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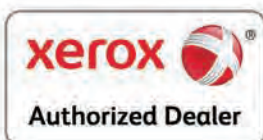
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I am so glad that you are here to share the wonderful gift of music!

From the softest whispers in the woodwinds to the full orchestra blazing away full throttle, there is a powerful connection between the listeners together with the music-makers and the extraordinary music that was created by great composers, past and present.

When you attend a Philharmonic concert, *you* are an essential part of the music-making experience. Without you listening, without the connection that the musicians have with each of you, the thrill is simply not the same. With you here, actively participating by listening and following the flow of the music, there is a profound joy in the shared experience.

So, please sit back and enjoy the beauty of live music – We're Playing for YOU!

David

David Bowden
Music Director & Conductor

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26

TONY DESARE: SINATRA & BEYOND!

SEPTEMBER 14, 2019
7:30 PM • ERNE AUDITORIUM
Tony DeSare, piano

Called "two parts Frank Sinatra and one part Billy Joel," singer/songwriter Tony DeSare takes on the legend of Ol' Blue Eyes himself. From Jazz clubs to Carnegie Hall to headlining with major orchestras, Tony delivers a fresh take on old school classics in a critically-acclaimed tribute to Sinatra, Joel, and more.



30

RACHMANINOFF & SCHUMANN

OCTOBER 19, 2019
7:30 PM • ERNE AUDITORIUM
SeungAh Hong, cello

The Phil is proud to feature our Principal Cellist in Schumann's passionate Concerto for Cello.

Rachmaninoff's masterpiece, Symphony No. 2, is so beautiful and exhilarating – full of melody after melody that will touch your heart.



44

HANDEL'S MESSIAH: HALLELUJAH!

NOVEMBER 9, 2019
7:30 PM • ERNE AUDITORIUM
The Philharmonic Chorus

The Philharmonic is proud to present our own extraordinary Philharmonic Chorus, joined by regional high school choirs, for a performance of Handel's most popular work. *Messiah* is a profoundly moving experience that includes dazzling solos, fiery instrumental passages, and some of the most glorious choral writing of all time.

contents



48

HOLIDAY POPS!

DECEMBER 14, 2019
3:00 & 7:30 PM
ERNE AUDITORIUM
Madelyn Claire Lego + CICC

Holiday traditions come alive in the eyes of children. Columbus's own Madelyn Lego returns from NYC to join The Phil and the CICC for popsy holiday vocals. Traditional favorites include *Sleigh Ride*, *I'll Be Home for Christmas*, and selections from *The Nutcracker*.



52

KRIEGER PLAYS BEETHOVEN 4

FEBRUARY 1, 2020
7:30 PM • ERNE AUDITORIUM
Norman Krieger, piano

Norman Krieger, internationally-celebrated American pianist, performs the most poetic of Beethoven's piano concertos. The Phil shines in Shostakovich's amazing Symphony No. 5 that features deep emotion, hair-raising climaxes, and one of the most glorious and powerful conclusions in all of music.



56

FORREST & BRAHMS

MARCH 28, 2020 • 7:30 PM
FIRST CHRISTIAN CHURCH
Soh-Hyun Park Altino, violin
Leonardo Altino, cello

Our combined choruses present *Jubilate Deo*, an exciting new work about "all lands" in a variety of international styles and languages. Cellist Leo Altino and his wife, prize-winning violinist, Soh-Hyun, partner in Brahms' celebrated Double Concerto, written to repair a broken relationship. It succeeded! Come hear why.



60

TCHAIKOVSKY!

APRIL 25, 2020
7:30 PM • ERNE AUDITORIUM
Drew Petersen, piano

Is there a more glorious way to close the season than with the music of Tchaikovsky? Pianist Drew Petersen brings to life the breath-taking power of his most popular piano concerto, the First, and the orchestra brings the season to a close with Tchaikovsky's passionate and dramatic Fourth Symphony.

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It is hard to believe, but another incredible year with the Columbus Philharmonic Orchestra has come and gone. We have been enthralled with amazing performances and entertained with outstanding events.

This season will again bring joy to all of our lives. The concert schedule will touch you as our orchestra and guest artists soar to emotional highs and heart warming moments, while the cabaret season brings talent from Broadway to Hollywood right to your local stage.

