Vienna after Emperor Joseph II eventually approved its production. Despite the bans, the original play had found its way onto multiple stages by 1794, and Da Ponte had assured the emperor that he would tone down the most scandalous passages. The premiere was modestly successful, but a subsequent run in Prague was an enormous hit, and the work has remained a staple of the operatic repertoire ever since. *The Marriage of Figaro* continues to make lists of the greatest operas of all time to this day.

Always scrambling at the last minute, Mozart composed the Overture a mere two days before the opera's premiere. As was customary at the time, the Overture does not contain any direct music from the opera. Rather, it is a commentary on the spirit of what is to come, a madcap romp full of sudden leaps from quiet to loud and an ever-present, manic energy. Even with no knowledge of the opera's plot, the overture is an absolute joy, leaving no doubt that what will follow will be a zany, irreverent delight—composed by a genius who loved a good scandal and knew that we would too.

Marimba Concerto
Kevin Puts (b. 1972)

Kevin Puts (pronounced like the verb "to put") doesn't mind if you call his music cinematic. Where many contemporary classical composers might bristle at having their music compared to film music, Puts takes it as a compliment. Interviewed in 2021, he noted, "In our field, in the field of new music, we are often criticized for being too cinematic or writing music that is too close to film music, but I have never really understood the aversion to these comparisons. I find it kind of flattering, actually, because there is so much film music that I love so much, but also because as a composer I want to tell the story with great impact for it to really hit home emotionally for the audience. And the best film composers are after the same thing."

It's clear that musicians, audiences, and critics worldwide agree that Puts is on to something, as his operas, symphonies, concertos, and chamber music continue to elicit the kind of accolades and admiration that any composer would envy. His 2012 opera *Silent Night* was awarded the Pulitzer Prize in Music; the recording of his triple concerto *Contact* received the 2023 GRAMMY for Best Contemporary Classical Composition; and his fourth opera *The Hours* was premiered to great acclaim at the Metropolitan Opera in 2022 with Renée Fleming, Kelli O'Hara, and Joyce DiDonato in the starring roles. Puts' music, broadly tonal and unapologetically accessible, has tapped into the emotions of 21 st-century music lovers in a unique and powerful way, and audiences continue to clamor for more from this distinctive and compelling artist.

Puts' Marimba Concerto was originally composed in 1997, when Puts was a graduate student at the Eastman School of Music, and later revised in 2021. He has remarked that it represents his "most direct and unguarded voice as a composer." He writes that "The Marimba Concerto reflects my love of Mozart's piano concertos, works with instrumentation similar to that of this concerto, i.e., a keyboard instrument with chamber orchestra. I decided to write a piece which is lyrical throughout and to feature the marimba in both melodic and ornamental roles. The influence of Mozart lies mainly in the relationship between the soloist and orchestra, one of near equality in which the marimba continually interacts with the instruments of the orchestra. The overriding message is one of optimism and exuberance."

Composed in three movements—fast, slow, fast, like a Mozart concerto—each movement bears a subtitle taken from the poetry of Puts' aunt, Fleda Brown. The first movement, "'...terrific sun on the brink' (Flowing)," opens with a tender melody in the violins accompanied by rustling lower strings. The tune blooms as instruments enter and eventually grows into an expansive, full orchestra theme. The energy increases when the marimba enters, ornamenting the melodies in the orchestra. Because the marimba cannot sustain the sound like a piano, there is a constant rhythmic energy to the music as notes must be continually restruck to create a melody. The tension increases somewhat in a central section featuring flashes of sound from the orchestra as the soloist continues the restless perpetual motion playing. A mesmerizing cadenza for the solo marimba epitomizes the movement's title as cascading rivers of sound create an entrancing mood. The strings reenter, and the movement quickly fades away, as if in mid- sentence.

A poignant melody opens the second movement "'...into the quick of losses' (Broad and Deliberate)." Utilizing only the string instruments of the orchestra, the mood is melancholy as the strings offer a tender, but increasingly sorrowful theme. The marimba joins the gentle pathos and eventually takes over, expanding on the melody. Orchestra and soloist join forces, taking turns with the theme, eventually building to a heart-wrenching climax. A tender denouement follows, the music dissipating until only the memory of the sound remains.

The final movement, "'...logarithms, exponents, the damnedest of metaphors" (Presto non troppo)," opens with a manic energy in the marimba, accompanied by flashes of sound from the orchestra. A majestic music that begins in the brass grows to counter the frenzied marimba, as Puts reprises the tender first movement melody, tying the work together with a magnificent reminiscence. Lest we revel too long in the grandeur, the music abruptly finds another gear, and marimba and orchestra race together to a grand finish.

When asked if he specifically writes music designed to be emotionally satisfying for audiences, Puts responded, "I know what moves me. I have no idea

Guest Conductor Sponsors:
Jan and Bill Farber

Soloist Sponsors:
Howard and Alison Madsen

Co-Producing Sponsors:

Philip and Suzanne Conover
Thomas and Darlene Furst
The Huisking Family Foundation
Joan Lieberman
Judith Marquis and Keith Nelson
Earl and Charmian Noel
Esther Rose in loving memory of Rabbi Herbert Rose

what the audience's tastes are, I can only imagine myself as the audience and make my decisions based on that." Clearly, Puts has found that his music does indeed move many. Amid our 21st-century melee of sound bites and memes, it also serves as a reminder that a gifted composer with a "cinematic" sensibility is always something to be cherished.

Symphony No. 1 in D Major *(Titan)*
Gustav Mahler (1860-1911)

In 1886 the 26-year-old conductor Gustav Mahler, having toiled in lesser opera houses since beginning his career six years earlier, landed the highest-profile position he had yet held when he accepted a job as conductor at the Leipzig Opera. He brought with him a reputation for being difficult, a task master whose dictatorial conducting style and heavy rehearsal schedules had already alienated orchestras, theater directors, and fellow conductors. He also brought with him a set of love songs he had written while infatuated with a soprano who worked at the theater he had just left. While these songs would eventually be published as his song cycle *Songs of a Wayfarer (Lieder eines fahrenden Gesellen),* several of the melodies make their initial appearance in his First Symphony, which he began writing in late 1887.

In his composing as in his conducting, Mahler struggled to find a way to convey the full breadth of his feelings and experiences. This resulted in symphonies that were far more expansive, both in length and in volume of musical material, than anything the audiences at the time had encountered. The public was mystified, and more than a bit put off, by the 1889 premiere of the work in Budapest, with one critic calling it "a parody of a symphony." There was simply too much material for the audience to digest, and the inclusion of bird calls, raucous Bohemian village bands, and a children's song (reworked as a funeral march) resulted in the work being dismissed by another critic as "the kind of music which for me is not music."

Mahler was hurt, writing, "Naively, I imagined that it ... would have ... immediate appeal ... How great was my surprise and disappointment when it turned out quite differently. In Budapest, where I first performed it, my friends avoided me afterwards ... I went about like a leper and an outlaw." Mahler would go on to rework the piece multiple times. Over the coming years he would delete an entire movement, add (then remove) descriptive movement titles, invoke (then also remove) the title "Titan" (after the novel by Jean Paul), and generally tinker with the work in hopes of garnering public approval. Although Mahler conducted the work more often during his lifetime than any of his other compositions, broad acceptance of the symphony would not come until the 1960s, when Leonard Bernstein became its champion. Today it is a concert hall staple, finally achieving the recognition and worldwide affection that its composer longed to witness.

At the top of the opening movement, Mahler writes *"Wie en Naturlaut"* ("like the sound of nature"), and it is immediately clear that this is not a "normal" symphonic introduction. The entire string section holds the pitch A strung out over a full seven octaves and barely audible. The effect is one of extraordinary stillness, like a vast meadow before dawn. The upper woodwinds join with a series of descending intervals which hint at nature awakening. Three trumpets, positioned offstage (they will enter the stage later during the movement), play a distant hunting call and birds begin to chirp. A solo clarinet "cuckoos" loudly and a pair of horns offer snippets of a lazy melody. Eventually, the full orchestra is gradually awakened and the cellos ease into the main melody for the movement, which comes directly from the second song in Mahler's *Wayfarer* cycle, *"Ging heut Morgan über's Feld"* ("I Went This Morning Over the Field"). This sunny "walking music" will serve as the primary theme for the movement as it is passed around the orchestra in various incarnations, accompanied by ever-present bird calls. A momentary return to the opening "stillness" music ushers in a quartet of horns playing hunting music which slowly gathers energy, culminating

in a joyous return of the main theme, this time with more spring in its step. The high-spirited romp concludes humorously as the timpani and the rest of the orchestra "chase" each other to a jubilant, madcap conclusion.

The second movement is an unapologetic *Ländler*, a folk dance in ¾ time that Mahler would undoubtedly have heard growing up in his Bohemian village. Heavy basses set the foot-stomping mood as the rest of the orchestra leaps and spins. A contrasting middle section slows considerably, becoming more reminiscent of a ballroom waltz than a bar room romp. The highbrow sophistication is short lived, however, and the raucous music returns, eventually spinning itself into a wild and rowdy conclusion.

The third movement marks the point at which early audiences and critics threw up their hands, mystified. Inspired by a woodcut titled *How the Animals Bury the Hunter* by Austrian painter Moritz von Schwind, Mahler utilizes what at the time were considered highly unconventional techniques to tell the story of the parade of animals and village musicians carrying a hunter's coffin through the woods. The movement begins with quiet footsteps in the timpani, on top of which a lone double bassist plays a farcical version of the tune most commonly called *"Frère Jacques,"* but in an unsettling minor mode. Early audiences had no idea what to make of this use of an altered children's song to begin a symphonic movement. The macabre tune is passed around the lower instruments of the orchestra in a kind of ghoulish round, following which, in a section Mahler marked "with parody," a raucous village band appears playing klezmer music. The swooping clarinets and trumpets, accompanied by percussion and the string players tapping their bows against their strings, must surely have led the audience to think that Mahler had gone mad. Next, the listener is inexplicably treated to a tender rendition of another of the Wayfarer songs, *"Die zwei blauen Augen"* ("The Two Blue Eyes"), exquisitely scored for harp, woodwinds, and violins. The remainder of the movement brings these three themes together in one of Mahler's most evocative and unsettling scores.

The sense of impending danger is fully realized as, without pause, the fourth movement begins with a primal scream of pain from the full orchestra. Mahler described the opening of this final movement as a "flash of lightning from a dark cloud," saying "It is simply the cry of a wounded heart." The sense of a reckoning with destiny percolates throughout the movement as Mahler recounts themes from previous movements, much as Beethoven did in the final movement of his Ninth Symphony. Eventually, the full brass section announces that victory has been achieved and the remainder of the work is a vast, celebratory explosion of sound. Near the end, in another completely unexpected moment, Mahler instructs the seven horns to stand and play with their bells raised, explaining that "the horns must cut through the massive sound in a chorale of salvation from paradise after the waves of hell." The effect is heart-stopping and brings this fiercely inventive masterpiece to an electrifying conclusion.

Program notes by
Betsy Hudson Traba © 2023

empath
TIDEWELL
FOUNDATION

Music brightens lives. It's why we use research-backed music therapy to help relieve pain by creating joyful experiences. More than 1,300 local hospice patients received music therapy sessions free of charge in 2022. With your help, we can meet the growing demand for more music therapy treatments across our community.

Let's brighten lives together.
TidewellFoundation.org

Tidewell Foundation is grateful to our sustaining annual corporate partners for their ongoing sponsorship of the Foundation's work.

Sustaining Annual Corporate Partners

Partner in Excellence
Dignity Memorial

Partner in Compassion
Alltrust Insurance

Full biographies of our featured guest artists are available online at SarasotaOrchestra.org

RUNE BERGMANN, CONDUCTOR

Norwegian conductor Rune Bergmann is Music Director of the Calgary Philharmonic, Artistic Director and Chief Conductor of the Szczecin Philharmonic in Poland, and Music Director of Switzerland's Argovia Philharmonic. His recent guest engagements include concerts with the Baltimore, Colorado Detroit, Edmonton, Houston, New Jersey, and Pacific symphony orchestras in North America, and the Bergen Philharmonic, Orchestra della Svizzera Italiana, Orquesta Sinfonica Portuguesa, Norwegian National Opera Orchestra, Orquesta de Valencia, Staatskapelle Halle, NFM Wrocław Philharmonic, and the Risør Festival in Europe, to name a few. Earlier in his career, Rune Bergmann served as Principal Guest Conductor of the Kaunas City Symphony and has been Artistic Director of Norway's innovative Fjord Cadenza Festival since its inception in 2010.

STELLA CHEN, VIOLIN

American violinist Stella Chen, an alumna of the Sarasota Music Festival, garnered worldwide attention with her first-prize win at the 2019 Queen Elizabeth International Violin Competition, followed by the 2020 Avery Fisher Career Grant and 2020 Lincoln Center Emerging Artist Award. Since then, Stella has appeared across North America, Europe, and Asia in concerto, recital, and chamber music performances. She recently made debuts with the New York Philharmonic, Chicago Symphony, Minnesota Orchestra, Israel Philharmonic, Chamber Orchestra of Europe, Baltimore Symphony, Belgian National Orchestra, and many others. In recital, recent appearances include Lincoln Center, Carnegie Hall, the Phillips Collection, Rockport Music Festival, and Nume Festival in Italy. Stella plays the 1700 ex-Petri Stradivarius, on generous loan from Dr. Ryuji Ueno and Rare Violins In Consortium, Artists and Benefactors Collaborative and the 1708 Huggins Stradivarius courtesy of the Nippon Foundation.

PROGRAM NOTES

Overture to *Maskarade*
Carl Nielsen (1865-1931)

Anyone looking for a heartwarming story about a musician overcoming tremendous disadvantage, and persevering to become a national hero in his homeland, needs to look no further than the life of Danish composer Carl Nielsen. Born the seventh of 12 children, Nielsen's father was a house painter and weekend musician who did not see a future for his son in music. Carl had other ideas however, and toiled for years playing cornet in an army band before eventually enrolling in the Royal Danish Academy of Music to study violin and composition. His grades were unimpressive by all accounts, and it took him three years to land a job in the second violin section of the Royal Danish Orchestra where he played for 16 years.

Composing was initially a secondary pursuit - when the Orchestra premiered his First Symphony in 1894, Nielsen was not in the audience, but playing from his chair in the 2nd violin section. Still, he persisted, eventually earning a modest state pension which allowed him to stop teaching violin and spend more time composing. Perseverance paid off, and by his late 30s, Nielsen had gained substantial recognition in Denmark for his music. Despite this, he never gave up his other jobs, continuing to work as a conductor and teacher even after leaving his position in the Orchestra. At his death in 1931, he was continuing to burn the candle at both ends, overseeing productions of his music, conducting and teaching. International popularity came in the 1960s when Leonard Bernstein became a champion of his music, and today Nielsen is

continued on page 62

Smoke and Fire

February 8, 9, 10, 11, 2024

Fred M and Lurita D Wechsler Memorial Concert

RUNE BERGMANN, conductor
STELLA CHEN, violin

Neel Performing Arts Center
Thursday, February 8, 2024 at 7:30 pm

Van Wezel Performing Arts Hall
Friday, February 9, 2024 at 7:30 pm
Saturday, February 10, 2024 at 7:30 pm
Sunday, February 11, 2024 at 2:30 pm

Carl Nielsen 1865-1931	Overture to *Maskarade*	c. 5′
Sergei Prokofiev 1891-1953	Violin Concerto No. 2 I. Allegro moderato II. Andante assai III. Allegro, ben marcato **Stella Chen, violin**	c. 26′

-INTERMISSION-

Sergei Rachmaninoff 1873-1943	Symphony No. 2 I. Largo – Allegro moderato II. Allegro molto III. Adagio IV. Allegro vivace	c. 65′

Photography, video, and audio recording are prohibited during the concert.
Please silence your cell phone.

considered Denmark's most important composer.

Maskarade was Nielsen's second opera, and by far his most successful. Based upon a comedy by the 18th century Norwegian writer Ludvig Holberg, it was premiered in November of 1906 at the Royal Danish Theater in Copenhagen. The comic opera of masked balls and mistaken identity was an immediate success, and is today considered to be the "national opera" of Denmark. The overture, completed only a week before the opera's premiere, sets a humorous tone from the start, as violins race madly about while woodwinds chatter and the buffoonish brass lumber. Select melodies from the opera are presented, and the overall atmosphere is of good-natured high jinks. The madcap race to the finish makes it clear that the opera intends to be an evening of cheeky antics and escapist fun, both of which have a timeless appeal. As the opera's hero Henrik puts it in one of his arias, "In this country where sunlight is so woefully reduced, where it is dark eleven months of the year... can a young cavalier do better than to forget for a while the swamp in which we wade, and make his heart light by bathing in the cascade of dance and song and light and fire called masquerade?" Modern audiences, even in sunnier climes, continue to think that Henrik, and Nielsen, got it right.

Violin Concerto No. 2 in G Minor, Op. 63
Sergei Prokofiev (1891-1953)

The early 20th century was a difficult time to be a composer in Russia. The political upheaval of the Russian Revolution led some of the most admired artists to flee their homeland. Between 1917-1918 Stravinsky, Rachmaninoff, and Prokofiev all left for the West. Things did not get easier in the years that followed, as Josef Stalin's policies exercised increasing control over artists. Then in 1932, Stalin introduced his policy of "Socialist Realism" proclaiming "the main attention of the Soviet composer must be directed towards the victorious progressive principles of reality towards all that is heroic, bright and beautiful.... Socialist Realism demands an implacable struggle against folk-negating modernistic directions that are typical of the decay of contemporary bourgeois art..." Abiding by the policy was not optional, and in less than five years the inevitable purges began, as the Soviet authorities attempted to maintain complete control over what composers could write, and what the population could hear. With this political backdrop, it seems odd that Sergei Prokofiev chose 1936 as the year he would voluntarily return to Russia. And yet, suffering from homesickness after years abroad, and wanting to believe the promises of the Soviet government that his work would be well received, he turned his back on 18 years of life in the U.S. and Europe, and voluntarily returned to his homeland.

In the months prior to returning to Moscow, Prokofiev went on tour with the French violinist Robert Soetens. Soetens and famed violinist Samuel Dushkin had premiered Prokofiev's Sonata for Two Violins, and Prokofiev had been so impressed that he decided to craft a new concerto for Soetens. The Violin Concerto No. 2 was composed during the tour, in a variety of locales. Prokofiev wrote: *"The number of places in which I wrote the Concerto shows the kind of nomadic concert-tour life I led then. The main theme of the first movement was written in Paris, the first theme of the second movement in Voronezh, the orchestration was finished in Baku and the premiere was given in Madrid."* Soetens gave the premiere in December, 1935. It was the last piece Prokofiev wrote before returning to Russia.

Like Prokofiev himself, the opening movement is a study in contrasts. The solo violin begins alone, opening with a melancholy melody reminiscent of a Russian folk song. When the orchestra finally enters, it has wandered into a different tonality, creating an undercurrent of tension. The sense of unrest continues as the soloist repeatedly embarks on passages of great virtuosity, then returns quickly to moments of elegant lyricism. This constant vacillation between gentility and biting satire creates the uneasy sense that the ground is constantly shifting.

The *Andante assai* is an exquisite example of Prokofiev's melodic gifts. Opening with pizzicato strings and woodwinds that set up a waltz-like accompaniment, the soloist enters with a tender song that wafts above the orchestra like a gentle breeze. The orchestra takes the second "verse" of the song, while the soloist offers a delicious countermelody. The center of the movement picks up the tempo as the soloist gets a chance to show off their technical prowess, before the opening tune returns, this time with woodwinds providing the 1-2-3 waltz-like accompaniment. As things wind down, the violinist assumes the role of quiet accompanist, as the brass of the orchestra reprise the opening music, in a peaceful, unpretentious conclusion.

The final movement continues to feel dance-like, but this is a heavy, off kilter dancing. Changing meters and displaced accents give the music a somewhat hallucinogenic feeling, with constantly shifting tempos and moods creating a sense that anything could happen. The music spins and swirls, and eventually careens to a wild conclusion. While the remainder of Prokofiev's life in Russia would unfortunately prove artistically challenging, the last work he composed without the Soviet authorities looking over his shoulder continues to thrill audiences, almost 90 years later.

SMOKE AND FIRE PROGRAM NOTES *continued*

Symphony No. 2 in E Minor, Op. 27
Sergei Rachmaninoff
(1873-1943)

For anyone who has ever tried desperately to excel in a particular occupation, it can be tempting to assume that all the great masters in that field enjoyed a career of uninterrupted success. In reality, many of history's most acclaimed artists suffered devastating setbacks and rejection during their lifetime. Walt Disney was fired from the *Kansas City Star* because his editor felt he 'lacked imagination and had no good ideas'; Theodor Seuss Geisel, better known as Dr. Seuss, had his first book rejected by 27 different publishers; in one of Fred Astaire's first screen tests, an executive wrote: "Can't sing. Can't act. Slightly balding. Can dance a little." Yet each of these artists persisted, eventually finding success, and their work continues to enrich the lives of millions, long after their deaths. Such was the case with Sergei Rachmaninoff who, after some limited early success while still in conservatory, was devastated by the vitriol following the premiere of his First Symphony in 1897. César Cui, fellow Russian composer and music critic, decried Rachmaninoff's first symphonic effort as comparable to all 10 plagues of Egypt rolled into one, and suggested that it was only fit to be heard by the inmates of a conservatory in hell. Rachmaninoff was crushed, writing years later in his memoir, "Something within me snapped. All my self-confidence broke down. ... A paralyzing apathy possessed me. I did nothing at all and found no pleasure in anything. Half my days were spent on a couch sighing over my ruined life. My only occupation consisted in giving a few piano lessons in order to keep myself alive."

This period of depression and writer's block persisted for almost three years until January, 1900 when Rachmaninoff's aunt arranged for him to see Moscow physician Dr. Nikolai Dahl, who was having notable success treating patients through hypnosis. Rachmaninoff visited Dr. Dahl daily over the winter months and eventually began composing again the following summer. The resulting Piano Concerto No. 2, premiered in 1904 and dedicated to Dr. Dahl, became one of Rachmaninoff's most successful and beloved works, and served to rekindle the composer's creative fire which had been all but extinguished. Rachmaninoff's faith in himself as a composer had begun to be restored, and in the fall of 1906 the 33-year-old father of two dared to begin tentative work on a second symphony.

Completed in 1907, the Symphony No. 2 was premiered in February, 1908 on programs in St. Petersburg and Moscow. The reception was overwhelmingly positive, and today the work retains its status as one of the pinnacles of the late romantic style. It is among the most popular and often performed of Rachmaninoff's works.

Like the Prologue to a thick novel, the first movement opens with the low strings of the large orchestra inviting the listener into Rachmaninoff's world. The winds and upper strings join, offering fragments of arching melodies which eventually coalesce into a lush, sonorous climax before again settling back to earth. A solo by the english horn marks the formal beginning of the traditional sonata-allegro format and a quicker, Allegro moderato tempo. A cinematic development section has a restless feel as Rachmaninoff moves quickly through multiple keys, eventually reaching a dramatic climax. The last

continued on page 108

SMOKE AND FIRE CONCERT SPONSORS

Westminster Communities of Bradenton

Thursday Corporate Sponsor:
Westminster Communities of Bradenton

Co-Producing Sponsors:

Jim Meister
Faith and Bill Reynolds
Bob and Barb Schaal

Full biographies of our featured guest artists are available online at SarasotaOrchestra.org

PETER OUNDJIAN, CONDUCTOR

Peter Oundjian served as Music Director of the Toronto Symphony Orchestra for 14 years and currently holds the title of Conductor Emeritus. Previous appointments included serving as Music Director of the Royal Scottish National Orchestra, Principal Guest Conductor of the Detroit Symphony Orchestra, Artistic Director of the Caramoor International Music Festival, and Music Director of the Amsterdam Sinfonietta. He appears regularly with major North American, European, and Asian orchestras. Prior to beginning his conducting career, Oundjian was first violinist of the Tokyo String Quartet, with whom he recorded over 35 albums. Born in Toronto and raised in Surrey, England, he attended the Royal College of Music in London and has served as professor at Yale University for 38 years.

GARRICK OHLSSON, PIANO

Since his triumph as winner of the 1970 Chopin International Piano Competition, pianist Garrick Ohlsson has established himself worldwide as a musician of magisterial interpretive and technical prowess. Although long regarded as one of the world's leading exponents of the music of Frédéric Chopin, Mr. Ohlsson commands an enormous repertoire, which ranges over the entire piano literature. A student of the late Claudio Arrau, Mr. Ohlsson has come to be noted for his masterly performances of the works of Mozart, Beethoven and Schubert, as well as the Romantic repertoire. To date, he has at his command more than 80 concertos, ranging from Haydn and Mozart to works of the 21st century. He is a Steinway Artist and makes his home in San Francisco.

PROGRAM NOTES

Fanfare for the Common Man
Aaron Copland (1900-1990)

It was August of 1942 when Aaron Copland received a letter from Eugene Goosens, the British conductor of the Cincinnati Symphony Orchestra. Goosens had decided to replicate a project he had done in Britain during World War I, when he had commissioned British composers to write patriotic fanfares to help with the war effort. The idea was to do the same thing with American composers, as the United States had recently entered World War II. Copland was one of 18 composers who agreed to write a piece, and during the 1942-1943 season, the Cincinnati Symphony performed the new fanfares as the opening works on concerts between October 1942 and April 1943.

Copland delivered his fanfare in November, and Goosens was immediately struck not only by the music, but by the title of the work. Whereas most of the works that were submitted had military or nationalistic titles, Copland chose to title his work Fanfare for the Common Man, a term which had been coined by Henry Wallace, Vice President during Franklin Roosevelt's third term. Wallace had called the twentieth century the "century of the common man," and Copland was drawn to the phrase, writing, "It was the common man, after all, who was doing all the dirty work in the war and the army. He deserved a fanfare." Goosens was so enamored of the piece that he chose to program the work on the orchestra's March 12, 1943 concert, since it was close to income tax time in the U.S. Copland later recalled, "I was all for honoring the common man at income tax time."

The three-minute work for brass and percussion was an immediate success—Copland later went on to

continued on page 66

Celebrate 75

February 15, 2024

PETER OUNDJIAN, conductor
GARRICK OHLSSON, piano

Van Wezel Performing Arts Hall
Thursday, February 15, 2024 at 7:00 pm

Aaron Copland 1900-1990	*Fanfare for the Common Man*	c. 3′
Joan Tower b. 1938	Fanfare No. 6 for the Uncommon Woman	c. 6′
Sergei Rachmaninoff 1873-1943	Piano Concerto No. 3 in D Minor, Op. 30 I. Allegro ma non tanto II. Intermezzo: Adagio III. Finale: Alla breve **Garrick Ohlsson, piano**	c. 45′
George Gershwin 1898-1937	*An American in Paris*	c. 18′

Photography, video, and audio recording are prohibited during the concert.
Please silence your cell phone.

incorporate it into the finale of his Third Symphony—and is the only one of the original 18 fanfares to have found a permanent home in the standard repertoire. Copland's ability to create an atmosphere of majesty is unparalleled. Opening with arresting percussion, three trumpets, playing in unison, intone a simple theme, a stirring clarion call of honor. The work builds as the remainder of the instruments join, section by section, until all the brass and percussion, together as an army, bring forth an extraordinarily powerful wall of sound. The effect is magnificent, stirring, heroic, and everything Goosens had hoped for in terms of galvanizing the war effort. Fanfare for the Common Man far exceeded that initial goal, however, and has continued to be utilized on countless occasions, from Olympic competitions to public memorials. Eighty years after its premiere, the work has penetrated the American psyche as a representation of the ideals of heroism, sacrifice and community—principles that sometimes seem lost, but can still resonate deeply, inside every "common man."

Fanfare No. 6 for the Uncommon Woman
Joan Tower (b. 1938)

American composer Joan Tower's career in classical music has not only been "uncommon," it has been downright extraordinary. Named *Musical America's* 2020 Composer of the Year, she is regarded as one of America's most important living composers, with works that have been commissioned and performed by major orchestras, chamber ensembles, and soloists worldwide. Her compositions have garnered GRAMMY Awards and the prestigious Grawemeyer Award for Music Composition, and in 2019 she was awarded the League of American Orchestras' highest honor, the Gold Baton. When she began her career in 1968, however, those kinds of accolades were virtually unheard of for a woman.

Following the breakthrough success of her 1981 orchestral work *Sequoia,* Tower became composer-in-residence with the Saint Louis Symphony Orchestra, where then-Music Director Leonard Slatkin became her champion. It was during this residency in 1987 that she composed the first of what would eventually become six short works, collectively called Fanfare for the Uncommon Woman. Sometimes viewed as the feminist counterpoint to Aaron Copland's 1943 Fanfare for the Common Man, the works pay tribute to Copland while simultaneously honoring various "uncommon" women in music, including American conductors Marin Alsop and JoAnn Falletta and other "women who are adventurous and take risks." Composed over the course of 29 years, the six fanfares are orchestrated for various ensembles, ranging from the brass and percussion utilized in Copland's work to the full orchestra she utilized in Fanfare No. 6, written in 2016.

Commissioned by the Baltimore Symphony Orchestra while Marin Alsop was Music Director, the Sixth Fanfare opens with a pulsating rhythm in the strings. This restless energy will underpin the entire work as an ever-changing kaleidoscope of colors and moods float above the relentless pulses. From snarling brass to dreamy woodwinds, the landscape is constantly changing. The meter is also frequently vacillating, giving a sense of unpredictability to the music. The five-minute work brilliantly offers a snapshot of fierce energy, delicate tenderness, and everything in between. Success requires the "uncommon woman" to navigate it all—much as Joan Tower herself has done for over 50 years.

Piano Concerto No. 3 in D Minor, Op. 30
Sergei Rachmaninoff (1873-1943)

Although it is often forgotten, many of history's greatest composers were, by necessity, also performers. Mozart, Beethoven, and Mahler premiered many of their compositions themselves, either as soloists or conductors (or both). Their ability to serve as both composer and performer allowed works to be put in front of an audience almost immediately after they were finished, and this alleviated the need to wait for a performer to learn the work and be paid to play it. Thus it was that one of the most difficult concertos in the entire piano repertoire was premiered just weeks after it was finished, by a soloist whose only practice time was spent on a ship crossing the Atlantic, using a "practice keyboard" he had brought on board with him. Sergei Rachmaninoff was that soloist, and the premiere of his monumental Concerto No. 3 would go off without a hitch at its premiere in New York in November of 1909. It was the 36-year-old's first visit to the country that would eventually become his home, and the Third Piano Concerto was only one of multiple works he performed as a soloist (19 performances) and as a conductor (seven performances) during his American debut tour. Rachmaninoff occasionally worried that continuing to work in three professions (composer, conductor, pianist) would inevitably mean that he would do none of them well, but the accounts of his extraordinary prowess at the keyboard, coupled with the enduring popularity and reverence for his compositions, have most certainly proven those concerns unfounded.

Critics present at those initial performances of the Third Piano Concerto all remarked on its extraordinary difficulty. *The New York*

Herald noted that "it will doubtless take rank among the most interesting piano concertos of recent years," but that "its great length and extreme difficulties bar it from performances by any but pianists of exceptional technical powers." Rachmaninoff was fortunately one such pianist, with especially large hands that could encompass 12 keys on the keyboard, thus allowing him to play some of the most challenging passages more easily. The work continues to serve as a kind of rite of passage for aspiring soloists, who spend years in the practice studio seeking to master its thornier passages, and it once prompted American pianist Gary Graffman to comment that he wished that he had learned the work when he was a student, while he was "still too young to know fear."

Despite the extreme virtuosity which will be a hallmark of the concerto, the opening movement, "Allegro ma non tanto," begins with extraordinary simplicity. A quiet, restless accompaniment in the orchestra sets up a modest, unadorned melody played in octaves by the soloist. Rachmaninoff repeatedly noted that this unpretentious theme came to him "ready-made," although musicologists have noted its similarity to Russian Orthodox chant, the sound of which could well have been steeped into the far reaches of the composer's subconscious. Following this initial presentation of the theme in its simplest form, the orchestra takes it up, and the soloist embarks on a virtuosic embellishment. The mood calms and a tiny march-like music leads to a second theme, this one much more expansive and romantic. A virtuosic development section works into a grand climax and eventually leads to an extended, technically demanding cadenza for the pianist. Solo woodwinds usher the orchestra back in with ethereal snippets of the first theme before the soloist embarks on another fierce embellishment of the second melody. The movement ends as unpretentiously as it began, with a reprise of the simplistic, chant-like melody, followed by the march music and concluding with three unassuming notes from the piano as the elaborate movement quietly vanishes into thin air.

The opening of the Intermezzo allows the soloist a moment to recover their breath as the orchestra presents in full the lush melody upon which the entire movement will be based. The music is tender and unapologetically romantic, in a way that invites comparisons to the music of Tchaikovsky for many. The piano interrupts the orchestral soliloquy abruptly, then embarks on a series of variations on the melody, each more elaborate than the last. Vacillating between fierce, highly chromatic writing and poignant moments of tenderness, each iteration of the melody creates a different atmosphere, the one constant being the unrelenting technical demands placed on the soloist. This movement moves without interruption into the final movement via an arresting introduction that leaves no doubt that we are about to embark on a truly "grand finale."

Following a dramatic pause, Rachmaninoff launches into an almost militaristic first theme, full of fanfares and highly chromatic, lightning-fast writing for the piano. A second, more sweeping, cinematic melody follows, which will become the basis for several variations and subject the soloist to a series of unrelenting challenges. Scherzo-like variations, requiring pristine accuracy and an extraordinary delicacy of touch, are interspersed with variations demanding fierce strength and unyielding stamina. A brief reminiscence of themes from the first movement provides a dreamy respite from the relentless energy before the high-octane militaristic music returns. Just when it seems as if we have reached "maximum warp," the tempo picks up yet again and the final coda section begins, with menacing percussion adding to the increasing tension. A final cadenza from the soloist leads to a cinematic conclusion, with the orchestra unleashed to join in the glorious final minute.

At the conclusion of the premiere performance, the *New York Herald* reported that the audience recalled Rachmaninoff to the stage multiple times, apparently hoping that he might play an encore. Eventually, the composer held up his hands to the audience, indicating to them that, although he was willing to go on, his fingers were not. Modern day soloists must surely concur. For over 100 years, generations of pianists have been drawn to, and compelled to master, this extraordinary music, and generations of audiences could not be more grateful.

An American in Paris
George Gershwin (1898-1937)

One of music history's first "crossover" artists, George Gershwin initially enjoyed tremendous success in the popular music realm, beginning with his 1919 hit song "Swanee" and "I'll Build a Stairway to Paradise" in 1920. The musical Lady Be Good, his first major Broadway production with his brother Ira, ran for 330 performances in 1924-1925, cementing Gershwin's reputation as a master songwriter and providing him enviable financial security. He first ventured into the orchestral realm with 1924's *Rhapsody in Blue*, but had used classical composer Ferde Grofé to do that work's orchestration. *Rhapsody in Blue* was followed by his Concerto in F, and this time, Gershwin composed not only the solo piano part but did the orchestration as well. Despite the success of these two works, Gershwin still sought the pedigree of traditional classical training, and in 1926 he traveled to Paris, with one of his goals being to meet and study with Maurice Ravel. They did

meet, and Gershwin played for and had extensive musical conversations with the French master. As for potentially taking composition lessons, however, Ravel declined to teach Gershwin, allegedly remarking, "Why be a second-rate Ravel when you can be a first-rate Gershwin?" The legendary Parisian pedagogue Nadia Boulanger had a similar reaction when Gershwin sought out her tutelage in 1928, commenting "What could I give you that you haven't already got?" Having received the blessing of two of the 20th century's most revered classical artists, Gershwin embarked on his next project: a symphonic poem based upon the sights and sounds of Paris, as seen through the eyes of an American.

Composed in the spring and summer of 1928, *An American in Paris* was premiered on December 12, 1928 in Carnegie Hall. Walter Damrosch conducted the New York Philharmonic, whose percussion section utilized the four Parisian taxi horns that Gershwin had brought back with him. Gershwin provided extensive program notes for the premiere, which he later summarized in an article for *Musical America:*

"This new piece, really a rhapsodic ballet, is written very freely and is the most modern music I've yet attempted. The opening part will be developed in typical French style, in the manner of Debussy and the Six [a group of composers that included Francis Poulenc, Darius Milhaud, and Arthur Honegger, among others], though all the themes are original. My purpose is to portray the impression of an American visitor in Paris, as he strolls about the city and listens to various street noises and absorbs the French atmosphere. As in my other orchestral compositions, I've not endeavored to represent any definite scenes in this music. The rhapsody is programmatic only in a general impressionistic way ... The opening [cheery] section is followed by a rich blues with a strong rhythmic undercurrent. Our American friend, perhaps after strolling into a café and having a couple of drinks, has succumbed to a spasm of homesickness. The harmony here is both more intense and simpler than in the preceding pages. This blues rises to a climax, followed by a coda in which the spirit of the music returns to the vivacity and bubbling exuberance of the opening part with its impression of Paris. Apparently the homesick American, having left the café and reached the open air, has disowned his spell of the blues and once again is an alert spectator of Parisian life. At the conclusion, the street noises and French atmosphere are triumphant."

Audiences loved the work, while critics were skeptical. *The New York Evening Post's* Oscar Thompson suggested that it would have no staying power, writing "to conceive of a symphony audience listening to it with any degree of pleasure or patience 20 years from now, when whoopee is no longer even a word, is another matter." Undeterred, Gershwin responded, "It's not a Beethoven symphony, you know ... It's a humorous piece, nothing solemn about it. It's not intended to draw tears. If it pleases symphony audiences as a light, jolly piece, a series of impressions musically expressed, it succeeds."

The piece of course has far exceeded even Gershwin's wildest dreams and is now among the most recognizable orchestral works by any American composer. Gershwin may have traveled to Paris in search of a teacher, but in reality he already had everything he needed—the talent and skill to blend jazz and classical music together in a joyous, uniquely American combination.

Program notes by
Betsy Hudson Traba © 2023

CELEBRATE 75 SPONSOR

JANE AND BILL KNAPP

Title Individual Sponsors and
Sponsors of Peter Oundjian
and Garrick Ohlsson

Full biographies of our featured guest artists are available online at SarasotaOrchestra.org

PETER OUNDJIAN, CONDUCTOR

Peter Oundjian served as Music Director of the Toronto Symphony Orchestra for 14 years and currently holds the title of Conductor Emeritus. Previous appointments included serving as Music Director of the Royal Scottish National Orchestra, Principal Guest Conductor of the Detroit Symphony Orchestra, Artistic Director of the Caramoor International Music Festival, and Music Director of the Amsterdam Sinfonietta. He appears regularly with major North American, European, and Asian orchestras. Prior to beginning his conducting career, Oundjian was first violinist of the Tokyo String Quartet, with whom he recorded over 35 albums. Born in Toronto and raised in Surrey, England, he attended the Royal College of Music in London and has served as professor at Yale University for 38 years.

MICHELLE CANN, PIANO

Lauded as "exquisite" by *The Philadelphia Inquirer* and "a pianist of sterling artistry" by *Gramophone,* Michelle Cann has become one of the most sought-after pianists of her generation. She made her debut with The Philadelphia Orchestra in 2021 and has recently performed concertos with The Cleveland Orchestra, the National Symphony Orchestra, the Orquestra Sinfônica Municipal de São Paulo, the Los Angeles Philharmonic, and the symphony orchestras of Atlanta, Baltimore, and Cincinnati. Recognized as a leading interpreter of the piano music of Florence Price, Cann's recording of Price's Piano Concerto in One Movement with the New York Youth Symphony won a GRAMMY Award in 2023 for Best Orchestral Performance. Cann was the recipient of the 2022 Sphinx Medal of Excellence, the highest honor bestowed by the Sphinx Organization.

PROGRAM NOTES

Overture to La gazza ladra (The Thieving Magpie)
Gioachino Rossini (1792-1868)

Italian composer Gioachino Rossini had a plan. The undisputed master of comic opera in 19th century Italy, Rossini's first opera was staged in Venice when he was 18 years old. That production's success led to an unprecedented string of 34 operas composed between 1810 and1823. At the height of his productivity, Rossini was producing three operas per year, with many of them, including *The Barber of Seville, La Cenerentola (Cinderella), The Italian Girl in Algiers, Semiramide* and *William Tell* still being performed today. And then, at the ripe old age of 37, Rossini abruptly retired.

Historians have long speculated as to why Rossini might have chosen to retire at the height of his popularity—whether he simply decided that he had earned enough money and didn't need to work any longer, or that perhaps his intermittent health issues precluded his continuing to compose. Regardless, the composer would live another 39 years in retirement, writing only sporadically. In the last ten years of his life, he hosted regular Saturday evening musical soirées in his Paris home, which were attended by the upper echelons of Parisian society. He did compose small chamber works for performance at those gatherings, but did not intend them for publication. In 1868 music world's revered elder statesman would die at age 76, never having composed another opera.