Celebration seems to be the theme for me this year as we broke ground and construction is underway on the Helen Haddad Music, Arts, and Event Center. We look forward to its completion during this very season. Your support has helped us create a versatile performance venue that will benefit our organization and our community for generations to come.

Please celebrate with us. The Philharmonic musicians, staff and board have planned a memorable year for all to enjoy. Join us for stellar performances. Join us for creative and entertaining events. Stop by to witness the progress of our new facilities. Join us in thanking the companies and individuals that have helped to make all this possible.

And finally, open your hearts and minds to celebrate the performance you are about to experience!

Barry Turner
President

Past Presidents

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Betty Brown (1975-76)
Norm Leighty (1976-77)
Jackie Murphy (1977-78)
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Curt DeClue (1979-80)
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Susan Anderson (1982-83)
Dan McKinley (1983-84)
Phyllis Ryan (1984-85)
Elizabeth Booth Poor (1985-86)
Susan Ingmire (1986-87)
Alice Curry (1987-89)
William Poor (1989-91)

Bob Kaspar (1991-93)
Richard Stenner (1993-95, 1997-98)
Barbara Kirr (1995-97)
Jane Hoffmeister Repp (1998-2000)
Kaye Ellen Connor (2000-02)
Robert A. Orben (2002-03)
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Tom Hinshaw (2006-07)
Elizabeth Lipson (2007-08)
John Erickson (2008-09)
Tom Lego (2009-2012)
Mark Pillar (2012-2015)
Peter Campbell King (2015-2017)
Sharon Sung Andrews (2017-2018)

CONCERT EXPERIENCE



BEFORE THE CONCERT. Musically Speaking begins at 6:45 p.m. prior to most concerts. In these entertaining, spirited and informative conversations, Music Director & Conductor David Bowden and guests artists share their thoughts, ideas, insights, and anecdotes - a wonderful chance to become familiar with the performers and the great music played by the Philharmonic. Musically Speaking is free to all concert ticket-holders.



ARRIVING LATE? Ushers will seat latecomers at appropriate pauses in the concert. If there is a need to leave the auditorium during the concert, re-seating will happen in the same fashion.



NO DISTRACTIONS. Please silence all noise-making electronics before entering the auditorium. Flash photography, glowing screens and audio/video recording are prohibited during concerts.



CHANGE OF PLANS? Please donate unused tickets to the box office prior to the concert, so that others may attend! Season subscribers have unlimited free ticket exchanges and single ticket buyers may exchange for a \$5 per ticket service charge (some restrictions apply).



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HANDICAPPED SEATING. Seating for audience members with accessibility needs are available for all events. Inquire when purchasing event tickets.



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David Bowden

MUSIC DIRECTOR & CONDUCTOR



[David] is a treasure for this community and indeed for the entire state.

David Bowden has been the artistic leader of the award-winning Philharmonic since its founding in 1987.

Born and raised in North Carolina, David has loved music since he was a very young child. At the age of four, he began studying the piano with his mother. Beginning in elementary school, he was accepted as a student in piano with a piano professor at Duke University. In addition to the piano, he has played oboe, organ, clarinet, and viola.

A *magna cum laude* graduate of Wheaton College Conservatory of Music majoring in piano performance with a minor in organ, David has a particular love for piano and organ orchestral music. With Dan McKinley at the organ, David and the Philharmonic recorded Marcel Dupré's Complete Music for Organ and Orchestra, which was released on the international classical Naxos label. Of this release, Fanfare stated, "[The recording is] absolutely superb . . . plenty of fire and zeal." This performance and several others have been featured on Public Radio International's *Pipedreams*.

While a student at Wheaton, David met his wife, Donna - a registered nurse, during an intramural volleyball game. Graduate school took them to Bloomington, where David received his Master of Music in Choral Conducting at Indiana University. After teaching in the college setting for several years, David returned to IU and earned a doctorate in Orchestral Conducting.

David's love of singing and choral music led him to found the Philharmonic Chorus, which has performed many choral masterpieces during David's tenure with the Philharmonic.