La gazza ladra was one of four operas that Rossini premiered in 1817

continued on page 72

Rhapsody in Blue @ 100

March 14, 15, 16, 17, 2024

PETER OUNDJIAN, conductor
MICHELLE CANN, piano

Neel Performing Arts Center
Thursday, March 14, 2024 at 7:30 pm

Van Wezel Performing Arts Hall
Friday, March 15, 2024 at 7:30 pm
Saturday, March 16, 2024 at 7:30 pm
Sunday, March 17, 2024 at 2:30 pm

Gioachino Rossini 1792-1868	Overture to *La gazza ladra (The Thieving Magpie)*	c. 10′
Florence Price 1887-1953	Piano Concerto in D Minor (in One Movement) **Michelle Cann, piano**	c. 18′
George Gershwin 1898-1937	*Rhapsody in Blue* **Michelle Cann, piano**	c. 15′

-INTERMISSION-

Pyotr Ilyich Tchaikovsky 1840-1893	Symphony No. 5 in E Minor, Op. 64 I. Andante – Allegro con anima II. Andante cantabile con alcuna licenza III. Valse: Allegro moderato IV. Finale: Andante maestoso – Allegro vivace	c. 47′

Photography, video, and audio recording are prohibited during the concert.
Please silence your cell phone.

when he was 25 years old. The story is loosely based on a real-life incident wherein a servant girl was falsely accused of stealing silverware, when in fact it was a bird, "the thieving magpie," that had made off with the goods. The overture is especially notable for its opening which features two snare drum rolls, played from opposing sides of the stage. Rossini's use of heavy percussion, as well as virtuoso passages for the trombones, made the work cutting edge in its day. Opening with a regal march, and then moving on to incorporate two additional themes from the opera, the overture is classic Rossini: full of virtuoso writing, attractive melodies, and the composer's trademark terraced crescendos, in which a passage is begun almost inaudibly and then grows louder with each repetition, creating enormous excitement. At its premiere, the overture was greeted with a reported five-minute ovation, indicative of the excitement with which audiences greeted every new Rossini work.

In an act that could have come from one of his operas, Rossini's country home was donated after his death and became a retirement residence for aging musicians. The composer who spent more than half his life in retirement apparently wanted other musicians to have the same benefit. One thing is for certain: The music he left us has staying power and still brings a smile to the faces of even modern concertgoers. Rossini retired, leaving his audiences "wanting more"—and we still do.

Piano Concerto in One Movement
Florence Price (1887-1953)

Music history books are overflowing with stories of composers who suffered hardship during their lives, but whose love of music compelled them to keep composing, regardless of personal or professional strife. Mozart spent much of his life just barely scraping by financially; Robert Schumann battled mental illness; Beethoven became deaf – the often overly-romanticized stories serve as inspirational beacons to anyone struggling. Few composers, however, confronted the societal obstacles that faced Florence Price. As a mixed-race child growing up in Little Rock, Arkansas at the turn of the 20th century, she had not one, but two major "strikes" against her when it came to pursuing a career as a classical composer. Black classical musicians were (and still are) grossly underrepresented as performers, and as composers, they were even more scarce. Female performers were somewhat more common, but women classical composers were almost non-existent. Thus, while it is a testament to Price's extraordinary talent that she was accepted to study at the prestigious New England Conservatory, it is not surprising that she had to pretend to be Mexican in order to be admitted. Graduating with honors in 1906, she taught college in Arkansas and Georgia before eventually heading north to Chicago as part of the great migration of Black Americans seeking to leave the Jim Crow south. From 1927 until her death in 1953, Price was actively composing and teaching in the Chicago area. Her Symphony No. 1 won a Wanamaker Foundation Award in 1932, and was subsequently performed by the Chicago Symphony Orchestra, making Price the first Black American woman to have her music performed by a major American orchestra. The conductor at that performance encouraged Price to write a piano concerto, and she premiered her Piano Concerto in One Movement in 1934 to great acclaim.

By the time of her death, Price had over 300 compositions to her credit, including four symphonies, four concertos, art songs and chamber music. She and her work fell into obscurity however, until 2009 when an unexpected trove of her music was discovered in an abandoned house outside St. Anne's, Illinois. The home had been Price's summer retreat near the end of her life, and the music had been sitting, untouched for over 50 years. The discovery sparked renewed interest in Price's music, and in 2018 the original orchestration of her Piano Concerto was discovered at auction in the same town. The work was published, and has been performed widely since 2020.

As the name implies, the concerto is played without pause, although it is structured in three distinct sections, correlating to the traditional three movement romantic-era concerto. As with much of Price's music, it incorporates the sounds of traditional African American spirituals, as well as elements of jazz and the blues, to create a wonderful melding of the music of late 19th and early 20th century Black America with traditional classical structure. The work begins in a regal call and response style, featuring a solo trumpet, then horn, being answered by woodwinds. An extended piano cadenza follows, leading to a traditional orchestral exposition. The movement blooms dramatically with a rich, romantic theme reminiscent of African American spirituals, combined with more traditional virtuosic passage work and flourishes. A brief pause delineates the beginning of the second part - a stunning, song-like section featuring the pianist and a solo oboe joining forces in a melancholy melody. Reminiscent of an African American "sorrow song," the movement plays out with extraordinary tenderness. The final section is a toe tapping "juba," a jaunty dance that was part of the culture of enslaved people on plantations in the southern U.S. Price believed that the juba was every bit as important to the Black musical tradition

as the spiritual was, and incorporated them into many of her works. One can hear parallels to the music of Scott Joplin and Gershwin, but the composition is completely original, and blends the two sound worlds with a remarkable expertise and joy. After a performance in Pittsburgh in 1934, a music critic in the audience wrote, *"There [in the Concerto] is real American music, and Mrs. Price is speaking a language she knows."* Indeed, Price knew two languages, and combined them brilliantly in this extraordinary work. The fact that we can hear it again today, 90 years after its premiere and 75 years after it was lost, is no less extraordinary.

Rhapsody in Blue
George Gershwin (1898-1937)

Virtually everyone has experienced the shock of learning they have an obligation that they had either forgotten, or had never known about. From a long-ago scheduled doctor's appointment that somehow never made it into your calendar, to the due date of a project which you could have sworn was at least a month away, we have all had that momentary jolt of terror when we realize someone is expecting something of us that we weren't expecting of ourselves. Such was George Gershwin's experience when he read in the New York Tribune on January 3, 1924, that the bandleader Paul Whiteman would be premiering Gershwin's new "jazz concerto" the following month. Gershwin had written no such concerto, nor was one in the works. He had no idea what the article was referring to, but he knew that he had better call Paul Whiteman and find out.

Reaching Whiteman the next day, Whiteman confessed that he had been pressured into announcing his new concert, titled "An Experiment in Modern Music," earlier than he had intended. He had learned that another conductor was about to announce a similar program highlighting works that blended jazz and classical music, and Whiteman wanted to make sure he announced first. He reminded Gershwin that he had broached the idea of a jazz concerto with the composer over a year earlier, but Gershwin had become engrossed in other projects, and had long ago forgotten about Whiteman's suggestion. After some negotiating over the length of the work and who would do the orchestration, Gershwin agreed to drop everything else he was doing and begin composing. Three days later, he began work on the piece that would end up changing his life—and American music—forever.

Later in life, Gershwin wrote that the initial outline of the work came to him while he was on a train to Boston: "It was on the train, with its steely rhythms, its rattle-ty bang that is often so stimulating to a composer ... And there I suddenly heard—and even saw on paper—the complete construction of the rhapsody, from beginning to end ... I heard it as a sort of musical kaleidoscope of America—of our vast melting pot, of our unduplicated national pep, of our metropolitan madness. By the time I reached Boston I had a definite plot of the piece, as distinguished from its actual substance."

Returning from Boston, Gershwin began work in earnest at the Upper West Side apartment he shared with his brother Ira in Manhattan. Ferde Grofé, whom Whiteman had hired to do the orchestration of the work, was a daily visitor to the apartment, recalling "I practically lived too in their uptown Amsterdam and 100th Street apartment, for I called there daily for more pages ... He and his brother Ira had a back room where there was an upright piano, and that is where *Rhapsody in Blue* grew into being."

Grofé's initial orchestration was for jazz ensemble instead of full orchestra, and it was in this form that the work was premiered at New York's Aeolian Hall on February 12, 1924, a mere six weeks after Gershwin had seen the *New York Tribune* article. *The New York Times'* music critic, Olin Downes, described the performance: "Then stepped upon the stage, sheepishly, a lank and dark young man—George Gershwin. He was to play the piano part in the first public performance of his *Rhapsody in Blue* for piano and orchestra. ... the audience was stirred and many a hardened concertgoer excited with a sensation of a new talent finding its voice ... There was tumultuous applause for Mr. Gershwin's composition."

Suddenly, Gershwin, who until that point had been known purely as a composer of popular songs and Broadway musicals, was being viewed in a different light. *Rhapsody in Blue* was a new kind of music—a work that effortlessly combined the jazz idiom with the classical tradition. It was a uniquely American sound that had not been heard before, and audiences could not get enough of it. Grofé would go on to do a second score for full orchestra in 1926, and the work has been a staple in concert halls and on recordings ever since.

The iconic glissando in the first clarinet part which opens the piece was another "happy accident." Gershwin had originally written a trill and a 17-note scale leading to the opening melody. Paul Whiteman's clarinetist, perhaps in a passive/aggressive jab at Gershwin, or perhaps because he couldn't navigate the written scale, decided to play a glissando instead. Far from being insulted, Gershwin loved the sound, and today mastering the bluesy opening of *Rhapsody in Blue* is a rite of passage for every orchestral clarinetist. Following the orchestral introduction, the pianist

enters with an extended solo, alternating between sultry nightclub music and the "steely rhythms" and "rattle-ty bang" sounds of that train ride to Boston where Gershwin had found his inspiration. The work continues as a series of interludes for soloist and orchestra, featuring pompous brass and bar room stride piano, before the final, expansive melody is announced in the orchestra. The conclusion is the grandest of finales, where the "unduplicated national pep" and "metropolitan madness" of 1920s New York is on full display and irresistibly intoxicating. George Gershwin wasn't looking to birth a new kind of American music in 1924, and he certainly wasn't looking for the pressure of producing a totally new kind of concerto in just over a month. But he took the risk, and his career exploded as it might never have otherwise. 100 years later, audiences still cheer his courage and his work ethic and revel in one of the "happiest accidents" in music

Symphony No. 5 in E Minor, Op. 64
Pyotr Ilyich Tchaikovsky (1840-1893)

It was the spring of 1888, and 48-year-old Russian composer Pyotr Ilyich Tchaikovsky was having a crisis of faith. It was not his first such crisis, as he had struggled throughout his lifetime with depression and anxiety. This time, however, it was a not lack of success causing the crisis, but rather a fear that he had reached the end of his inspiration and skills – that he was "composed out." After years of struggle, he had finally achieved national and international recognition for his music. Yet, self-doubt persisted. As summer approached, he retreated to his vacation home outside of Moscow, confessing to his brother that, while he feared that his imagination had dried up, he was "hoping to collect, little by little, material for a symphony." It had been ten years since his fourth symphony had premiered, and Tchaikovsky was determined to prove that he still had what it took to compose a large-scale symphonic work.

Initial progress on the new work was painfully slow, and Tchaikovsky discarded many of his initial sketches. Eventually, however, he noted that he was "... gradually, and with some difficulty, squeezing a symphony out of my dulled brain," and the final touches were put on the orchestration in August. Tchaikovsky was relieved to be finished, although the only endorsement he could manage was to write, "Thank God, it is no worse than my previous ones." The premiere was held in Saint Petersburg in November, and although the work was very successful with the audience, the critics were less enthused. Given an opportunity to focus on either the positive audience reaction or the negative critical reaction, Tchaikovsky naturally chose the critics, writing to his patron: "Having played my Symphony twice in Petersburg and once in Prague, I have come to the conclusion that it is a failure. There is something repellent in it, some over-exaggerated color, some insincerity of fabrication which the public instinctively recognizes. It was clear to me that the applause and ovations referred not to this, but to other works of mine, and that the Symphony itself will never please the public." It would take nothing less than Johannes Brahms' endorsement, after hearing a performance the following year, to begin to restore Tchaikovsky's confidence in the work. "I have started to love it again," he wrote to his nephew. "My earlier judgment was undeservedly harsh."

Indeed, his earlier judgement was undeservedly harsh, as the work has not only endured, but is today one of the most often performed and beloved symphonies in the standard orchestral repertoire. Notes from his earliest sketches show that Tchaikovsky again found himself drawn to the idea of Fate, and mankind's helplessness to fight it, as he began composition. It was a topic that loomed large in his psyche, and which he had explored in other works. Indeed, the symphony's first movement opens with a lengthy presentation of an ominous melody which will return throughout the symphony, and is often called the "fate motif." Dark clarinets in their lowest register intone the theme, which is heavy with a sense of gloom and foreboding. Following this, the movement begins in earnest as hushed strings set a plodding march tempo and the clarinets and bassoons offer the first theme. The music quickly grows in drama as heavy brass punctuate the thick, swirling orchestration. A lush, highly romantic second theme follows in the strings and woodwinds, as the sun briefly emerges through the dark clouds. The movement continues, with Tchaikovsky cycling through these main themes and pushing the orchestra to ever increasing moments of virtuosity and spectacle. Eventually, the music exhausts itself, and the movement sinks back into the depths for a dark, unsettled conclusion.

The second movement's solemn opening chords serve to introduce one of the most famous orchestral solos in the entire repertoire. In an extended soliloquy for solo horn, Tchaikovsky reminds us why his music remains so indelibly linked to romance and pathos. The melody is unforgettable, and dripping with the sadness of lost love. Eventually an oboe enters, briefly brightening the mood as if remembering happier times. Passion grows as the movement continues, until the Fate motive from the symphony's opening reappears in the brass, as if Tchaikovsky is reminding us that we cannot escape our unhappy destiny. Undeterred, the opening music returns in the cellos, this time with woodwinds adding a dash of hope. The whole orchestra swells again in a final passionate serenade, before

RHAPSODY IN BLUE @ 100 PROGRAM NOTES *continued*

the Fate motive bursts in again like an angry father to shut the whole thing down. All that remains then are remnants of the tender melodies, which drift back like memories, as the movement slowly fades away.

The mood finally lifts as the third movement *Valse* begins. The waltz melody spins throughout the various sections of the orchestra, interspersed with peppy woodwinds. The movement, like Tchaikovsky's beloved ballet scores, is effortless and light as air. The Fate motive does sneak in at the end, but it never gains a foothold, and the movement ends on a joyous note.

Tchaikovsky finally addresses the elephant in the room at the opening of the last movement, when he allows the Fate motive to have its full say. Beginning with a string chorale and adding brass, the theme begins to be transformed from a gloomy, angry rant into a melody bursting with hopefulness and, (dare we say it?), joy. After the Fate theme's metamorphosis, we are treated to a full orchestra explosion, as the music seems to have finally shed its pessimism in favor of a rambunctious delight. Fate has not been conquered, but rather transformed, and the entire orchestra rejoices in a raucous celebration that inevitably brings audiences to their feet. Perhaps the self-doubt that plagued Tchaikovsky throughout his life worked to his advantage, in that he pushed himself harder than most. Regardless, it has been clear to music lovers for the past 135 years that he was indeed among the most gifted artists the world has ever seen – if only he could have recognized it himself.

Program notes by
Betsy Hudson Traba © 2023

RHAPSODY IN BLUE @ 100 CONCERT SPONSORS

PATT POTTER

Presenting Sponsor:
Patt Potter

Guest Conductor Sponsors:
Sherry and Thomas Koski

Soloist Sponsor:
Deborah Hirschey in loving memory of Lee Hirschey

Westminster Communities of Bradenton

Thursday Corporate Sponsor:
Westminster Communities of Bradenton

Co-Producing Sponsors:

Charles Albers and Julie Planck
Murray Bring and Kay Delaney Bring
Philip and Suzanne Conover
Jan and Bill Farber
The Huisking Family Foundation
Patricia and Thomas Jeffs
Anne and Bob Jones
Peter Kretzmer
Kate and Rick Lannamann
Marie Monsky in loving memory of J. Donald Monsky
Earl and Charmian Noel
Gini and Stu Peltz
Faith and Bill Reynolds
Janet Stern Solomon and Lewis D. Solomon
Hobart and Janis Swan
Charles and Susan Wilson

Full biographies of our featured guest artists are available online at SarasotaOrchestra.org

KATHARINA WINCOR, CONDUCTOR

Austrian conductor Katharina Wincor is a force on the podium and quickly establishing an international reputation. Recent highlights include guest engagements with ensembles such as Deutsches Symphonie-Orchester Berlin, Bruckner Orchester Linz, Grazer Philharmoniker, Seattle Symphony, Detroit Symphony, Vancouver Symphony, Naples Philharmonic, North Carolina Symphony, and Utah Symphony. Wincor attracted international attention as Assistant Conductor of the Dallas Symphony Orchestra, working with Music Director Fabio Luisi. In 2020, she was a prize-winner at the Mahler Competition in Bamberg and invited to the Royal Concertgebouw Orchestra's Ammodo masterclass with Iván Fischer, who subsequently brought her on as an assistant for several projects with the Budapest Festival Orchestra.

JOYCE YANG, PIANO

GRAMMY-nominated pianist Joyce Yang first came to international attention in 2005 when she won the silver medal at the 12th Van Cliburn International Piano Competition. She has performed in recital and with major orchestras throughout North America, Europe, Asia, and Australia. She received the 2010 Avery Fisher Career Grant and earned her first GRAMMY nomination for her recording of Franck, Kurtág, Previn, and Schumann with violinist Augustin Hadelich. Born in 1986 in Seoul, South Korea, Yang moved to the U.S. in 1997 to begin studies at the pre-college division of The Juilliard School. She was the recipient of Juilliard's 2010 Arthur Rubinstein Prize. Yang appears in the film *In the Heart of Music*, a documentary about the 2005 Van Cliburn Competition. She is a Steinway artist.

PROGRAM NOTES

NEOWISE
Roger Zare (b. 1985)

Praised for his "enviable grasp of orchestration" (*The New York Times*) and for writing music with "formal clarity and an alluringly mercurial surface," Roger Zare is a native of Sarasota and an alumnus of the Sarasota Youth Orchestras. Drawing upon a wide range of inspirations, from math and science to literature and mythology, Zare's colorful, energetic music has been performed around the world, and he has garnered an impressive number of awards, including the ASCAP Nissim Prize, three BMI Student Composer Awards, an ASCAP Morton Gould award, a New York Youth Symphony First Music Commission, the 2008 American Composers Orchestra Underwood Commission, a 2010 Charles Ives Scholarship from the American Academy of Arts and Letters, a Copland House Residency Award, the Grand Prize in the inaugural China-US Emerging Composers Competition, and many other honors. Zare received his DMA in 2012 from the University of Michigan, where he studied with Michael Daugherty, Paul Schoenfield, Bright Sheng, and Kristin Kuster. He also holds degrees from the Peabody

continued on page 78

Yang Plays Mozart

April 12, 13, 14, 2024

KATHARINA WINCOR, conductor
JOYCE YANG, piano

Van Wezel Performing Arts Hall
Friday, April 12, 2024 at 7:30 p.m
Saturday, April 13, 2024 at 7:30 p.m
Sunday, April 14, 2024 at 2:30 p.m

Roger Zare b. 1985	*NEOWISE*	c. 10′
Wolfgang Amadeus Mozart 1756-1791	Piano Concerto No. 24 in C Minor, K. 491 I. Allegro II. Larghetto III. Allegretto **Joyce Yang, piano**	c. 31′

-INTERMISSION-

Antonín Dvořák 1841-1904	Symphony No. 8 in G Major, Op. 88 I. Allegro con brio II. Adagio III. Allegretto grazioso – Molto vivace IV. Allegro, ma non troppo	c. 36′

Photography, video, and audio recording are prohibited during the concert.
Please silence your cell phone.

Conservatory (M.M. '09) and the University of Southern California (B.M. '07), and his previous teachers include Christopher Theofanidis, Derek Bermel, David Smooke, Donald Crockett, Tamar Diesendruck, Fredrick Lesemann, and Morten Lauridsen. Zare is an assistant professor of music at Appalachian State University and previously taught composition at Illinois State University.

NEOWISE was commissioned by the Trinity Symphony Orchestra, directed by Dr. Joseph Kneer, with generous support from the Stieren Arts Enrichment Grant. As Zare describes the work,

"During the summer of 2020, a rare sight emerged in the night sky. Comet NEOWISE rounded the sun and spent weeks visible to the naked eye during July. Only discovered months earlier, NEOWISE became the most impressive comet to fly by our planet in decades. I have always been an avid follower of astronomy and remember vividly seeing comet Hale-Bopp in 1997, amazed by its sinewy shape and pale glow. Since then, there have not been any comets visible to the naked eye in the northern hemisphere until NEOWISE. The year 2020 was marred by the global COVID-19 pandemic. Many countries, including the United States, locked down to slow down the spread of this extremely contagious disease, disrupting the lives of countless people around the world. While humanity was unable to do so many things that had been taken for granted, nature put on a show.