Dr. Charles Webb, in reviewing a recent performance, stated, "Columbus, Indiana, can be very proud of organizations such as the Columbus Indiana Philharmonic and the Philharmonic Chorus, both of which perform at such a high level of excellence. None of these significant accomplishments would be possible, however, without the skilled leadership of David Bowden. He is a treasure for this community and indeed for the entire state."

David enjoys performing a wide variety of repertoire - from opera to symphonic standards to pops and big band music. He especially enjoys educational concerts for schools, hoping to inspire children to choose to learn to play an instrument, believing that *making music changes lives*.

Bowden has received five national ASCAP awards for programming, has been broadcast nationwide many times on *Performance Today* and other public media programs, and has guest conducted across the US and in Europe. He is a member of the Pi Kappa Lambda National Music Honor Society is listed in *Who's Who in America* and *Who's Who in the World* for the past 20 years. He has served as a member of the Board of Directors of the Conductors Guild and served as Director of the Conductor's Guild New Music Project for almost 20 years.

David and Donna enjoy traveling, exploring new places and spending time with their children, grandchildren and extended families.

OUR MISSION

The mission of the Columbus Indiana Philharmonic is to *make music*.

- We *create* performances in pursuit of the highest artistic achievement.
- We *educate* all ages in the joy of music.
- We *advocate* a life long interest and involvement in music.
- We *perpetuate* these activities by providing the resources needed to make them flourish.

Our vision is to enhance the quality of life in our community so that all citizens have the opportunity to be touched by live, high-quality music in a manner and style meaningful to them.

Our artistic policy is to present and teach a balance of the best orchestral, choral and chamber repertoire from all periods and styles, including all genres of American music and music of our time.



Jim Leinhoop

MAYOR

The City of Columbus has a legacy of outstanding cultural, artistic and musical programming. Our commitment to excellence is woven into the fabric of this community and the people who reside here. It draws others from the region, and enhances our reputation for innovation and creativity.

Columbus consists of many different ethnicities, interests, and languages. For example, our public school students speak over 50 unique languages at home. Music, however, is a universal language. It speaks to the heart and soul of each listener and links together each unique piece of the beautifully woven tapestry we share.

On a personal level, I have enjoyed the growth of the Arts and Entertainment District in downtown

Columbus and the opportunities it has provided to experience old and new forms of artistic expression. It is rare that a community our size can offer the varied cultural activities found in Columbus. But, this is what attracts others and makes us such a thriving destination.

We are fortunate that our Philharmonic, which has received national and international recognition, is an integral part of our community and is expanding its facilities. From regular season performances to the Cabaret at the Commons, the free Salute concert honoring our veterans, or Musically Speaking, its educational outreach, the Columbus Indiana Philharmonic unquestionably improves our quality of life.

Please join me as we celebrate another year of great music provided by some of the most talented musicians in the world. Hats off to the Phil. Bravo!

Margaret Powers

EXECUTIVE DIRECTOR

Welcome to the 2019-2020 Columbus Indiana Philharmonic season. Our concert season is always masterfully programmed by David with something for everyone. This season is no exception. In fact, this is perhaps my favorite concert line up of all time – beginning and ending with two fabulous pianists, Tony DeSare and Drew Petersen respectively. And there's so much great music in between.

In addition to concerts, there is quite a bit going on at the Philharmonic. Glance through the program book and you'll find information about:

- **Music Education** programs for ages 2 through adult;
- **Companies and Individuals** sponsoring concerts and guest artists, making it possible for us to bring you the high caliber talent for which the Phil is known;
- **Organizations** supporting the Philharmonic's work with their ad in our program book (please thank them for that support when you do business with them);

• **The Helen Haddad Music, Arts & Event Center** – an expansion of our downtown facility that will enhance our education and performance offerings. We're looking forward to welcoming you to our newly renovated offices and the Event Center early in 2020!

Your attendance at concerts, Cabarets and other events, introducing the Philharmonic to your friends, your financial support, and entrusting your children to us for music education are all ways you support the Philharmonic. For that support we are truly grateful.

Thanks for joining us. Now, sit back and enjoy the music!