"This piece portrays the journey of comet NEOWISE through the inner solar system from our viewpoint on Earth. As the comet very gradually gains speed falling towards the sun, the music begins distantly and mysteriously, with an undulating carpet of sound in the strings supporting a questioning clarinet solo. Low brass chords swell in and out of focus and gradually replace the woodwinds, leading the music to grow in speed and energy. The woodwinds sing a graceful and winding melody over a blanket of delicate strings and tambourine rhythms, continuing to build steam as the comet accelerates towards Earth. Rounding the sun, the comet's coma expands and the music blossoms, suddenly pulling back in speed and scope and returning to the vast openness where the music began. A solo bassoon imitates the original clarinet solo, and the brass chords turn into a luminous chorale that launches the music to a high velocity once again. A more massive climax punctuated by bells and resounding brass chords sees NEOWISE traverse our skies. As the comet speeds away from us, the mysterious texture from the opening returns a final time. The clarinet solo also returns, but now from offstage, distant echoes from an eventful close encounter with the Earth."

Piano Concerto No. 24 in C Minor, K. 491
Wolfgang Amadeus Mozart (1756-1791)

Hard at work on *The Marriage of Figaro,* which received its premiere at the National Court Theater of Vienna on May 1, 1786, Mozart nevertheless managed to squeeze in three of his most famous piano concertos between December 1785 and March 1786—K. 482, K. 488, and the C Minor Piano Concerto, K. 491. It is generally believed that the works were composed for Mozart's Lenten subscription concerts at the Burgtheater. Despite the lack of supporting documentation, the composer most likely premiered the C Minor Concerto at the theater in April 1786.

The second of two concertos Mozart composed in a minor key, the C Minor is intensely dramatic—an interesting choice for a Viennese public with a seemingly insatiable desire for light theater. The work boasts one of the richest orchestrations Mozart ever employed, featuring clarinets in addition to oboes and strongly resembling the instrumentation Beethoven used fourteen years later in his First Symphony. (Beethoven often expressed his admiration for K. 491 and made clear allusions to it in his third concerto, written in the same key.) Mozart launches the opening Allegro with a fierce theme—but in triple time, an unusual feature that imbues the contrasting major sections with a lyrical lilt. The movement closes quietly, forming an almost nearly seamless transition into the ensuing Larghetto, which Alfred Einstein describes as moving in "regions of the purest and most affecting tranquility" with a "transcendent simplicity of expression." In contrast to the Larghetto's lyrical purity, the concluding Allegretto sounds even more dramatic. Unlike most 18th-century concerto finales—rapid, dancelike movements that serve as breathless conclusions—the finale of the C Minor Concerto is emotional and intense. As Mozart scholar John N. Burke writes, "If Mozart could be said ever to have ignored his public in a concerto and followed completely his own inner promptings, it was here."

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

Although Antonín Dvořák wrote nine symphonies, the last five were the only ones published in his lifetime, and the Eighth Symphony was long known as "No. 4" in its order of publication. In the 1950s, the current numbering—based on order of composition, rather than publication—came into use, and the G Major Symphony was reborn as No. 8.

Dvořák's father was the butcher of a tiny town on the banks of the Moldau River about ten miles north of

YANG PLAYS MOZART

Prague, and Dvořák's music is often said to capture the essence of this rural upbringing. (He kept these simple tastes when he moved to New York in 1892; he was a frequent visitor to Central Station and the harbor and reportedly had an impressive command of the train schedule.) The G Major Symphony is an excellent example of Dvořák's ability to bring the countryside and its people to life.

As he was to do several years later when composing the Ninth Symphony (From the New World), which was written amidst verdant Iowa farmland, Dvořák composed his Symphony No. 8 in relative seclusion—this time at his country home in his native Czechoslovakia. Unabashedly tuneful and irresistibly cheerful, the symphony's casual grace was paralleled by its reported ease of composition; as Dvořák remarked at the time, "melodies simply pour out of me." Indeed, Dvořák completed the symphony in a remarkably short period, finishing all but the orchestration in less than a month. The first symphony he had written in over four years, the Eighth was special to Dvořák. As he once said of the work, "It is different from the others, with individual thoughts worked out in a new way."

As Dvořák suggests, the first movement, marked Allegro con brio, defies expectations. Although the piece is written in G major, the opening theme is in G minor]. Dvořák brings it back at key structural points, gradually redefinining the theme as an introduction rather than a primary melody. Numerous catchy tunes pervade the movement, prompting Leoš Janácek to say of the work, "You've scarcely got to know one figure before a second one beckons with a friendly nod, so you're in a state of constant but pleasurable excitement." Following an Adagio consisting of shifting moods, keys, and colors, the lush, waltz-like Allegretto grazioso recalls similar movements of Tchaikovsky or Brahms. A solo trumpet heralds the concluding Allegro ma non troppo, its call gradually revealed as the opening phrase of the main theme, first presented in the cellos and then wildly transformed in the variations that follow. Taking listeners on a journey through a range of moods that almost recall his Slavonic Dances, Dvořák arrives briefly at a bucolic peace that abruptly gives way to a joyful end.

Program notes by
Jennifer More © 2023

YANG PLAYS MOZART CONCERT SPONSORS

Co-Producing Sponsors:

Howard and Alison Madsen
Caroline and Tim Ryan
Robin and Mark Serbin
Edris Weis
Doug and Sally Wright

Full biographies of our featured guest artists are available online at SarasotaOrchestra.org

DAVID ALAN MILLER, CONDUCTOR

GRAMMY Award-winning conductor David Alan Miller has served as Music Director of the Albany Symphony since 1992. Prior to his appointment in Albany, Miller was Associate Conductor of the Los Angeles Philharmonic. Miller has worked with most of America's major orchestras, including the orchestras of Baltimore, Chicago, Cleveland, Detroit, Houston, Indianapolis, Los Angeles, New York, Philadelphia, Pittsburgh, and San Francisco. His extended discography of music by American composers includes the 2014 GRAMMY Award-winning Naxos recording of John Corigliano's *Conjurer,* with the Albany Symphony and Dame Evelyn Glennie. A native of Los Angeles, Miller holds a bachelor's degree from the University of California, Berkeley and a master's degree in orchestral conducting from The Juilliard School.

ZLATOMIR FUNG, CELLO

The youngest cellist ever to win First Prize at the International Tchaikovsky Competition, Zlatomir Fung is poised to become one of the preeminent cellists of our time. As Artist-in-Residence with the Royal Philharmonic Orchestra in the 2023/24 season, Fung appears at London's Cadogan Hall and tours the UK with the orchestra. Further afield, highlights in North America and Asia include Fung's debut with the Cleveland Orchestra, appearances with the Baltimore and Shanghai Symphony Orchestras, and a tour to Japan, Hong Kong, and Taiwan. Recent concerto highlights include his debuts with the New York Philharmonic, London Philharmonic Orchestra, Orchestre National de Lille, and BBC Philharmonic, as well as Detroit, Seattle, Milwaukee, Utah, Rochester, and Kansas City Symphonies. Fung plays a 1717 cello by David Tecchler of Rome, kindly loaned to him through the Beare's International Violin Society by a generous benefactor.

PROGRAM NOTES

Selections from *Carmen:*
Suite No. 1
Georges Bizet (1838-1875)

Parisian composer and piano virtuoso Georges Bizet was in the very last months of his life when his opera *Carmen* premiered in March of 1875. It would, in due time, become the greatest known and most beloved of his works (not to mention one of the most popular of ALL operas in our time), but Bizet had only its original rather tepid reception to carry with him to the grave. The official cause of his early passing (he was only 36!) was "heart attack," but some rather dubious controversy surrounded the event at the time, many suspecting murder or the even less likely possibility of suicide. Opera composers often lead operatic lives.

Though highly regarded, Bizet struggled to find success in Paris. The leading municipal houses didn't seem very interested in young talent, and the independent companies couldn't withstand long runs after lukewarm receptions. This meant that an excellent work like *The Pearl Fishers* (1863) was shelved after a poor critical reaction and would have to wait decades for its due. What a thrill it must have been then to get a commission from the Opéra-Comique in the early 1870s, and to be given the chance to play an integral part in the selection of the story he would set. It was truly the alignment of cosmic elements he had been waiting his entire brief life for, and he made the absolute most of it. Bizet's gifts for melodic economy and spontaneity were never on better display than in *Carmen*. Each scene, each moment, in fact, is so

continued on page 82

Becoming Tchaikovsky

May 11, 2024

DAVID ALAN MILLER, conductor
ZLATOMIR FUNG, cello

Sarasota Opera House
Saturday, May 11, 2024 at 7:30 pm

Georges Bizet 1838-1875	Suite from *Carmen* I. Les Toréadors II. Prélude – III. Seguédille	c. 6′
Edvard Grieg 1843-1907	*The Death of Åse* from *Peer Gynt* Suite No. 1, Op. 46	c. 5′
Missy Mazzoli b. 1980	*These Worlds in Us**	c. 9′
Robert Schumann 1810-1856	Symphony No. 4 in D Minor, Op. 120 II. Romanze: Ziemlich langsam IV. Langsam – Lebhaft	c. 13′
Wolfgang Amadeus Mozart 1756-1791	Overture to *Die Zauberflöte (The Magic Flute)*, K. 620	c. 6′
Pyotr Ilyich Tchaikovsky 1840-1893	Variations on a Rococo Theme, Op. 33 **Zlatomir Fung, cello**	c. 20′

Photography, video, and audio recording are prohibited during the concert.
Please silence your cell phone.

*THESE WORLDS IN US by Missy Mazzoli presented under license from G. Schirmer Inc. and Associated Music Publishers, copyright owners.

perfectly orchestrated with such a sense of musical aptness that no element of the whole is ever put in shadow by another. From the drama and flamboyance of the bullfight to the cabaret subtleties of the *Habanera,* Bizet always found a way to create richness without losing sight of his signature clarity. Carmen is the story of an impetuous femme-fatale who seduces then scorns a soldier in favor of a toreador and ends up victim of the former's jealous rage. As plots go, this is about as "operatic" as it gets, and with it, Bizet introduced one of the most iconic lead roles in the history of the form. Tonight's performance features not only some of the most memorable moments from the score but also offers a three-course sampler of Bizet's skill for creating lasting melodies of graceful inventiveness that somehow sound as they have been with us always. Tchaikovsky thought so, as did Debussy and Saint-Saëns, even though it would take the reviewers and professional critics a bit longer to realize what a masterpiece the music world had on its hands.

Elsewhere in 1875, the first indoor hockey game was played in Montreal, the first Kentucky Derby occurred in the United States, Tonga became a constitutional monarchy, and a British officer invented the pool variant known as Snooker while stationed in India.

Sarasota Orchestra has performed music from the *Carmen* Suites on numerous occasions, most recently under Maestro Christopher Confessore in October 2022, as part of a benefit concert supporting disaster relief and recovery in the aftermath of Hurricane Ian.

Peer Gynt: The Death of Åse
(from Suite No. 1)
Edvard Grieg (1843-1907)

Grieg spent much of the 1870s collaborating with famous Norwegian authors. With Bjørnstjerne Bjørnson, the composer had hoped to mount a grand operatic history of King Olav Tryggvason, but the two artists soon ran afoul of one another. They had already worked together successfully on music for a play, a set of songs, and choral work, but they disagreed on the order of operations for their King Olav project (libretto first or score?) and decided to pause their efforts. In the end, it probably didn't help that Grieg used the free time provided by the impasse to moonlight on a theater project with Henrik Ibsen. Bjørnson and the composer nursed their hurt feelings for 16 years.

As it turned out, Grieg's back-up plan was more challenging than rewarding at first. He was to compose incidental music that expanded and stitched together the sections of Ibsen's epic poem *Peer Gynt.* This Grieg did with delight, but soon found the restrictions of the theatrical setting a burden instead of a boon creatively. A play and an opera are not the same thing, most especially for the composer, and there could be no argument about the primacy of words over music.

"In no case," he claimed, "had I opportunity to write as I wanted," but the 1876 premiere was a huge success regardless. Grieg seized the chance to re-work some of the music and add new segments during the 1885 revival and did the same in 1902. The two suites he published in 1888 and 1893 likely represent his most ardent hopes for his part of the project and stand today as some of his most potently memorable work. Ibsen's play depicted the globetrotting rise and fall of a highly symbolic Norwegian anti-hero and, in spite of all the aforementioned struggles, the author could not have chosen a better partner than Grieg. The clean lines and clear direction of the music fit the narrative complexity of the action perfectly and, as time would tell, enabled the suites to thrive quite nicely on their own. Suite No. 1 includes four hand-picked moments from the collaboration. The second, "Aase's Death," lays Peer Gynt's mother to rest in the mountains with a remarkable hushed reverence.

Elsewhere in 1876, Custer's Last Stand occurred at the Battle of the Little Bighorn, and the most famous moment in telephonic history happened when Alexander Graham Bell said, "Mr. Watson, come here. I want to see you."

Music from Grieg's *Peer Gynt* Suites has appeared frequently on Sarasota Orchestra concerts. The most recent occurrence was in Feburary 2019 under the direction of Music Director Anu Tali.

These Worlds in Us
Missy Mazzoli (b. 1980)

When Alex Ross credits you with an "apocalyptic imagination," you know the world will continue to require great things from you. Luckily for composer and performer Missy Mazzoli, great things appear to come easy. Her work has been performed by all the best chamber music ensembles and all the most prestigious orchestras and opera companies. Mazzoli also composes often for film and television and makes sure to leave time for concert opportunities as a keyboardist. To that end, she formed an "all-star, all female" band of voices, strings, keyboards, clarinets and electronics called Victoire in 2008 that was dedicated to her "dreamy art pop" compositions.

Inspired by a line from the James Tate poem "The Lost Pilot," *These Worlds in Us* was written by Mazzoli for the Yale Philharmonia in 2006 and performed also by the Minnesota Orchestra that same year. Tate's 1967 poem was written for his father, who died in combat during WWII in April of 1944 when the poet was only five months

old. Mazzoli's own father new war and, though he survived his service, she likely found resonance with the way Tate depicted the accretion of a certain wisdom in our recollections of events both terrible and wonderful.

In her program note for *These Worlds in Us,* Mazzoli states: "This piece is dedicated to my father, who was a soldier during the Vietnam War. In talking to him it occurred to me that, as we grow older, we accumulate worlds of intense memory within us, and that grief is often not far from joy. I like the idea that music can reflect painful and blissful sentiments in a single note or gesture, and sought to create a sound palette that I hope is at once completely new and strangely familiar to the listener. The theme of this work, a mournful line first played by the violins, collapses into glissandos almost immediately after it appears, giving the impression that the piece has been submerged under water or played on a turntable that is grinding to a halt. The melodicas (mouth organs) played by the percussionists in the opening and final gestures mimic the wheeze of a broken accordion, lending a particular vulnerability to the bookends of the work. The rhythmic structures and cyclical nature of the piece are inspired by the unique tension and logic of Balinese music, and the march-like figures in the percussion bring to mind the militaristic inspiration for the work as well as the relentless energy of electronica drum beats."

Elsewhere in 2006, NASA launched the New Horizons Probe, Google bought YouTube, Montenegro gained its independence, Pluto was reclassified as a dwarf planet, and Michelle Bachelet became Chile's first female president.

This concert represents the Sarasota Orchestra premiere of Missy Mazzoli's *These Worlds in Us.*

Movements 2 and 4 from Symphony No. 4 in D Minor, Op. 120
Robert Schumann (1810-1856)

Before he became the composer we know and revere today, Robert Schumann wanted to be a great pianist. To help make that dream a reality, Schumann devised a finger-stretching contraption. It was meant to strengthen his hands, but it injured them irreparably instead. The depression that followed was crushing and prolonged, and the weight didn't begin to lift until 1840 with his marriage to Clara Wieck. She was an indisputable piano star and a potent muse for his renewed calling as a composer. He wrote dozens of intimate art songs during that nuptial year. By the end of it, however, Schumann was turning his attention to a grander kind of expression.

Schumann's First Symphony was a big success in 1841, no small thing at a time when Beethoven was only 14 years dead and still reigning supreme over the genre with Mozart and Papa Haydn. He got right to work on a follow-up piece, but the magic, at least for the moment, had been spent. The D Minor "Second" Symphony premiered in December of 1841. Schumann, hoping to lure an audience to his premiere, invited Franz Liszt to perform a duet with Clara on the same program. It is easy to imagine those two piano titans overshadowing Robert's new symphony, especially given the work's unorthodox structure and moody demeanor. Schumann was attempting to move the form in a new, highly Romantic direction and may have been a bit too bold for his day. He even took the opportunity to write Clara herself into the piece by including the thematic fragment he often used for her (five descending steps—the "Clara" motif from the 1841 Piano Concerto he wrote for her) in the first movement. In any case, the reaction in the audience was a shrug, and Schumann's publisher declined to take it up. Disappointed and on to other matters anyhow, the composer left the score on the shelf for ten years. By the time he picked it up again, he had written and published two additional symphonies, so a different number would be required if the D major orphan was to be granted another chance. Symphony No. 4, renamed, revised, and reorchestrated, was re-premiered in May of 1853, and this time it was a hit. Schumann's publisher didn't dare hesitate a second time, and the work has been in the common repertory ever since. Interestingly, Clara always championed the updated version while Brahms, a close friend to both Schumanns, favored the original. She wasn't happy when Brahms had the first attempt published years later in the 1880s, but it matters little today. The 1851 revision is the standard.

Elsewhere in 1851, Isaac Singer patented the sewing machine, England and France were connected for the first time by undersea telegraph, the first photograph of a total solar eclipse was taken in Prussia, and North America's first YMCA was established in Canada.

This concert marks Sarasota Orchestra's first performance of music from Schumann's Fourth Symphony.

Overture to *Die Zauberflöte (The Magic Flute),* K. 620
Wolfgang Amadeus Mozart (1756-1791)

Mozart was working simultaneously on the Requiem, the Clarinet Concerto, his final string quartet and two operas during the incredibly prolific year of 1791, his last on Earth. The drama of these final creations was matched only by that of his actual life, and the ill health and mysterious visits of 1791 leant an air of urgency to everything Mozart produced. It was a furious dash to the finish, the finish of an existence cut far too short after 35 brief years.

Theories about the cause of Mozart's demise have varied over the years (Rheumatic fever? Acute miliary fever or the ridiculous but persistent typo of "military" fever?), but his wife Constanze believed he had simply worked himself to death. She would know.

Though he started it before *La clemenza di Tito, Die Zauberflöte (The Magic Flute)* was the last opera Mozart completed. It was an example of the popular dramatic style known as *Singspiel* (a blend of singing and spoken text) and a crafty intellectual allegory on Mozart's own Masonic associations and beliefs. The highly unusual plot is essentially the story of a prince and a bird catcher, who must complete a series of magical tests to rescue a princess and banish evil from the world. Mozart would live to see it successfully staged and conducted the premiere performances, but his death just months later would deprive him of knowing how lasting and important the work was meant to become. Three chords begin the overture in direct tribute to the Masonic themes of the opera (three being an important symbolic number). After the mysterious but inexorable introduction, it is a fleet-footed five minutes until the end. Mozart treats us to right away to fugue, transformation, delightful instrumental playfulness, and an invigorating sense that something special is in store. Right in the middle of this infectious activity are the famous three times three chords, the *"dreimalige Akkord,"* which not only echo the overture's opening but clear the air for a brief moment with spectacular effect. It is important to view *The Magic Flute* not as Mozart's benediction or farewell to opera, but rather as the excited, forward-looking declaration of a young genius in his prime. This is the hopeful music of a man with plans for the future, not the last rites of someone who felt time slipping and assumed he had said enough. From this perspective, the Overture to *The Magic Flute* may well be the most rewarding six minutes in music.

Elsewhere in 1791, Methodist Church founder John Wesley died, the element titanium was discovered, the Brandenburg Gate was completed in Berlin, and Thomas Paine's Rights of Man was published in London.

Sarasota Orchestra last performed *The Magic Flute* Overture in 2008 under the baton of Dirk Meyer.

Variations on a Rococo Theme, Op. 33
Pyotr Ilyich Tchaikovsky (1840-1893)

Tchaikovsky's famous disagreement with Nikolai Rubenstein over the First Piano Concerto in 1874 led to a rare moment of professional courage from the composer. So rare, in fact, it may have been the only one. For whatever reason, Rubinstein really got his dander up, and Tchaikovsky refused to change a single note, withdrawing the planned dedication in a huff. Little of that strength of will was present just two years later, however, when a disastrous marriage attempt and ongoing financial woes left Tchaikovsky tentative and highly pliable again in the hands of advisors and colleagues.