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EDUCATIONAL PROGRAMS



Adventure Concerts

Each year, thousands of area 3rd and 4th grade students explore the world of orchestral music at the Adventure Concerts. These concerts blend education and entertainment, exposing young children to the various instrumental families of the orchestra, encouraging them not only to enjoy music, but also to explore making music. *Making music changes lives!*



Jammin' with The Phil + Petting Zoo

Jammin' with The Phil and the Philharmonic's Petting Zoos offer free interactive musical events for children. These events are held at kidscommons and Foundation for Youth the week of each concert.



Philharmonic Strings Classes

The Philharmonic offers weekly strings classes in local elementary schools, with a concert presented at the end of each semester. Beginning, intermediate and advanced classes are offered.

CICC Early Childhood Classes

CICC offers two classes for caregivers with their children ages 4-5. You and your child will enjoy songs, games, folk dance, play parties and more in this active, fun one-hour class with Jill Friedersdorf. Fall class: *BUGS, BEES AND AUTUMN LEAVES*. Winter Class: *SNOW HUGS*. To register and for more information, visit www.icchoir.org.

MAKING MUSIC CHANGES LIVES

Columbus Indiana Children's Choir

The Columbus Indiana Children's Choir is a cooperative effort between the Columbus Indiana Philharmonic and the internationally renowned Indianapolis Children's Choir.

CICC is known for its excellence in music education and performance. CICC has shared its musical artistry as frequent guests for local schools, community organizations and beyond. Members of CICC have performed and toured across the continental United States, in Hawaii, Alaska and throughout Central Europe.



The CICC also performed in New York City's Carnegie Hall and Lincoln Center. CICC is a tuition-based, educational program. CICC consists of three treble voiced choirs of children and youth in the first through the ninth grades.

The *Preparatory Choir* is a non-auditioned experience for 1st-3rd grade students. Children are introduced to choral music in a rehearsal setting while experiencing a fun, educational group choir.

The *Descant* and *Concert Choirs* are for beginning, intermediate and advanced singers. These choirs perform in concerts and at community events for the general public.

A vocal assessment helps place your child in the appropriate choir. Assessments may be scheduled by calling CICC Coordinator Deb Eikenbary at 812-376-2638, x7. Log on to the Indianapolis Children's Choir website for tuition and scholarship information: www.icchoir.org.



CIC Columbus Indiana
Children's Choir

Neighborhood Choir Academy

The CICC Neighborhood Choir Academy is part of the ICC/CIP effort to provide a short term, after-school choral experience to serve local and regional schools. CICC offers a 5-6 week introductory choral education program with the opportunity for performance with the CICC Choir and members of the CIP. Past Neighborhood Choir Academies have included schools in Franklin, Batesville and Hope. Contact Ruth Dwyer rdwyer@icchoir.org to help underwrite this program or to request to have an NCA at your location.



MAKING MUSIC CHANGES LIVES

Summer Camps

Choral Festival and Strings Camp are offered to young aspiring musicians during May and June. Choral Festival is a weekend music camp for children graduating into grades 4-8. Participants enjoy singing, playing musical games, learning about vocal production, harmony, and much more!

At Strings Camp, string musicians of all levels in grades 1-8 are encouraged to sign up for group lessons on violin, viola, cello, and bass taught by experienced instructors. Arts and crafts, swimming, miniature golf, and other outdoor fun are part of the daily schedule.

Both camps culminate in performances open to the public. For more information, visit www.thecip.org/education.



Philharmonic Youth Orchestra



The Philharmonic Youth Orchestra (PYO) provides an encouraging and challenging orchestral setting for middle and high school students. PYO musicians are mentored by Philharmonic musicians and perform in several concerts and ensemble groups each year, including an opportunity to perform side-by-side with the Philharmonic Orchestra. Membership is by audition.



EDUCATIONAL PROGRAMS

Community Outreach

The Philharmonic believes that arts programming is a critical component to a well-rounded education, and therefore has a strong commitment to education outreach initiatives, such as the Adventure Concert Preview Program where musicians tour area schools for hands-on learning. Our musicians participate in other outreach activities including Annual Meeting ensemble performances, company ribbon cutting ceremonies, concert receptions, and street fairs and festivals.