Life was a series of tests for this poor man. The next was another soloist-focused project, a new work for cello and orchestra. Tchaikovsky sought the advice of Wilhelm Fitzenhagen and, to the surprise and frustration of his publisher, the composer acquiesced to nearly every "suggestion" Fitzenhagen offered. Fitzenhagen was a highly acclaimed cellist for whom Tchaikovsky had great respect, but it is difficult to imagine why the composer allowed him such a strong editorial hand. Fitzenhagen made many changes to the "Rococo" Variations (including the re-ordering of the variations themselves and even the deletion of one), and the sum of their impact altered the score significantly. The "Fitzenhagen version" of the music is how audiences (and cellists) know it best today, but there were efforts in the 1950s to resurrect the original. The Rococo theme Tchaikovsky created for the work was purposefully reminiscent of Mozart and that brief, shining moment in history when music was both post-Baroque and pre-Classical. The variations (in whatever order they are presented) flow with incredible ease and stylistic mastery. Much is demanded of the soloist, but the rewards are equally plenty, with the virtuosity and beauty co-existing in perfect accord. Tchaikovsky was defensive before questions of his bloodless demurrals to Fitzenhagen. Maybe he found the joyous charisma of the piece too difficult to reconcile on his own, given the turbulent personal issues that were leading him so inexorably toward the late symphonies. Put another way, the Rococco Variations are a genial, magnificent relic from a bygone day that was perhaps better served by Fitzenhagen's enthusiasm than Tchaikovsky's own darkening mind. Or maybe none of that deep analysis matters at all, and Tchaikovsky welcomed Fitzenhagen's input simply because he was nicer about it than Rubenstein.

Also in 1877, Queen Victoria was proclaimed Empress of India, Romania began its war of independence from the Ottoman Empire, and Oglala Sioux leader Crazy Horse was bayoneted while resisting confinement in Nebraska.

The Rococo Variations were last presented on a Sarasota Orchestra concert in 2010. Leif Bjaland conducted and Abraham Feder was the soloist.

Program notes by
Jeff Counts © 2023

BECOMING TCHAIKOVSKY CONCERT SPONSORS

PATT POTTER

Presenting Sponsor:
Patt Potter

Presenting Sponsor:
Gilbert and Elisabeth Waters Mozart Fund of the Community Foundation of Sarasota County

Co-Producing Sponsors:

The Huisking Family Foundation
Toby and Noel Siegel

2023-2024 **SARASOTA ORCHESTRA FRIENDS**

Thank you to the Sarasota Orchestra Friends for their support of Sarasota Orchestra's mission and their contributions to the Annual Fund. *Members as of September 29, 2023.*

Gerald and Sue Ellen Addicott
Kay Aidlin
Charles Albers and Julie Planck
Peggy Allen and Steven Dixon
Rose M. Amato
Al Anderson
Carol J. Anderson
Jan Balazs
Robert and Billie Baren
Dr. and Mrs. Donald N. Baum
Ted and Judith Beilman
Ellyn Bender and Pamela Paschall
Gail Berenson
Howard Berman and Sharon Sexter
Hope Black
Barbara A. Blackburn
Carol White Bold and Larry Bold
Leyman and Mary Ann Bott
Donald Britt
Sally Brown
Steven Bush
An Cantor
Van and Joyce Carlisle
Diane Chechik-Temple
George and Merle Chorba
Jim Cliff
Juanita Connell
Katie Couchot
Sandra J. Cowing
Trevor Cramer
Guy and Carleen Crawford
Barbara Cruikshank
Donna Cubit-Swoyer
Lowell Curtis and Barbara Katz
Lon and Leslee Deckard
Sam Digiammarino and Brenda Lee
Fay Donaldson
Robert and Laurel Dove
Maxine Dubin
Svetlana Em
Douglas Endicott
Candice Ermer
Rita Feder
Gloria Feibus
Robert J. Finger
Sherm and Marty Finger
John Fischer
Beverly B. Fisher
Florence Flanagan
Cindy Fornelli and Randy Earley
Kathleen Frank
Barbara Frey
Gilbert Friend-Jones
Paul and Patricia Galioto
Kathleen Gallison
Margaret Goldberger
Patricia Golemme
Paul G. Goodwin
Phyllis Green
Julie and Charles Grudzinskas
John Halstead
Gail Hannah
Leon and Gail Harris
James and Joyce Haupt
Peter and Isabella Hewitt
Jacqueline Hickman
John and Leslie Higgins
Cheryl E. Hoffman
Judith Hollingsworth
Mrs. Dale Horwitz
Carol Hyde
Karen Iezzi
Dr. C.H. Amar Inalsingh
Deirdre Isabelle
Stuart Jolly and Claire Spencer-Spears
Dr. and Mrs. Gene Jongsma
Lenora Jost
Irene E. Kauffman
Carla and TK Kortendick
Peter and Marlene Koshgarian
Bruce Kurtz
William Lakin and Lois Altman
Lydia Landa
Fred and Phyllis Lasky
Mary Ellen Laue
Margaret Levinson
Melvy E. Lewis
Richard and Rosalie Lewis
Sallie Light
Mary Lou Loughlin
Jo Ann Lovell
Kenneth and Nancy Lucas
Marlene Lynds
Daniel and Leah Marias
Arthur and Judith Marks
Debby Marshall
Stuart and Antoinette Matlins
Richard and Cornelia Matson
Ann McClure
Jack and Ellen Messmer
Barbara Miciak
Irving Mishkin
Dr. and Mrs. Wesley Moy
Ann Mumford
David and Peri Namerow
Joseph Nassaney
Lovella L. Naylor
Steve and Karen Nelson
Elaine Nutlay
Katherine S. Oarr
Lorelei Paster
David and Susan Payne
Joan Perdue
John D. Pitts
Arlene Ranney
Murray C. Renick Jr
Carolyn Reynolds
Nathan and Bonnie Richards
Rachel Rivlin
Jean S. Roberts
Billy Robinson
Susan L. Robinson
Elaine Rothenberg
Caroline and Tim Ryan
Lawrence V. Sage
Anne Salamone
Dr. Nancy Scanlon
Kathy Schersten
Robert Schlanger
Jack and Priscilla Schlegel
Sharon Schreiber
Anne and Alex Scott
Tracy Seider
Micki Sellman
Gretchen Serrie
Kay Severson
Irene E. Shatz
Julianne and Robert Sills
Dr. Stephen Sills and Ms. Andy Frank
Debra Silver Heller
Thompson and Christine Sloane
Beverly J. Smith
Jim and Beverly Smith
Lorrie Smith

Hugh Steele
Wilma Steinbaum
Dr. Ann G. Stephenson Moe
Louise Stevens
Lois Stulberg
Marjorie Tabatznik
Dr. and Mrs. Kutay Taysi MD
Elaine Tobler
James and Mary Tolley
Sheila Vincent
John Vita
Carol Von Allmen
Peter Vosler
Lorayne Walsh
Ronald Weintraub and Margo Howard
Hal and Nancy West
Joan Westlake
Dorothy Whaley
Kim Wheeler
Don and Margie Whittaker
Edith Williams
Wayne Witham
Andy and Marcia Wittman
Alan and Loretta Woodall
Ann Wurlitzer
Brenda Yanofsky
Mr. and Mrs. Harold D. Zimmerman
Marilyn Zynda

CORPORATE, FOUNDATIONS, AND GRANTS

Gold Baton Circle $50,000+

as of October 1, 2023

Charles & Margery Barancik Foundation

Community Foundation of Sarasota County

Florida Arts & Culture

Gulf Coast Community Foundation
Elizabeth Miller Charitable Fund

Impact100 SRQ

Muirhead, Gaylor, Steves and Waskom, PA

Sarasota County
Tourist Development Tax
Paid for in part by Sarasota County

VIRGINIA B. TOULMIN FOUNDATION

Virtuosi $25,000 - $49,999

Anne Folsom Smith Interior Design, Inc.

BMO Wealth Management

THE DEBUTANTE PROGRAM
of Sarasota & Manatee Counties

THE Exchange

Hecht FOUNDATION

THE KOSKI FAMILY FOUNDATION

PNC PRIVATE BANK

WILLIAMS PARKER
ATTORNEYS AT LAW • ESTABLISHED 1925

Impresarios $10,000 - $24,999

APPLEBY FOUNDATION	BENDERSON DEVELOPMENT	CORDELIA LEE BEATTIE FOUNDATION	DORIS M. CARTER FAMILY FOUNDATION

Thank you to the following Granting Partners who have given cumulative gifts of $500,000 or more to Sarasota Orchestra.

Cordelia Lee Beattie Foundation
Fidelity Charitable Gift Fund
Jay & Becky Kaiserman Foundation
Johnson Charitable Gift Fund
Raymond E. Mason Foundation
The William P. McGrath Fund At Manatee Community Foundation
U.S. Small Business Administration
Charles O. Wood, III and Miriam M. Wood Foundation
Virginia B. Toulmin Foundation

Charles & Margery Barancik Foundation
The Debutante Program of Sarasota & Manatee Counties
Florida Arts & Culture
SBA U.S. Small Business Administration
The Exchange
Community Foundation of Sarasota County
SO sarasota orchestra friends
Gulf Coast Community Foundation Elizabeth Miller Charitable Fund
Sarasota County Tourist Development Tax Paid for in part by Sarasota County

Impresarios $10,000 - $24,999 *continued*

Fergeson, Skipper, P.A. and the Gaston Dufresne Foundation for the Performing Arts

LELA D. JACKSON FOUNDATION FOR THE ARTS

Gilbert and Elisabeth Waters Mozart Fund of the Community Foundation of Sarasota County

Orchestra Circle $5,000 - $9,999

Merrill Wynne

Orchestra Circle $5,000 - $9,999 *continued*

LifeWorx

PBI professional benefits incorporated

Publix Super Markets Charities

Stern Wealth Management of Raymond James

sam's club

SERBIN print marketing & publishing

Willis Smith Construction

SO sarasota orchestra CORPORATE GIVING

Businesses that support Sarasota Orchestra make an investment in their community, their brand, and their Orchestra.

Benefits of Corporate Sponsorship

- Visibility
- Client Entertainment
- Employee Engagement

For more information, please visit SarasotaOrchestra.org/donate/corporate-giving or call **941-487-2744**

Daniel Jordan, Concertmaster

Corporate Donors

MAESTRO CIRCLE
$2,500 - $4,999
Art to Walk On, Inc.
Kirkplan Kitchen & Bath
Preti Family Fund of Community Foundation of Sarasota County
Service Club of Manatee County
Sunset Cadillac
Westminster Communities of Bradenton

MUSICIAN CIRCLE
$1,000 - $2,499
Café L'Europe
Dr. Joseph and Esther Landin Memorial Fund at Community Foundation of Sarasota County
Mattison's Catering
Michael's On East
Sarasota Music Festival Fund at Community Foundation of Sarasota County
Zenith Insurance Company

AMBASSADORS
$500 - $999
Arleta S. Pellow Fund in Memory of Charles S. Pellow at the Community Foundation of Sarasota County
Sarasota Wine Co.

PATRONS
$100 - $499
Arts Advocates
Thomas and Lisa Weller Family Charitable Trust

SUPPORTERS
$0 - $100
Sigma Alpha Iota Sarasota/Manatee Alumnae Chapter

MATCHING GIFT ORGANIZATIONS
American Online Giving Foundation, Inc.
The Blackbaud Giving Fund
Dominion Foundation
Johnson & Johnson Family of Companies

Thank you to the following Private Foundations and Federations, who facilitate charitable giving in our community through donor-advised funds, scholarships, and grants:
American Online Giving Foundation, Inc.
Community Foundation of Sarasota County
Community Foundation for Greater Buffalo
Community Foundation Of Greater New Haven
Community Foundation of New Jersey
Give Lively Foundation
The Glenridge Charitable Foundation, Inc.
Greater Horizons
Gulf Coast Community Foundation
Jewish Communal Fund
Jewish Community Foundation of Greater Ann Arbor
Jewish Community Foundation of MetroWest NJ
Jewish Federation of Cincinnati
Jewish Federation of Sarasota-Manatee
Jewish Foundation of Greensboro
Manatee Community Foundation
Morgan Stanley Gift Fund
Northern New York Community Foundation
Schwab Charitable Fund
The Foundation for Jewish Philanthropies
The U.S. Charitable Gift Trust
United Jewish Foundation of Metropolitan Detroit
Vanguard Charitable

ACKNOWLEDGEMENTS

We would like to thank the following individuals and organizations for their production support throughout the year: Ken Snow Piano Tuning and I.A.T.S.E. Local 412.

We offer our heartfelt thanks to the people who stuff envelopes, serve at the Will-Call window, support our development staff at events, and serve as ushers at our concerts.

MEDIA PARTNERS

SARASOTA MAGAZINE
SCENE
Herald-Tribune media group
Observer
YourObserver.com
wsmr89.1 classical

Individual Donors

as of October 1, 2023

MAESTRO CIRCLE

$2,500 - $4,999

John and Polly Allyn
Caroline Amory and Marjorie Floyd
Alexandra Armstrong and Jerry McCoy
Shari and Stephen Ashman
Ron Banyay
Nathaniel and Jewelle Bickford
Barbara Blackburn
Barbara W. Blumfield
Jon and Donna Boscia
Van and Joyce Carlisle
Elaine Gustafson and Bill Chorske
Dr. Jay N. Cohn
Robert J. Cook
Sam Digiammarino and Brenda Lee
Shan and Thomas DiNapoli
Gerald P. and Beathe Elden
Leon and Margaret Ellin
Dr. Aaron Fink and Vicki Porter-Fink
Bill Forester
Ms. Josephine E. Franz and Mr. Russell A. Gill
Barry and Suzan Friedman
Dr. David Van Ess and Dr. Diane Gallo-Van Ess
Patricia and Edmund Garno
Helen Glaser in loving memory of Len Glaser
Catherine Cooper and Marshall Greenwald
Maureen and Jack Higgins
Dr. Sidney and Anita Holec
Bill and Nancy Hunt
Jack and Lenora Jost
Marvin Kadesh
Michele Katz
Alan Kesten
Linda Klein
John and Fran LaCivita
Fran Lambert and Seymour Ziegelman, M.D.
David and Lucie Lapovsky
Janet and Fred Leonberger
Joyce Mailhouse
Susan and Kenneth Newmark
Dr. Natalie Norton
The Nurenberg Family (Marshall, Steven, Dianne, Lory, Frank, Carlyn and Elliot)
Keith and Teresa O'Neill
Lorelei A. Paster
Charlotte and Charles Perret
Rebecca and Barry Preston
Preti Family Fund of Community Foundation of Sarasota County
Robin Radin
Mr. Martin D. Rich
Phyllis Rubinovitz
Nancy Sheridan
Bunny Skirboll
Ky Thompson and Margaret Melun
Marysue and Leon Wechsler
Arthur Weldon
Mr. and Mrs. David J. West
Mary Lou Winnick
Mr. and Mrs. Gary R. Yakes
Anonymous (4)

MUSICIAN CIRCLE

$1,000 - $2,499

Noreen and Richard Ackerman
Jerry and Sue Ellen Addicott
Carolyn Albrecht
Janette S. Albrecht
George F. Allison and J. Alan Watkins
Pat and Bob Baer
Donald and Cathy Baillie
Jeff Bain and Anat Moskowitz
Jane Baisley
Barbara and James Barrett
Ralph Basile
Ted and Judith Beilman
Larry and Martha Bellos
Stan and Donna Ber
Francisco Bermudez and Edward Hartnett
Carol and Gerald Bernasconi
Judy and Jack Bloch
Myrna Blume
Karen Booth
Susan Brooks
Duncan and Susan Brown
Larry and Beverly Brown
Sally Brown
A. Scott Bushey
Mrs. Debra M. Jacobs
Barbara Campo
Steve Catanzarita
John Cavanaugh
Vivian and Michael Chester
Barbara J. Chin
Jim Cliff
Bob and Val Cloutier
Alan Cohen in loving memory of Natalie Cohen
Janine and Douglas Cohen
Janis Cohen
Mr. and Mrs. Emilio G. Collado
Edwin Colon
Bill Coughlin
Dr. and Mrs. Robert E. Crootof
David and Ann Cruikshank
Whit and Cathy Daily
Llewellyn Davies
Alice Fishman and Michael DiPietro
Carole Dorsey
John Drake
Murray Duffin
John and Patricia Dupps
Kathryn and Lee Edstrom
Mr. and Mrs. Edward Eliasberg, Jr.
Douglas W. Endicott
Ron and Sharon Erickson
Candice Ermer
Joel and Marcia Faber - Faber Future Foundation
The Rev. Reid D. Farrell, Jr.
Don and Kathy Felten
Frances D. Fergusson
Gerald Fickenscher and Wendy Babb
Rosalie and James Fitzgibbons
Rose-Anne and Chris Frano
Barbara D. Frey
Ilene Friedman and Greg Gregory
Dr. Gilbert and Gretchen Friend-Jones
Mr. and Mrs. Paul Galioto
Rukmini and K.P. Ganeshappa
Anne and Cope Garrett

Dr. Maria T. Georgiev
Julia and Steven Goldberg
Roz Goldberg
Patricia Golemme
Drs. Betsy and James Granite
Anne Marie and Marvin Greene
Barney and Judy Greenhill
Dr. Barbara A. Hajjar
Daniel and Denise Hamburger
Jeanne Hamil
Mrs. Jerry M. Hamovit
Darlene Hauser
Barbara Heistand
Dr. and Mrs. Curtis F. Holmes
Jan Huff
John and Vivian Hulse
Dr. Alastair Hunter-Henderson and Dr. Noralyn Marshall
William and Elizabeth Johnston
Stan Jones and Bob Marlett
Sandra Kamin
Irene and Mark Kauffman
Mr. and Mrs. Robert Kellett
Drs. Thomas F. and Jacqueline F. Kelly
Marianne Koerner
Andrew Kotsatos and Heather Parsons
Michael and Nancy Krupp
Bruce Kurtz
AG Lafley
Dr. Joseph and Esther Landin Memorial Fund at Community Foundation of Sarasota County
Bryan and Sylva Langton
Jerry and Jan Lazar
Steven J. and Karen A. Lee
Nessa and Richard Levine
Dr. Jerome H. Levy
Evie and Allen Lichter
Lori and David Liner
Kris and Jan Loeber
John and Sandra Long
Mary Lou Loughlin and Bob Ploussard
John and Judy Lynch
Lou and Carolou Marquet
John Mayer
Mr. and Mrs. Bert Mayerhofer
Ellyn A. McColgan
Sue McConnell
Mary Alice McGovern
Mary Ann and John Meyer
Mr. and Mrs. John T. Munroe
Margaret Munson
Steven Nurenberg and Dianne Stevens
Katherine Oarr
Diane and Joseph O'Connor
Judy and Alan Papernick
Sarah Pappas
Mark Pickhardt and Hannah Pickhardt
Jay Plager and Lynne Pettigrew
Patricia and David Porter
Paula Post
Julie L. Whitney and Peter S. Price
Sharon and Bob Reitsch
Judy and Jon Rick
Jerry and Joanne Robertson
Eileen Rosenzweig
Sue Rupp
Sarasota Music Festival Fund at Community Foundation of Sarasota County
Betty Schattschneider
Steven and Rhona Schnoll
Anne and Alex Scott
Deborah and Thomas Shapiro
Tom and Anne Sherman
Chuck Shivery
Mike and Katie Smith
Cyvia and David Snyder
Stephanie Sonnabend
Hugh Steele
Dorothy Stehl
Hadassah Strobel
Tom and Trish Sugalski
Lesley Svenson
Susan Talarico and Mike Sundermeyer
Dr. and Mrs. Kutay Taysi
Mike and Madelyn Tetmeyer
James and Susan Tollerton
James Triant
Terri Tumlin
Carolyn and Ron Vioni
Dr. and Mrs. Mayer Wainstein
Peg and Herb Walker
Ann Weingartner
Barbara Weldon
Jim and Sharon Westby
Robert and Barbara Wetzel
James J. Whalen and Thomas H. Wentz III
Edith Williams
Drs. Anna and Janusz Wolaniuk
Archer Wright and Karen Hannon
Anonymous (5)

AMBASSADORS

$500 - $999

Mr. and Mrs. Leslie D. Aberson
Dr. and Mrs. Berel L. Abrams
Jean F. Adelson
Jack and Carol Adornetto
Janet and George Allgair
Chuck Angulo and Kathleen Fisher
Dr. and Mrs. Brennan Asplen III
John and Stephanie Averyt
Marge and Isaac Barpal
Lois Bartis
Sal and Judith Barzilay
Glen Behrendt and Lenore Shapiro
Marc Behrendt
The Rev Gerald L. Bennett
Jim Bennett
Dale Berkebile and DonnaBelle Talty
Mary Ann Best
Ken and Sandra Brinker
Sharon Burde
Drs. Herbert and Anita Cohen
Steven and Arlene Cohen
Sol Cohn
Kenneth M. Cole III and Anne Ireland
Neal Colton and Sharon Prizant
Cornelia L. Cook
Elliott and Dana Corn
Beth Cotner and John Alogna
Carol and Justus Doenecke
Gary and Barbara Eisenberg
Fred and Jo Falkner
Fred and Judy Fiala
Gordon Finman
Nancy and Peter Finn
Terry and Meg Flanagan
Rudi Floyd
Joyce and Jerry Fox
Andrea Frank
Doug and Dianne Frantz
Alex and Eija Friedlander
Ann R. Friedman
Karen S and John R Fulton III
Mrs. Otto J. Glasser
Mr. and Mrs. Robert C. Glenn
David and Bonnie Goldmann
Mrs. Grace M. Goldstein
Steve M. Gompertz
Barbara Grauer
Carol and Jules Green
Stephen and Polly Greene
Paula and Douglas Griffin
Martie and Mike Groff
Hanford and Kitty Gross
Christine Groth Folsom
Sherry Guthrie
Pamela Hahlbeck
Beverly Harms
John and Grace Hartnett
Betty and John Herr
James Heslin