Strings Invitational

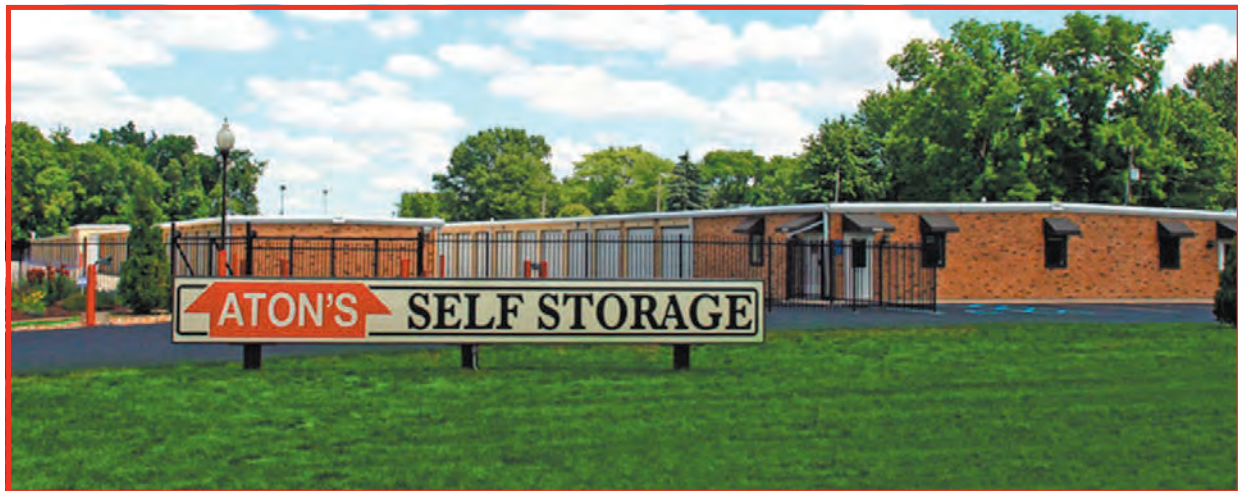
The Philharmonic Youth Orchestra hosts several musical groups from surrounding communities at the annual Invitational under the direction of Music Director David Bowden and PYO Director Vanessa Edwards.



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TONY DESARE

Tony DeSare performs with infectious joy, wry playfulness and robust musicality. Named a "Rising Star Male Vocalist" in *Downbeat* magazine, DeSare has lived up to this distinction by winning critical and popular acclaim for his concert performances throughout North America and abroad. From jazz clubs to Carnegie Hall to Las Vegas headlining with Don Rickles and major symphony orchestras, DeSare has brought his fresh take on old school classics around the globe. DeSare has three top ten Billboard jazz albums under his belt and has been featured on the CBS Early Show, NPR, *A Prairie Home Companion*, and the Today Show, and his music has been posted by social media celebrity juggernaut, George Takei.

In addition to his critically acclaimed turns as a singer/pianist, DeSare is also an accomplished award-winning composer. He not only won first place in the USA Songwriting Contest, but he has written the theme song for the motion picture, *My Date with Drew*, along with several broadcast commercials. His sound is romantic, swinging and sensual. But what sets DeSare apart is his ability to write original material that sounds fresh and contemporary yet pays homage to the Great American Songbook. His compositions include a wide-range of romantic, funny, and soulful sounds that can be found on his top-selling recordings.

DeSare's forthcoming appearances include the Milwaukee Symphony Orchestra, Seattle Symphony, Baltimore Symphony, and the Smith Center in Las Vegas. DeSare releases new recordings, videos of standards and new originals every few weeks on his YouTube channel, iTunes and Spotify.

"[Tony's] sly performance establishes the kind of connection to a younger generation that has helped make Michael Bublé a heartthrob among upscale women in their teens and early 20s...his intonation and enunciation are impeccable."

The New York Times

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LIZA SARACINA,
PRINCIPAL OBOE

"I love being a part of the Columbus Indiana Philharmonic because of the relationships I now have through this wonderful organization. Although I have only been a musician in CIP for one year, I already feel like I am a part of the family. We are all very passionate about giving back to the community, and I am so privileged to be one small part of a group that is so inspirational. I also love the growing opportunities that CIP gives me through every concert. Being a musician is a life-long journey of learning and improving, and each concert gives me new ways to grow and excel through my art. Thank you, CIP, for all you do for all of us!"