Elliott Himelfarb and Janet Minker
Jane Hoover
Kathy Horowitz
Rhea and Palmer Hughes
Robert and Marie Hunter
Terry Hynes
Barbara and Dale Jensen
Thekla Kahn
Les Kahrnoff and Laren Poley
Eugene S. Katz
Mrs. Gail R. Katz
Music Heals: The David J. Keyes Memorial Foundation Inc.
William H. Kling
Carla and Tom Kortendick
Dr. George and Carolyn Kotlewski
Barbara B. Kupferberg
Hamza Kuraishi
Fred and Phyllis Lasky
Arthur and Marcella Levin
Henrietta Lee Levins
Mr. and Mrs. Terrance L. Lindemann
John Lindsey
Morris Lioz
Sheila Lirtzman
Andrew Littauer
Karl and Anne Maggard
Albert and Marita Marsh
Stuart and Antoinette Matlins
Rosemary Albano Mazzanti, MD in loving memory of Walter D. Mazzanti, MD
Patricia Rahilly McDonald
Judith Merkt
Mr. and Mrs. Daniel Miller
Pamela R. Moore, M.D.
Brenda and Wesley Moy
Dr. and Mrs. Antonio Muniz
Mark S. Newcombe
Bonnie Ochiltree
Fran and Wiley Osborn
Mary Lou O'Toole
Edward and Carol Papish
Pauline Parrish
Arleta S. Pellow Fund in Memory of Charles S. Pellow at Community Foundation of Sarasota County
Dennis and Carol Picard
J. Michael Povey
David and Marilyn Powell
Colette and Terry Purcell
C. Louis Putallaz
Henri and Marilyn Quintal
W. Lawrence Ream
Barbara Rittner
Larry Sage
Cathie Schaffer
James and Kathleen Scholler
Helga and Reinhard Schwartz
Douglas and Hilory Seaton
Dr. and Mrs. Barbara Shagrin
Roseanne Shegirian
Leon Sickles
John Simon and Mary Anne Servian
John Smeallie
Barbara Smith
Mr. and Mrs. Ronald W. Smith
David and Faye Sobey
Dr. and Mrs. Issam D. Soussou
Les Spiecker and Candy Tinley
Dr. Stephen S. Stambler
Mr. and Mrs. Richard Stern
Terence and Carolyn Sullivan
Jane Summerville
Hondo and Pat Sunquist
Wendy Surkis
Elliott Metcalfe, Jr. and Becky A. Titus
Mary and Jim Tolley
Ms. Martha Urschel
Elske Vermaas
Robert Vigder
Brad L. Vincent
Ronald Weintraub and Margo Howard
Karen West
Noree and Finis Williams
Sue and James Williams
Cindy and Dale Woodling
Sora Yelin in memory of Cary F. Yelin
Anonymous (8)

PATRONS

$100 - $499

Henry Aalst
Martin and Catha Abrahams
Sheri Abramson
Joe and Daria Adajian
Cecile Adams
Martin and Eve Adams
Tom Adams and Lynne Cahill
Pamela Akins and Barry Levinson
Jane Albaum
John and Virginia Alexander
Mary Alexander
Edward Allen and Lorraine Gawronski
Elizabeth B. Allen
Polly Allen
Robert and Grace Allen
Mary Allyn
Barbra and Peter Alter
Al Anderson
Judy Anderson
Susan M. Anderson
Dolores L. Andrew
Betty G. Andrews
Mr. and Mrs. Vincent D. Andrus
Deborah Ansary
Mr. and Mrs. Bernard H. Anthony, Jr.
Ms. Dorothy O'Brien
Ronni and Shelly Aptekar
John and Diane Arch
J. Allison Archbold and Hugh Bettendorf
Earleen M. Ashbrook
Jameel Audeh, M.D.
Dr. and Mrs. Edward Axelrod
Denise and John Ayre
Russell and Barbara Bahner
Leila Baker
Ray and Janet Baker
Bruce and Eleanor Ballard
Mark and Molly Ballow
Roberta Banan
Donna Baranowski
Kathleen Barclay
Cassandra and Leroy Barnidge
Lois Barson
Dolly Bass
Mr. and Mrs. David Batchelor
William Baxter
Nancy and Marc Bazilian
Hilary J. Beattie
James Beck Sr
Richard and Sara Behrman
Marie Pogozelski and Richard Belle
Mrs. Ellyn Bender and Mrs. Pamela Paschall
Richard Benedum and Julane Rodgers
John and Cheryl Bennett
Dee and Mike Bennett
Robert and Lynne Bennett
Patricia Benson
Emil and Alice Beran
Gail Berenson
Skip and Debbie Berg
Dr. and Mrs. Ronald Berger
Christy J. Bergsma
Karen Berman
Rita Berman and Bob Neuman
Janice Berrier
Dennis and Francie Beville
Richard and Linda Beyer
Mrs. Gloria Biberman
Mary C. Biglan
James Bilbo
Margery and Neil Blacklow
Marilyn and Paul Blankman
Marilyn S. Blausten
Lucia Blinn
Dr. Crain Bliwas and Maggie Bliwas
Norman and Elaine Blum
Jim and Linda Bodycomb
Jack E. and Virginia Boland
Robert F. Bole, Jr.

Michael and Betsy Bommer
Barry Borden
Marge and Jack Borst
Carol Bowen
Patricia Clark
Tom Bradley
Suzanne S. Bralow Ph.D
Mr. and Mrs. Ken Brennan
Malcolm and Beverly Brenner
Ilene and Monroe Brett
Dr. William Brian
Jerrine Brinker
Joseph Brinkmeyer
Ruthann Bromley and Stan Nikkel
Michael and Ann Brooks
Alfred G. Brown
Barbara W. Brown
Bonnie and Michael Brunett
Greg and Jo Ann Bruno
Mark and Ruth Brus
Ellen and Vin Buccellato
Alice Burd
John and Denise Burgess
Barry and Sharon Burke
Janice and Tom Burne
Elizabeth Lou Burton
Joy K. Busler
Rosemarie Cadwell
Janet Cady
Donna Cahill
John and Charlotte Calhoun
Sue and Harvey Camins
Judy Carnal
Carol Carr and Joan Dreyfuss
Dr. Richard Edwin Carroll
Louise Cashman
Mr. Albert Cenci and Ms. Cynthia Salomone
Martha and James Chadwick
Richard Chais and Lenore Redler
Nancy and John Chamberlain
Mall Chaney
Charles H.S. Chapman
Jim and Donna Chapman
Alain Charise
Carol J. Chawkins
Diane C. Chechik-Temple
Bonnie and Michael Chisling
David Chivas and Ron Rice
Mr. and Mrs. George Chorba
Dr. and Mrs. Octavio Choy
William Christopher
Erin Hope Christy
Linda and Tony Ciliberti
Richard Clapp
John and Lorna Clarke
Mary and David Cobb
David Cohen and Mary Volk
Robert I. Cohen
Sandra Cohen and Stephanie Heaney
James Cole
Lawrence R. Coleman
Mary Jane and Frederick Colen
Janis and Ron Collier
Nina G. Collins
Elizabeth Colnaghi in memory of Robert Verner Carlson
Steven Colopy
Sandra Combs
Lyn and Peter Conway
Lisa Coolbeth
Mary and Victor Cooperwasser
Marina Cosgrove
Katharine Couchot
Betty and Fred Crane
Dr. Kathy Crits-Christoph
Dr. and Mrs. Patrick Curry
Ronald and Maureen Curtin
F Lowell Lowell Curtis and Barbara Katz
Mr. and Mrs. James Curtis
June M. Curtiss
Donald Czajkowski
Robert and Julia Dadekian
Mary Dailey
Patricia Dal Cortivo
James and Wendy Damoulakis
John B. Davis
Dr. Susie Davis
Carolyn T. De Loe
Rev. Thomas John De Young
Reeta Dean
Mr. and Mrs. Lon Deckard
Stephen and Susan Delman
Moca Foundation, in Honor of Lisa Deutsch
Lori DeVilbiss
Judith DeWolfe and Adrienne Kaplan
Sharon and Steve Dickman
Ray Dispoto in loving memory of Dr. Jack G. Hutton, Jr.
Nancy and Brian Dixon

Calvin Falwell, clarinet/bass clarinet

Dr. Raymond and Donna Doherty
Jeff and Barbara Doll
Fay K. Donaldson
Ellen and Peter Donshik
Carol Downey
George Drummond
Dr. and Mrs. Melvyn Dubofsky
Laurelee Duncan
Ellen Dupree
Brian and Victoria Eckl
Carol Edelman
Mrs. Barbara Edlin
Barbara Ehnes
Holly Ehrens
Nicole and John Eibe
Dr. Ulrich Elben
Amy Eliezer
Paul and Phyllis Elson
Denise Erb
John and Loretta Ertl
Marian Erwin
Thomas Esposito
Antoinette Evangelista
Eleanor Faber
Eric and Esme Faerber
Judith Falconer
Gary Farner
Dr. Helen D. Feiner
Fran and Gary Feldman
Michael and Marilyn Feldman
Rita Fenichel
Mr. and Mrs. Peter Ferrucci
Marty and Sherman Finger
Susan Fink
Elizabeth and Ben Forsyth
Tim and Ellen Foster
Mary Elizabeth Fothergill
Herbert Fox and Janet Zinner
Laurel and Gregory Franchini
John and Kathleen Frank
Lawrence and Pamela Frankel
Thomas and Donna Frantz
Jean and Michael Freed
Leda Freedman Fund
Mrs. Katarina Fried
Martin Fried
Aviva Friedman
Stu and Rhoda Friedman
Jeannine F. Friend
Mr. and Mrs. Robert Fritsch
Sandy and Bud Fulkerson
Kathleen Gallison
Louis and Margaret Gallucci
Edith Gardner
Wanda Garofalo
Robert and Shirley Garrett
Sharon Garson
Margaret Gat
John and Janette Gatesy
Chip and Bryle Gaylor
Joan Genest
Jo Ann George
Sherman and Miriam Gerber
Leslie and Charles Gerhardt
Mr. and Mrs. Robert Germain
Mr. and Mrs. Richard Gerrity
James and Minta Getzen
Eileen Gilbert
Gary and Nina Gitomer
David and Jackie Glass
Michele Glazer and Norman Powers
Joseph and Julia Gleason
Susan K. Gleeksman
Robert and Janet Gold
Toni Alperin Goldberg
Alan and Lynn Goldbloom
Terri and David Goldbloom
Bennett Goldblum
David and Dale Goldheim
Steve and Jane Goldner
Barry Golin
Mr. and Mrs. Mike Goodman
Paul G. Goodwin and Joann Forney
Stanley and Susan Gordon
Leon and Linda Gottlieb
Sandra Gould
Tony and Ann Gowgiel
Mr. and Mrs. Richard Graven
Stephen Graves and Elizabeth Larkin
Ann T. Gray
Eric and Phyllis Greenberg
Gordon and Kathleen Greenfield
Dr. Toni Greif and Dr. Lee St. John
Joe and Eunice Grippaldi
Jo Ellen Grossman
James and Ormond Guenard
Andre M. Guilloton
Werner and Karen Gundersheimer
David and Miriam Gurowsky
Thomas Hackett and Judy Falcone
Bernard and Sandra Hahnke
Angeleah Halaby
Gail Hall
Carol A Hallinger
John Halstead
Susan and Walter Hamer
Jane and Steve Handley
Annette and Deon Haney
Gail Hannah
Tarry and Jim Harbilas
Tracy Harbilas and Liz Greco
Paul Harper and Donna Elgie
Julie and Barry Harris
Nancy and John Harris
Robert Harris
Doris Hasson
William Hatz
Rolland and De Ette Hayenga
Mrs. G. A. Hazeltine
Maryanne and Ray Hazen
Garrett and Kathy Heard
Richard and Andrea Hearn
Robert T. Heck
Brett and Susan Heinz
Mr. and Mrs. Jack Heller
Marjorie and Martin Heller
Debbie and Bob Heller
Mr. Conrad F. Hellwege
Jill Herndon
Marilu Herrick
Ruth Herrman
Alan and Joyce Hersh
Richard Hershorin
Joel and Linda Hertz
James and Debbie Herzoff
Dr. and Mrs. Malcolm Heslop
James and Cheryl Hess
Linda Higginbotham
Robert T. Hildebrand
Austin Hill
Dr. Robert and Delsa Hirsch
Henry Hoffman
James Hoffman
Jeffrey and Debra Hoffman
Mary Hoffman and Don Page
Stephen and Christine Hoffman
Paul and Paula Hollinger
Robert M. Hopkins
Mrs. Maia Hopper
Mark Hopson
Stephanie Horeis
Kathleen and Ivan Horne
Barbara Horowitz
Dale Horwitz Clayton
Christiane Hostler
Susan and James Hoy
Philip H. Hubbell
Gisela and Benjamin Huberman
Ellen Hufe
Catherine Hurst
Marilyn and George Hutfilz
Ted M. Ingersoll
John and Marilyn Snow Ingold
Donald and Linda Ireland
John Irwin and Susan McGivern
Alice Isenberg
Barbara Jacoby
John Jaffer
Robert Jamieson
Suzanne and Oliver Janney
Terrill and Cheryl Jardis

Tony Jarvis and Marcie Rose
Mary Ellen and Christopher Jehn
Dr. Lowell S. Lakritz and Ms. Linda Joffe
John Markham Fund
Blanche A. Johnson
Ron D. Johnson and Dr. Nancy Fogg-Johnson
Dr. Susan K. Johnson
Johnston Family Fund at Manatee Community Foundation
Wayne E. Johnston
Dr. and Mrs. Alan Jonas
Ann Jones
Dr. William LaRue Jones and Susan Sondrol Jones
Daniel Jordan and Chung-Yon Hong
Floyd and Mary Juday
Marsha Juday
Leslie Judy
Barbara Lynn Justiz
Bruce Kalt
Janet and Larry Kaplan
David and Susan Katz
Roger and Kristin Kaufman
Herb and Phyllis Kayne
Carolyn Keidel
Marion and Jeanette Keisling
Mr. and Mrs. Alfred C. Kellogg
Eloise Kelly
Mrs. Julia Kelly
Mary Elizabeth Kennedy
Ann and Patrick Kenny
Allan Kersten and Rhoda Olson
Maureen Keyes
Charles and Janet Kiblinger
Norman Kiel
Katharine B. King
Diane and Barry Kirschenbaum
Dr. Michael Baer Kirshenbaum
Marlene M. Kitchell
Benjamin and Gail Klein
Daniel and Shelley Klein
Ellen Klein
Ron and Arlene Klein
Bruce and Mary Knapp
Darren Knapp
Mr. and Mrs. Rick Koch
Martin and Cindy Kodish
Peggy and Loren Kolpin
Carol Kopeck
Peter and Marlene Koshgarian
Marvin Kowalewski, PhD, and Jayne Dietsch
Larry and Clarissa Kramer
Sandra and Benjamin Krause
Arlene Stolnitz and Joel Kreiss
Cheryl Krumholz
Phil and Judy Kuebbeler
Alice and Bill Kuhl
Robert and Darlene Kukla
Stephen and Gina Kutikoff
Stanley and Marcia Kwasiborski
Barbara and Hal Laeger
Carol J. Lafortune
Dr. and Mrs. Joseph Laico
Mr. and Mrs. Robert LaJoie
Lois Altman and William Lakin
Pat and Paul Lamont
Larry and Martha Larkin
Mary Ellen Laue
Mr. and Mrs. Emanuel Lauria
Rhonda Lax
Betty Lederman
Chinlung Lee
Mary Ann Lee
San San Lee
Charlene Lenger
Mrs. Paula Lerer
Arline Popper Leven
Gail Levin
Mr. and Mrs. Ronald D. Levin
Barbara and Stuart Levine
Carol and Bill Levine
Robert and Taube Levitt
Leone M. Levy
Dr. and Mrs. Lawrence M. Lewis
Roberta Lichtenstein
Marje Lieberman and Sam Seager
Eunice Lieberstein
Judith M. Liersch and Allen L. Jennings
Sallie A. Light
Dr. Rodney and Terrie Linford
Dr. Vanessa and Mr. George Tyler Linkenhoker III
Dr. Brian Lipton
Sara Little and Barbara Shaver
Linda Locke
Phyllis Loewengart
Pat Lombard
Bobbi and Ray Lombra
Mr. and Mrs. Leslie Lorenz
Lois and Rudolph Lucek
Steven and Gail Ludmerer
Teresa Luke
Anella Luongo
Robert Goree
Roz Lurie
Richard and Monica Macek
Deborah Mackler
Dr. and Mrs. Sanford Mackman
Margaret L. Maguire
Ronda L. Manasse
Richard March
Robyn Ann Marinelli
Linda and Peter Marion
Donald Markstein
Maureen Marsden
Dr. Miles Llewellyn Marsh
Debby and Dick Marshall
Mary Lee Martens
Eric Martin and Madelint Heydendael
Roseanne and Louis Martorella
Dr. Jeffrey T. Marvin
Henry and Ellen Mason
Alice and Robert Matanky
Don Mateer and Dawn Hallsten
Carol Gilbert and Matty Matheson
Michael and Joyce Matthews
Becky May
Lynn and Ben Mayne
Dale D. McCall
Michael and Linda McCarthy
Margene and Ron McCollough
Blair and Janet McCracken
Brad McDade
Carole and John McDermott
Susan and Jack McDonald
Barry and Frances McElreath
Ryan and Wendy McFadden
Henry McFarland
Clara McGonigle
Maureen McGowan
Robert McGriff and Vicki Pegg
Joy McIntyre
Donald and Barbara McLagan
Judith McManus-Murray
Kerrianne and Keith McMurdo
Michael and Patricia McNally
Gary McNulty and Donald Stage
Mrs. Robert McPherson
Wilda Q. Meier
Dr. and Mrs. Robert Menefee
Elaine Merker
Retta and Jeff Meser
Margrit Messenheimer
Julie Micheletti and James Gray
Barbara Miciak
Brian and Marcy Miller
Jean A. Miller
Melvyn and Ilene Miller
Roberta Miller
Wilbur Miller and Janet Jones
Irving Mishkin
Dr. Kenneth Mitchell
Ron and Kathy Modell
Bob and Marilyn Moist
Karen Monaghan
Norman Monhait and Marcia Halperin
Raymond Moore
Ken and Sheila Morimoto
Joseph and Brenda Morra
Bill Morrison

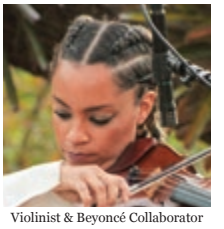
Music... Theater... Visual Art... Literature... Dance...
where it all begins.

THE HERMITAGE artist retreat

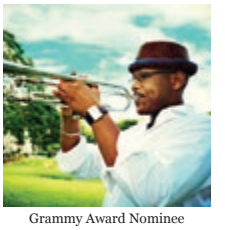
Tony Award & Pulitzer Prize Winner
MICHAEL R. JACKSON

Grammy Award Winner
ROBERT SPANO

Hermitage Greenfield Prize Winner
ANGÉLICA NEGRÓN



Violinist & Beyoncé Collaborator
LADY JESS



Grammy Award Nominee
ETIENNE CHARLES

The Hermitage brings the **world's leading artists** to Sarasota for free public programs...

15 Pulitzer Prize Winners, plus
Grammy, Tony, Oscar, Emmy Winners, and more!

"The Hermitage offers an environment that is conducive to writing and creating. There is something that happens when you're on the beach with the pull of the tides, and I'm massively productive there... The Hermitage stimulates so much great artistic work."
– Michael R. Jackson, Pulitzer Prize and Tony Award-Winning Composer

GREAT MUSIC ONLY EXISTS BECAUSE OF GREAT ARTISTS.

Grammy Award Nominee
NATHALIE JOACHIM

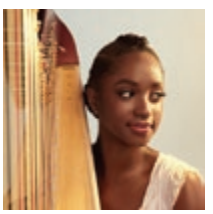
Jazz Composer & Bassist
LUKE STEWART

Tony Award Winner
GAVIN CREEL

Grammy Award Nominee
VIJAY IYER

Grammy Award Nominee
ALLISON LOGGINS-HULL

Grammy & Pulitzer Winner
DU YUN



Acclaimed Harpist
ASHLEY JACKSON

Avery Fisher Prize Winner
CLAIRE CHASE

Tony Winner & Pulitzer Finalist
JEANINE TESORI

Critically Acclaimed Composer
MAZZ SWIFT

To learn more about the **Hermitage** and **upcoming programs**:

HermitageArtistRetreat.org

GULF COAST COMMUNITY FOUNDATION

CHARLES & MARGERY BARANCIK FOUNDATION

Mary Lou and Ray Morton
Mark and Sylvia Moss
Tony and Michelle Murray
C. William and Helene Myers
Anne Nagy
Iris Nahemow
Drs. David and Peri Namerow
James Nappi
Sharyn and Richard Nassau
Karen and Steve Nelson
Lynn and Michael Nemser
Frank and Hannah Neubauer
Doug and Sue Neumann
Dr. and Mrs. Nigel K Newman
James Nichol
Jane Nicholl
Mr. and Mrs. Joseph L. Nicolato
Ellen and Stan Niemi
George G. Nimick
Paula Norwood
Dr. Barbara Nowosielska
Sally Ann Nunemaker
Elaine and Andrew Nutlay
Don and Dianna Ochs
Robert and Edeli O'Connell
Hilary and Anita Oestreich
Mary Pat Oliker
Karen Olson
Dr. Hal E. Ott
Donna M. Owen
Conrad and Lenée Owens
Susan Padalik
Rose S. Pajerski
Gerald and Beth Palmer
Theron Dean Palmer
Helena Panoyan
Thomas and Joanne Parente
Chris Pariseau
Beverly Parker
Kathryn-Ann Skelton and James Patten
Florence Paul
Stephanie Pavlat
Louis and Virginia Pavloff
Janis Payne
Mary Ann and Peter Pearson
Roger and Patricia Pennycook
George and Terry Lynn Penz
Edith L. Perry and Blakemore W. Overall
Bertha Person
Alan and Dr. Sunny Pervil
Carol Peschel
Barbara Peterson
Sally Peterson
Larisa Petty
P. Beverly Peyser
Peter Phillipes
Peter and Linda Pichetti
Dr. and Mrs. Walter H. Pierce
Edward and Myrna Pigo
Stella Sookdeo Pla
Franklin D. Platt
Stevie and John Coppin Polking
Shirley and Donald Pollack
Dr. Lee D. Pollan
Wilson Pollock
Alan and Lois Portnoff
Dick and Margaret Prinstein
Dr. and Mrs. Theodore Probst
Susan Prohofsky
John and Barbara Rade
Charles Raeburn
JoAnn Rall
Gary and Karen Ramuno
Arlene and Gene Ranney
Ron and Helen Rayevich
Walter and Theresa Reichert
Jerry and Carole Reid
Elizabeth J. Reilly
Rose Rescigno
Richard Reston and Brenda Griffiths
Joseph Reuwer
Nicole Rhody
Coyn and Susan Richardson
Jay Richman
Gail and Paul Riemer
Sandra Ripberger
Nadia Ritter
Donna-Lee M. Roden
Elaine Roeter
Jessica Rogers
Shelley Roisen
Joseph F. Roop
Marvin Rosen and Sheila Namiot
Sharman Rosen
Mr. and Mrs. Arnold Rosen
Marcia Rosenberg
Sharon Rosenberg
Sheila Rosenthal and Phil Silverstein
Mr. and Mrs. Jerold W. Ross
Sally and Mel Ross
Robert E. Ross
Mr. and Mrs. Stanford H Ross
Nicholas M. Rossi
Mr. and Mrs. Sam D. Roth
Laurel and Stanley D. Rothbardt
Amy and Brad Rothenberg
Margaretta Rothenberg
Nancy Roucher
Paula Rouse
Earl and Mary Royer
Jack and Nancy Rozance
Dianne R. Rule
Mickie Rumaner
Greg and Louisa Rutman
Jan Ryan
Robert T. Saalfeld
Franklin and Rebecca Sachs
Deane and Baryy Safir
Lee Ann Salle
Rita and Herbert Salzman
Karen Sanson
Stephen Santis and Ann Kelly
Sharon Sargent
Diane and Daniel Scanlon
Mary Ellen Scarborough
Cheryl Scheid
Katherine Schersten
Gary Schieneman and Susan Fisher
Marilyn and Jerry Schneider
Veronica Schoenewolf and Ed Hupton
Sharon A. Schreiber
Marilyn W. Schwartz
Sharon Schwartz
David Schwiesow
Paul and Liliana Sciré
George and Kitsy Scott
Mr. and Mrs. Leroy Seftel
Erwin and Carol Segal
James Sennott
Mrs. Millicent Serling
Daniel L. Sexton
Michael Shannon
Brian Shapiro
Larry and Barbara Shapiro
Sue Shepard
Sandra Shepherd
Munro and Jeanette Sherrill
Patti and Jim Sherry
Abby Sherry
Wolfgang and Betsy Shindlebower
Ann Shipley
Rhoda Shlifer
Pam Shoosmith
Steven and Susan Shubert
Joan and Stephen Shuster
B. Aline Blanchard and Arthur Siciliano
Alan Siegel
Lila and Norman Siegel
Steve Sills
Jeffrey and Anne Silver
Anita Simon and Ruth Leventhal
Michael Brian Simpson
Scott Sims and Roger Miller
Mrs. Kathleen Singer
Karolyn Sklar in memory of Sy Sklar
Wendy Skoczen
Jolene Skoglund
Arlene and Paul Skversky
Chris and Tom Sloane
Turbi and Paul Smilow
David L. Smith and Carlton Johnson

Douglas Smith
James and Beverly Smith
Jeff and Sandy Smith
Dr. and Mrs. Leonard Smolin
R. Smoot
John and Judith Snow
Jerry Soble in loving memory of Marilyn Soble
Laurence and Roxane Solowey
The Song Family
Kellie and Gary Sorley
Richard J. Sousa
Elizabeth Spahn
Martin and Susan Spector
Archie W. Spencer
Dawn Spencer
Drs. Ron and JoAnn Spiegel
Helen and Jerry Spindler
Jean Spitzer
Linda and Gerald Spoolstra
Dr. and Mrs. Thomas C. Spoor
Mr. Franz A. Sprenger
Rebecca St. Pierre
Temple St. Clair
Kim and Art Stadlin
Susan Stadtmiller
Irene Stankevics
Gordon Stanley
Linda and Stafford Starcher
Ms. Sigrid S. Starrett
Barbara Staton
Marilyn and Mark Steinberg
Dr. and Mrs. Dennis Stelzner
Mr. Daniel L. Stickler
Peggy Stitzenberg
Michael Stoddard
Mr. and Mrs. Robert Stoll
Mrs. Suzanne F. Stoltzner
Noreene Storrie
Susan and Kenneth Strahs
Judith Stratton
Robin and Michael Strauss
David and Anneliese Strout
Midge and Josh Stulberg
Mr. and Mrs. Jack Sukin
Bonnie and Harvey Sussman
Margo Swan
Mary Swanton
Donald Szarowski
Nicholas Pocock and Vivian Tannenbaum
John and Constance Tatum
Marcia Jean Taub
Diane Tauber
Philip Tavill
Nancy Taylor
Rhoda E. Taylor and Vernon W. Mayer
Suzanne Taylor
Dr. Bogdana Tchakarova
Dr. and Mrs. Richard Tennenbaum
James Tewel
Thomas and Lisa Weller Family Charitable Trust
Rosalie and Robert Thomas
Mike and Linda Thompson
Eugene Thrall
Kevin and Cris Tierney
Arnold and Carolyn Tillman
Rev. Frederick Tillotson
Kathleen and Jack Toney
Tim and Constance Toops
Pat Tortoretti
Ronald Toshner
Mr. and Mrs. Trenner
Wally and Sonyong Turner
Walter Ulin
E. Jane Van Fossen
Sallie Vance
Michele Vandendooren
Annette Vecchione
Ruth M Veit
Karen Vereb and Bud Blanton
Peter and Miriam Vollweiler
Brigitte Von Kessel
Deborah Voorhees
Angela and Michael Vuchnich
Dean C. Waldt
Donna Lee Walker
Mr. and Mrs. W. Danforth Walker
Joanne Walsh
Mrs. Miriam Waltzer
Lisa Watson
Lynn Watson
Herbert Webb
Mr. and Mrs. Robert G. Weber
Dr. Norman and Hannah Weinberg
Gisela Weinland
Marilyn S. Weinstein
Janet and Lee Weisbord
Iris Graffman Wenglin-Bergas
Alan and Judy Wertheimer
Nancy and Hal West
Patricia West
Virginia West
Joan and Jerry Wexler
Lois and George White
Lyndsay Pond White
Mr. and Mrs. Don Whittaker
Peter Widness
Edward R. Wilkens
Dorothy R. Williams
Iris Williams
Penelope Williams
Stephanie Williams
Mr and Mrs Richard T. Willis
Cathy A. Wilson
Robert and Linda Winter
Dr. Richard Wires
Carl and Florence Witonsky
Carl Witschonke
Mark Wittmann
Roberta W. Wladis
Lynne Woodman and William Wendling
Lawrence G. Wrenn
Frances F. Wurlitzer
Robert Yamartino and Maxine Sclar
Elita Yoffe
Dr. S. Jerome and Sandra Zackin
Thomas Zahn and Valerie Donahue
Walter Zampella
Bruce and Martha Zarkowsky
Nancy Zeman and George Thomas
Mary Ziegler
Arthur and Doris Zielinski
Roberta and Harold Zimmerman
Anonymous (44)

SUPPORTERS

$25 - $99

Dr. Michal Adamczyk
John and Melinda Adams
Marco Alberts
Julie Albino
Michael T. Alexander
Alexis India Alm
Carol and Steve Altaker
Carol J. Anderson
Natalie Baiden
Robert and Kay Bair
Laura Baker
Elizabeth Baranowski
Dr. Robert and Billie Baren
Maxine and Irv Bass
Ainsley Beardwood
Martha Bedsole
Adrian Bennett
Harvey Bocian
Barbara Bolon
Ruth A. Brandwein, PhD
Judith A. Bremer
Dr. and Mrs. Stanley Brown
Sunny S. Brownrout
David Bryant and Marie Brander
M. Bunker
Mr. J. William H. Burrows
Richard and Barbara Bush
Joan Butcher
Sara and Joe Campbell
Elana Carnes
Jane E. Carter
Robin Casey

John Chambers
Dr. Louis Bernard Chaykin
William and Julie Clark
Carrie Conzelman
Mary Ann Cross
Jean and Raymond Day
Louis DeCongelio and Arthur Boyce
Elizabeth Deane
Albion DeBree
Dr. Ari Delevie
Donald Deneen
Francesca Digirolamo
Vance and Carole Dixon
James Douglas Jr.
Nancy Kane and Roger Driben
Audrey Dunne
Barry and Diane Eckhold
Geraldine Elias
Mr. Edward P. Ellis and Ms. Gail P. Schaeffer
Joan Endrizzi
Jean and Gregory Farrington
Sandy Fink
Jeanne Forel
Joan and Ron Fox
Mary Emma Fraker
Paul Frederick and Marilyn Rosengarden Frederick
Victoria Frigo
Jim and Pat Gardella
Jose Garnham and Barbara Lausche
Larry Geimer, C.P.A., P.A.
Steve and Ellen Geisel
Robert J. Evans and Jerry Genova
Jay and Barbara Gerber
Suzanne Ghosh
Edward Giroux
Judith Glass
Jane and Marvin Glusman
Burt and Liz Gold
Judy Goldberg
Marilyn Goldman
Marjorie and Bruce Goldstein
Sally Graham
Rebecca Greathouse
Gerald Green
Greta and Melvin Green
Robin Green and Jay Greenblatt
Arthur Greenspon
Ed and Gisela Guszkowski
John and Rosina Hahn
Michael Hamann
Bert and Karen Harris
Tom and Charlotte Hedge
William and Susan Herring
George and June Hertenstein
Pat Higgins
Kathi and Gordon Hochberg
John and Evelyn Hodson
Nancy Hoffman
Ellen and Leslie Holst
Jean Horrigan-Delhey
Steven and Judy Hurok
Irene Hyman
Ira Hymoff
Richard and Cynthea Jackson
Diane Jacobitti
Ms. Rigmor Jacobs
Diane M. Jacobsen
Drs. Jack and Paula Jawitz
Lynda Harden
Sherwood Johnson
Paul Kapic
Robin Karpf
Morgan King
Elena Kissin
Barbara Knode
Rhoda and Stephen Koniqsberg
Dale and Barbara Kowalyk
Michael Krasnow
Ronald Krupa
Thomas Kueny and Sally Johnson
Dr. and Mrs. James Labes
Dr. Vicki D. Lachman
Jerome and Jean LaFountain
Joseph and Denise Lamb
Kay Levy
Michael and Gayle Lewis
Laurence Liedel
Richard and Geraldine Lipov
Richard and Harriet Liroff
Sandra and Irwin Livon
Santo Loricco
Jane Lundquist
Charles Lyman
Peter and Barbara Lynn
Enza E. MacDonald
Nancy MacKenzie
Arnold and Ronnie Malasky
Jim Manson
Hal and Betty Ann Marcus
Michael Matone
Susan Matteoli
Michael McLaughlin
Kelly Meenan
Gloria Meiseles
Joe and Rose Ann Melosh
Ruth Paley Mendelevitz
Leslie Merahn
John and Nancy Martin Meyers
Steven Miner
Delia Montenegro
Carolyn Montgomery
Richard and Linda Moreau
Wayne Morgan and Charlotte Dorothy Zurn
David L. Morgen in honor of Moyra R. Cohen
Carol and Alexander Morris
Royce and Teresa Morris
Barbara Morrison
Mary Pat Mundzak
Sunset Strings, Inc.
Lovella L. Naylor
Kayla and John Niles
Dr. Frances Norlock
Mrs. Frank H. Nye
Joanne Olian
Nancy Yost Olson
John and Dale Otterman
Diana Paglione
Katharine Pepper
Glenn and Elisabeth Peterson
Lorena Pollock
Frank and Barbara Posa
Ivan Pressman
Ruth Qualich
Kathleen Rayson
Elaine Kaup
Carolyn Reynolds
Edward Rich
Jay and Marion Richter
Mr. and Mrs. Charles F. Robinson
Helene and Doug Romine
Susan and Richard Rose
Pauline Rosenau
Holly and David Ross
Elaine Rothenberg
Alan and Paula Rothman
Sidney and Ellen Rothschild
Michael and Janet Runci
Karen Saar
Lois Saupe
Herbert and Brenda Schimmel
Patti and Norman Schimmel
Rodney Schlaffman and Lawrence Greenberg
Rita M. Schneider
Drs. Donald and Katherine Schoenhals
Kathleen Scholl
Paul Searcy
Frank Setzman
Gerald Shaikun and Laurie Smith
Joseph and Kathleen Shambe
Jean Shames
Alyssa Simons
Mellonie Smicklas
Steven and Linda Smith
Zachary Solomon
Mrs. Judilee Sterne
Susan Stobo
Carol Stoffel
Richard L. Street
Robyn and Terry Sullivan
Mr. and Mrs. Charles Sweet
Carrie Taylor

Carol Tomlinson
Joanne and Alan Trachtenberg
Brigette Tschuor
Barbara Wright Tye
Carmine Vitolo
Barbara and David Waisburd
Dr. Doris Wall and Dr. Fred Gustavson
Gerard and Andrea Walsh
Sandy Ward
Lanny and Barbara Weintraub
Jane Wilhelm
Roy and Janet Woodman
Alma Woolbert
David and Linda Workman
Edward C. Yasuna
Nicole Young
Marilyn Zynda
Anonymous (14)

FERMATA SOCIETY

The Fermata Society sustains Sarasota Orchestra's resonance through monthly recurring contributions from these supporters:

Martin and Eve Adams
J. Allison Archbold and Hugh Bettendorf
John and Stephanie Averyt
Denise and John Ayre
Jane Baisley
Donna Baranowski
Larry and Martha Bellos
The Rev Gerald L. Bennett
Michael and Betsy Bommer
Dr. William Brian
Diane C. Chechik-Temple
Barbara J. Chin
Erin Hope Christy
Jim Cliff
Edwin Colon
Marina Cosgrove
F Lowell Lowell Curtis and Barbara Katz
Donald Czajkowski
Laurelee Duncan
Barbara Ehnes
Nicole and John Eibe
Douglas W. Endicott
Marian Erwin
Mary Elizabeth Fothergill
Rose-Anne and Chris Frano
Karen S and John R Fulton III
Thomas and Darlene Furst
Kathleen Gallison
Dr. David Van Ess and Dr. Diane Gallo-Van Ess
Gary and Nina Gitomer
Bennett Goldblum
Gordon and Kathleen Greenfield
David and Miriam Gurowsky
Bernard and Sandra Hahnke
Tarry and Jim Harbilas
Tracy Harbilas and Liz Greco
Maryanne and Ray Hazen
Debbie and Bob Heller
Mary Hoffman and Don Page
Stephen and Christine Hoffman
Mark Hopson
Kathleen and Ivan Horne
Gisela and Benjamin Huberman
Stan Jones and Bob Marlett
Marsha Juday
Mr. and Mrs. Alfred C. Kellogg
Mary Elizabeth Kennedy
Sherry and Thomas Koski
Dr. George and Carolyn Kotlewski
Stephen and Gina Kutikoff
Arthur and Marcella Levin
Mr. and Mrs. Terrance L. Lindemann
Mary Lee Martens
Becky May
Brad McDade
Ryan and Wendy McFadden
Karen Monaghan
Mary Lou and Ray Morton
George G. Nimick
Keith and Teresa O'Neill
Mary Lou O'Toole
Theron Dean Palmer
Pauline Parrish
Lorelei A. Paster
Carol Peschel
Mark Pickhardt and Hannah Pickhardt
J. Michael Povey
JoAnn Rall
Gary and Karen Ramuno
Rose Rescigno
Nicole Rhody
Mr. and Mrs. Arnold Rosen

Yoko Kita, Principal timpani

Eileen Rosenzweig
Amy and Brad Rothenberg
Earl and Mary Royer
David Schwiesow
Paul and Liliana Sciré
Robin and Mark Serbin
Munro and Jeanette Sherrill
Mrs. Kathleen Singer
James and Beverly Smith
Laurence and Roxane Solowey
Barbara Staton
Marilyn and Mark Steinberg
David and Anneliese Strout
Lesley Svenson
Nancy Taylor
Mike and Linda Thompson
Ruth M Veit
Elske Vermaas
Deborah Voorhees
Joanne Walsh
Elita Yoffe
Anonymous (6)

DONATIONS MADE IN HONOR OF

In appreciation of the ticket office staff who made sure I was always behind the conductor.
The Aaron Family
Lillabet Adone
Kay Aidlin*
Barbara Brizdle*
Barbara Brizdle's 80th birthday
Moyra R. Cohen
Eileen and Robert Crane
Sofia Cummin
Maddi Dallas
JoAnn Falletta
Jan and Bill Farber
Nathan Frantz*
Julian Gomes-Jordan
Outgoing Gulf Coast Community Foundation board member David Green
David and Linda Green's 50th wedding anniversary*
Deborah S. Hamm
Mary R. Heslin
Stephen Hiller
Arn and Bette Hoffman
Bette Hoffman*
Mary Irwin
Dan Jordan*
Dan Jordan's 25th year as Concertmaster
Terry Kees and Terry Defibaugh
Tom and Sherry Koski
Tom Koski
Ernie Kretzmer
Lydia Landa
Lydia Landa's birthday
Phyllis and Fred Lasky
Caroline Manley
Wendy McFadden
Joe McKenna*
Christine Niederpruem
Malcolm and Carole Schwartz
Jeff Sebeika
Robin and Mark Serbin
Ira and Carole Singer
Jerry Spindler's special birthday
Jeff Stern
David and Pam Steves*
Luca Stine
Jennifer and Chris Takeda*
Betsy Hudson Traba
Fernando Traba and Betsy Hudson Traba
Jocelyn Udell
Kim Wheeler*
Geri and Ron Yonover

DONATIONS MADE IN MEMORY OF

Joe Abele
Stephen Aidlin
David Bavar
Everett Behrendt*
Nathan Benderson
Donna Block
Dr. Donald B. Brown*
Robert V. Carlson*
Julius Chawkins
In loving memory of Joseph B. Chin
Joel C. Cohen
Natalie Cohen
Sylvia Cohodas
Sue Courtwright
Madolyn Dallas*
Artenzio DiOrio, Jr.
Warren and Scott Donaldson
John W. Dorsey
Faye C. Drake
Maureen F. Hildebrand
Arn Hoffman*
Ray Dispoto in loving memory of Dr. Jack G. Hutton, Jr.
Moonray Kojima
Richard Krumholz
Robert LaJoie
Trey Malone
Audrey Taksen Marcus*
Vernon Marsden
Michael McClelland
Marla Mehlman
Anne and Jack Miller
Mort F. Miller
J. Donald Monsky*
Gladys Murphy
Terry Ann Reed
Babs and Ernie Rice
Wally Saft
Grace Sexton
Carolynne C. Smith*
Marilyn Soble
Joyce A. Sprenger
Katherine Stoddard
Curt Swenson
Don Szarowski*
Dr. I. Tchakarova
Bramwell Tovey*
Patricia West in memory of my son Jordan
Rose Williams
Jeanne Winston
Cary F. Yelin

* Thank you to the multiple patrons who honored those listed.

INDIVIDUAL IN-KIND

Richard Benedum and Julane Rodgers
Maxine and Elliott Schiffman

sarasota orchestra

Don't miss this season's

Chamber Soirées

Natalie Helm,
Principal cello

Chamber Soirées offer the opportunity to get up close and personal with our musicians as they perform magnificent, small ensemble works in the intimacy of Holley Hall. Powerful strings and piano, delicate harp, and virtuosic winds and brass bring extraordinary music to life in a compelling, shared experience.

CHAMBER SOIRÉE 2

A Soldier's Tale

NOVEMBER 19 | Holley Hall

CHAMBER SOIRÉE 3

Beethoven and Berio

DECEMBER 21 | Holley Hall

CHAMBER SOIRÉE 4

String and Piano Quartets

JANUARY 21 | Holley Hall

CHAMBER SOIRÉE 5

Heavenly Harmony

FEBRUARY 25 | Holley Hall

CHAMBER SOIRÉE 6

Classics for Wind and Brass

MARCH 21 | Holley Hall

 continued from page 63

part of the movement again returns to the more relaxed, nostalgic feel of the opening, then concludes with a sudden charge to the finish, the low strings having the final word.

Breaking with tradition, Rachmaninoff offers another Allegro movement next, rather than the customary slow movement. This scherzo-like movement is a study in contrasts. It opens with a gallant, red blooded romp, reminiscent of a brisk ride on horseback. This quickly dissolves into a lush second theme, where Rachmaninoff's melodic gifts are again on full display. The cavalry returns briefly before a fiendishly difficult fugal section emerges in the strings. This centerpiece of the movement builds to a wild climax before the earlier two themes return. The opening music recurs a final time, now incorporating a brass chorale, before the horses disappear in a cloud of dust.

Perhaps the most unabashedly romantic movement in the entire orchestral repertoire, the third movement Adagio has long been one of the most beloved 15 minutes in all western music. The opening theme, presented first in the violins, served as the basis for the 1976 pop song Never Gonna Fall in Love Again by Eric Carmen, and has thus made an enormous impact on popular culture. Rachmaninoff opens the movement with that famous tune, then delves into an extended solo for the clarinet. A restless middle section is characterized by repeated rhythmic figures in the oboes and a yearning string melody. This music builds to a grand climax, after which fragments of the famous opening music return. A lush final statement by the whole orchestra gives way to a heavenly ascent in the violins, and an eventual descent to a hushed, final chord.

The last movement, marked Allegro vivace, opens with a joyous, whirling music in E major, suggesting the pathos of the previous music has been overcome. Rachmaninoff revisits themes from each of the symphony's previous three movements in interludes both brisk and passionate, always returning to the fanfare-like jubilance of the opening music. A raucous and uninhibited coda provides an exhilarating climax to the piece...a triumphant shout of joy from a composer declaring victory, and slamming the door on his own personal demons.

Program notes by
Betsy Hudson Traba © 2023

sarasota orchestra

Don't miss this season's Great Escapes

Popular tunes, light classics, and conductor commentary blend with entertaining themes, making these among audiences' favorite Holley Hall experiences.

Christopher Confessore, conductor

GREAT ESCAPES 2

Holiday Party

DECEMBER 6-10 | Holley Hall

GREAT ESCAPES 3

By Special Arrangement

JANUARY 10-14 | Holley Hall

GREAT ESCAPES 4

Revolutionary Music

JANUARY 31 - FEBRUARY 4 | Holley Hall

GREAT ESCAPES 5

Luck of the Irish

MARCH 6-10 | Holley Hall

GREAT ESCAPES 6

Fantastic Voyage

APRIL 24-27 | Holley Hall

ENDOWMENT FUNDS

Endowment Funds keep on giving because only the earnings on the endowed principal can be spent, ensuring ongoing income for future generations. There are many satisfying and beneficial ways to give to the Endowment Fund. A donor might wish to endow a concert series, provide for the appearance of a guest artist, establish scholarships for young musicians, or add a gift to the General Endowment Fund. This list contains donors to our Endowment as recorded in our current database.

Endowment gifts may be made in the form of outright contributions, through specific trust arrangements, as contributions to the donor annuity program, or by bequest. Whatever a donor's goals or wishes, gifts to the Endowment Fund will help perpetuate the Orchestra's tradition of excellence in music performance and education for generations to come. For more information or to make an endowment gift, please call 941-487-2716.

MAGNUM OPUS $5 Million Plus

Virginia B. Toulmin

OPUS 6 $1Million - $4,999,999

Barbara R. Hintzpeter
Beatrice Friedman
Anne H. S. Nethercott
Sherry and Thomas Koski
Fred M and Lurita D Wechsler Endowment Fund

OPUS 5 $500,000-$999,999

The Estate of: Erwin C. Overbeck/ Dorothy H. Overbeck
Sponsored in part by the State of Florida, Department of State, Division of Cultural Affairs, the Florida Arts Council, and the National Endowment for the Arts.
Raymond E. Mason Foundation
Major Gen. and Mrs. Raymond E. Mason, Jr.
Ann C. Tellstrom Trust
Ida Wilkof/The Edward & Ruth Wilkof Foundation

OPUS 4 $250,000-$499,999

Anonymous
The Edward L. Alley Trust in loving memory of June LeBell Alley
Mrs. Diane Beever
The Harriet and Howard Brenner Family Trust
Grand Ball Gala
Sophie Halpern Music for Children Fund - Eugene & Toby Halpern
Arn and Bette Hoffman Youth Orchestra Endowment
Alisa and Ernest Kretzmer
Leonard Levitan Memorial Youth Symphony Endowment
The Schoenbaum Family Foundation, Inc.
Mrs. Alex Schoenbaum
Thomas R. and Justine Sprenger
Theodore Tellstrom Trust
Bee L. Turner Trust
Estate of Dr. Herbert Weisinger

OPUS 3 $100,000-$249,999

Anonymous
Charles & Margery Barancik Foundation
Annabel Casebier Estate
David and Eleene Cohen Estate
Viola Ruth DeLuca
Cathrine Felding Estate
Gaston Dufresne Foundation for the Performing Arts
Barbara Hirsch York Memorial Scholarship
Mr. and Mrs. Earl Holley
Estate of Mildred J. Landon
Morris E. and Freda Hillson Katz Endowment Fund
Harold B. and Marjorie Bram-MacPhillamy Sarasota Music Festival Endowment
Mrs. Louise Stinson in honor of Justine and Tom Sprenger
David Warren
In Loving Memory of Samuel Weiner
Charles O. Wood, III and Miriam M. Wood Foundation

OPUS 2 $25,000-$99,999

Anonymous (3)
Suzanne Alden Memorial Scholarship
Ms. Betty W. Altman
Charles R. Bacon
Estate of Elizabeth Bauer
Carolyn D. Bennett Endowment Fund
Ruth Dane Bernat
Mr. Albert Bitzer, Jr.
James D. Burke
Vincent J. Cavanaugh Trust - Mr. and Mrs. John V. Cavanaugh
Eugene H. Clay Estate
Mr. & Mrs. Monroe Coblens
Muriel W. Crowley Estate
The Dayton Foundation
Ruth E. DeLynn
Mr. and Mrs. Roger Dreffin
Lothar and Paula Eppstein
Estate of Martha Fowler
Ramona K. Garde
Sophie Halpern Music for Children Fund
Lola Hanna Trust
W. Paul Hoenle Foundation, Inc.
Lela Jackson Trust
Estate of Bernice Jones
Mrs. Rebecca Kaiserman
Kates Foundation
John S. & James L. Knight Foundation
Paul Koenig Estate
Hazel Kolstedt Estate
Beverly L. Koski
M. J. Krawitz
Catharine Wingate Levine
Katie Lipski
Marion Field Estate
In loving memory of Marian "Pat" and Dr. John McCallister
John McCallister in memory of wife, Marian (Pat)
Pohlman Family Trust in memory of Laurel N. Pohlman
Mrs. Eleanor C. Price
Revella Price
Mrs. R. Reid
Mrs. Margaret E. Reinert
Mr. Ernest F. Rice
Edward Roberts
Mrs. Evelyn Russell
Sarasota Orchestra Association
Vera Sarles
Laurence and Jennifer Saslaw
Estate of John C. Schluer
Bob and Skippy Schlanger
Sondra Seidman in memory of Bernard Seidman

Carol and Morton Siegler
Mr. and Mrs. Robert Slater
Jennie Sokoloff Estate
Charles E. Souders Estate
Justine S. Sprenger Family Trust
In memory of Justine Sprenger
Mr. and Mrs. Robert L. Tate
Gil & Elisabeth Waters
Florence E. White
Woman's Exchange, Inc.
Estate of Dr. Elton R. Yasuna
Sylvia and Robert Zell Memorial
Mr. Carl Zwinck

OPUS 1 $10,000-$24,999

Anonymous (4)
Barbara Anton Childrens' Scholarship
in memory of Albert Anton
Margaret L. Bates
Sharon Sexter and Howard Berman
Mr. and Mrs. Robert G. Blalock
Nina & Eugene Bossert
Memorial Scholarship
Ed Brickman
Marguerie Burnham Estate
Vincent Cavanaugh Trust
Evelin Corsey
Margot & Warren Coville
Mr. and Mrs. Thomas F. Crusinberry
Phyllis & Albert Dworkin
Marianne Elsner Estate
Ruth R. & Dr. William Feiring
Festival Scholarship Fund
Hope Fulton Leuchter
Mr. and Mrs. George Gibbs
Mrs. Ruth S. Gluck
Jerome and Sydney Goldstein
Greenfield Foundation, Inc.
Louise and Bob Greenfield
The Estate of Evelyn R. Grinyer
Jeremy and Cynthia Guiles
Gulf Coast Community Foundation
The Bette & Arn Hoffman Fund
for Summer Camp Scholarships
Janet S. Kaplan
Daniel and Ruth Katzman Foundation
Mildred B. and Herbert A. Kaufmann
Memorial Scholarship Fund
Manatee Symphony Association
Evelyn Marx Scholarship Fund
Joan J. Mathews
Estate of Jean Melnikoff
Mrs. Lota Mundy
Bob Nalven
Gordon C. & Harriet D. Paske
Mrs. Betty Rigby
Billy Robinson
Irene Rorimer Memorial Scholarship Fund
John and Tana Sandefur
Phyllis and Chuck Savidge
Ina Schnell
Mrs. Eugene P. Sims
Susan and Zuheir Sofia
Eldridge Stein Estate
Mr. Martine D. Thompson
Mr. and Mrs. J. L. Tomlinson
Trico Foundation
The Rodman and Jane Vetter Sarasota
Music Festival Scholarship Endowment
Wall Street Live For Youth, Inc.
Ted and Jean Weiller
Gert Willens
Douglas and Sally Wright
Willard York

ADDITIONAL ENDOWMENT GIFTS

Anonymous (4)
David Altman Foundation
Appleby Foundation
Designer's Source of Sarasota, Inc.
Emmy & Hans Astheimer
- Memorial from their family
Eloise O. Atherton
AT&T Foundation
Milton Axelrad
Jane Baisley
Mrs. Marie Barr
R.M. Beall, Sr. Charitable Foundation
Mr. and Mrs. Robert Beall
Becker & Poliakoff, P.A.
Frederica Minte Bell
Anne Benitt
Mr. & Mrs. Jack Bennington,
Bennington Tobacconist, Inc.
Marjorie and Barry Berg
Eileen D. Berger
Alexander Bloch Memorial Fund
Mrs. William S. Boylston
Bradenton Music Club
Ms. Margaret Brooks
Mrs. Harold Bunge
Mr. Richard Burdick
Jack Buhsmer
Estate of Joan Cameron
Richard and Ann Cameron
Eli Cantor & An Cantor
in memory of Pat Cantor
Mrs. Eleanor N. Cederquist
The Chase Manhattan Foundation
Jay Chipman
Mr. and Mrs. Franklin Cohen
Sylvia Cohodas
The Community Foundation
of Sarasota County, Inc.
Mrs. Gay Cone
Trevor Cramer
Debutante Ball Committee
Walter H. Derdeyn and Micheline K. Polli
Robert & Patricia Drabik
John & Helen Duplaise, in memory of
Mr. Emil and Mrs. Libby Mladek
Dworkin Foundation
Jane C. Ebbs
Melanie G. Eckstein
Rosalind Dolores Ellerbee,
in memory of Merrian Ellerbee
The Elster Foundation
Mrs. Ruth K. Engman,
in loving memory of Gerald Engman
Mrs. Jeanne Epstein
Exxon Cultural Matching Gift Program
Joan Feder
Ms. Hilda Feiring
Fidelity Investment Charitable Gift Fund
Marvin Fiegelman
Martin L. & Mickey Fine
First Union National Bank of Florida
Myra Fisher
Carolyn A. Fitzpatrick
Dr. and Mrs. Bertram Fivelson
Marlys F. Fixx
Flora Fleckenstein
Anne and Frank Folsom Smith
Louise Francke
Paul and Pat Frazier
Joie and Dick Freeman
Natalie Freund
Freund Charitable Trust
Mr. & Mrs. John Freund
Virginia Gangloff
Estate of Daniel and Dorothy Garside
Barbara Geldbart
Georgia-Pacific Corporation
Charlotte Geyer Foundation
(Mimi) Miriam and Alfred Ginewsky
The Community Foundation
of Sarasota County
from the Bob & Hope Black
Good Neighbor Fund
Mrs. Ross L. Goble
Mr. Herbert Z. Gold
Bernice and Samuel Gourse
Estate of Samuel Gould
Barbara and Bernie Grenell
Annette S. Grishman
Halfway Rock Foundation
Dr. and Mrs. Jack Handel
Ms. Else C. Harlan
Harris Private Bank
Ms. Eleanor Heller Estate
Dr. and Mrs. William Henkin

Capt. C. R. Herms
Dr. & Mrs. Maurice Hirsch, Jr.
Mrs. Arthur Holbrook
Martha A. Honey & Robert L. Dudley
Emma Hunt Estate
Charlotte Hyman
The Jelks Family Foundation
Jewish Federation of Sarasota-Manatee
Mrs. Robert Johnson
Jennie Jones
Jack and Lenora Jost
Mrs. Oscar Kammerman
Stanley Kane
Herbert Karol
Florence W. Katz
Mr. and Mrs. Herbert A. Kaufmann
Elaine Keating
Mr. Herbert L. Kellner
Mr. & Mrs. Robert A. Kimbrough
Mrs. Raquel Klachky
Dr. David E. and Heidi Castleman Klein
Mrs. Robert Koski
Estate of Marguerite Kott
Vivian Kouvant
Mrs. Rosalie Krone
Lester D. Kurth
Mrs. Leah Kurtzman
Diana Lager
Bryan and Sylva Langton
Sylvia Lanice Estate
Ms. Jennifer Lawton
Margo and Jerry Lee
Claire Levin
Mrs. Emily Levine
Mr. and Mrs. Herbert Levine
Mr. & Mrs. Charles Levitt
in memory of Sonia Rindler
Florence C. Levitt
Robert Lewin Scholarship Fund
Christopher and Margo Light
Virginia F. Linscott
Betty K. Lindenberg
Doris Loevner & Robert Chalphin
Estate of Rose Ethel Lotgering
Connie and Bob Lott
Dr. and Mrs. Hyman T. Love
Matching Gift Center
Lucent Technologies Foundation
Thomas B. MacCabe, Jr.
Ms. Roslyn Markoff
Shirley and Howard Markus
Evelyn Marx
Estate of Bette Mattina
Carolyn Michel
Estate of Sandra Miles
Estate of Mrs. Marie Miller
In Memory of Howard Miller, From his Family
Sanford Milter & Helen Sherman
Dr. Helene Morris
Dr. and Mrs. Lyle Moses
Dr. and Mrs. J. Brian Murphy
David Murray, Jr.
Richard & Rosemarie Myerson
in appreciation of Paul Wolfe
Marilyn and Irving Naiditch
Muriel Nathanson
Loretta and Charles Naylor
Mr. Leon Newhouse
Virginia Newton
The New York Times Company Foundation, Inc.
M. I. Nurenberg and Joanne Klein
Ken & Jan Oden
Dick & Jane Olson
Ethel C. Ornstein Estate
Caryn and Stephen Patterson
Mr. and Mrs. Lloyd W. Pedersen
Arleta S. Pellow Restricted Fund
in memory of Charles S. Pellow
of the Community Foundation
of Sarasota County
Margaret and Gerald Pennington
Andre R. and Nancy Perron
Lee and Bob Peterson
Estate of Jack Peterkin
Pfizer Foundation Matching Gifts Program
Malcolm J. Pitchford
Earl and Betty Pollock
Mr. E. Sheldon Potter
Joseph Radov
Alice W. Rau
Estate of Gertrude P. Borchardt Regen
Martin and Barbara Rich
Martin D. and Barbara H. Rich
Family Charitable Foundation
Norman and Phyllis Rich
Fred S. & Carol G. Rickard
Mr. and Mrs. Richard M. Rieser
Douglas Rife
Mr. Lionel Robbins
Ruth Robbins Memorial
Barbara and Gary Rodkin
Estate of Celia Rogers
Mrs. Elizabeth Rosenberg
Miss Anne Rosenthal
Mr. and Mrs. Joseph Rosenthal
Dr. Bernard Rothschild
Joy and Don Rowe
Estate of Olga Saphier
Sarasota Herald Tribune
Molly A. Schechter
Ora M. Schnaiberg Estate
Ms. Florence Schneider
Mrs. Sonia Schwartz
Estate of Patrick Sears
Dr. and Mrs. Hendrick Serrie
Jean Sharp Estate
John J. & Amy Shea
Ms. Renee Sheade
Mark Siegel
Ms. Eleanor Sims,
in memory of Deborah S. Sims
Mrs. Claire Sischy
Mr. and Mrs. Joseph F. Smolka
Arlene Sperling
Estate of Harriet C. Spotswood
Dr. and Mrs. Robert Steele
Donna Wolf Steigerwaldt Foundation
Mrs. Mildred F. Stein
Lois Stulberg
Mr. and Mrs. Ronald Susnar
John and Erlane Tait
In honor of Gerald & Nancy Kaplan's
50th Anniversary from the Tarlow Family
Tropicana Products
Estate of Paula Bane Twitchell
Bernard Wagman
Mr. and Mrs. Robert T. Wagner
Mr. & Mrs. Alexander C. Wall
Lilo Weidinger
Kathryn (Babe) Weiller
Dana and Susan Weinkle
Estate of Bonnie Weld
Donald and Patricia Wilks,
in memory of Howard Miller
Mrs. Sarah Williams
Audrey and Art Wolcott
Mr. and Mrs. Paul C. Wolfe
In Memory of Paul Wolfe
Lois B. Wrench
Dr. Harold and Claire Yablin
Marcela Zuchovicki

FUNCTIONAL ARTWORK

FOR THE GALLERY YOU CALL HOME

AWARD WINNING DESIGN
NKBA DESIGN COMPETITION, 1ST PLACE SMALL KITCHEN CATEGORY
NKBA DESIGN COMPETITION, BEST OF BEFORE AND AFTER
HGTV PEOPLE'S PICK COMPETITION, 1ST PLACE

1609 DESOTO ROAD • SARASOTA, FLORIDA, 34234
941-351-6557 • WWW.EUROTECHCABINETRY.COM

FAMILY OWNED, 39 YEARS STRONG

Eurotech
CABINETRY INCORPORATED

MIL1LION

Finding the right solution takes the experience to know what to look for. Our time-tested team of attorneys will thoroughly explore your situation, anticipate your legal challenges and provide clear counsel with your distinct goals in mind. Consider it your individualized representation that's

ONE IN A MILLION.

Contact us today for practical solutions to your legal needs.

FERGESON SKIPPER
ATTORNEYS AT LAW

FergesonSkipper.com | 941.957.1900

Named a 2022 "Best Law Firm" by U.S. News – Best Lawyers
Tier 1 Sarasota: Tax, Trusts & Estates Law; Tier 2 Sarasota: Litigation, Trusts & Estates

Wills, Trusts & Estates | Tax Law | Business Litigation | Civil Trial
Real Estate Law | Guardianships | Business Organizations & Corporate Law