19/
20
SEASON

Columbus Indiana Philharmonic
David Bowden, Music Director

WE'RE *playing* FOR YOU!

TONY DESARE: *Sinatra & Beyond!*

Saturday · September 14, 2019 · 7:30 PM
Erne Auditorium · Columbus North High School

David Bowden, *Conductor*

Featuring
Tony DeSare

Edward Decker · Guitar & Banjo
Dylan Shamat · Bass
Michael Klopp · Drums

Tonight's program
will be announced
from the stage.

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SEUNGAH HONG

Born in Korea, SeungAh Hong began cello lessons at the age of 6 and made her solo debut at the age of 13 with In-Korean Symphony Orchestra, playing the Boccherini Cello Concerto. Ms. Hong received a full scholarship to attend the Korea National University of Arts, where she earned her bachelor's degree.

Since 2014, she has been studying with world-renowned cellist Peter Stumpf and baroque cellist Joanna Blendulf at Indiana University, where she is a recipient of the Eva Heinitz Scholarship and Artistic Excellence Award. She completed an Artist Diploma and is currently pursuing double Masters of Music in Cello and Baroque Cello performance and serving as the Principal Cellist of the Columbus Indiana Philharmonic and the Terre Haute Symphony Orchestra.

"SeungAh added her sumptuous, golden tone to beautiful cello solos..."

A first prize winner of the 2018 Indianapolis Matinee Musicale Competition, 2017 Kuttner quartet competition, 2016 IU Concerto competition, the 2014 Kumho Young Artist Concert, the 2012 Ujung Arts Center Rising Star Concert and the 2009 Ewon Arts Center Young Artist Auditions, Ms. Hong made critically acclaimed recital debuts in Seoul at Kumho Art Hall, Ujung Art Center, Maria Callas Hall, and Ewon Art Center. Other honors include Second and Special Prize at the 2009 Osaka International Music Competition in Japan, and the 2012 Art M Concert Series for Korea's Most Promising Young Artists.

As a soloist, Ms. Hong has performed with Busan Philharmonic as well as Seoul Metropolitan Youth Orchestra, In-Korean Symphony Orchestra, Vivace Music Festival Orchestra, Terre Haute Symphony Orchestra, and IU Symphony Orchestra. An active chamber musician, Ms. Hong has collaborated recently with Joshua Bell, Atar Arad, Kurt Muroki, Lawrence Hurst, Edward Gazouleas, and Chee-Yun Kim alongside her work with the Cellista Cello Ensemble. When not working, Ms. Hong is very passionate about cooking and in her free time loves to frequent farmers markets to source local ingredients for her meals. She also loves hiking, baking, and champagne! She has two older siblings and recently became an auntie.

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Conga del Fuego Nuevo

Arturo Márquez

Cello Concerto in A minor, op. 129

Robert Schumann

Nicht zu schnell (*Not too fast*)

Langsam (*Slow*)

Sehr lebhaft (*Very fast*)

INTERMISSION

Symphony No. 2 in E minor, op. 27

Sergei Rachmaninoff

Largo – Allegro moderato

Allegro molto

Adagio

Allegro vivace

RACHMANINOFF AND SCHUMANN Program Notes

Arturo Márquez – *Conga del Fuego Nuevo*

Born in the Mexican state of Sonora in 1950, Arturo Márquez grew up steeped in his country's rich folk music traditions thanks to his father, a mariachi musician, and his grandfather, who was a musician as well. The younger Márquez began composing his own music at the age of 16, and eventually attended the Mexican Music Conservatory. He later earned his MFA at the California Institute of the Arts and was also named a Fulbright

Scholar.

Márquez never abandoned his roots, though. Now residing in Mexico City, he has made his reputation by composing works for orchestra that mine the colorful textures, sultry rhythms and spicy melodies of Latin American music. The composer's profile was boosted considerably after the celebrated conductor Gustavo Dudamel adopted Márquez's Danzon No. 2 as a signature piece for his Simon Bolivar Youth Orchestra, taking the music to a global audience; subsequently other works by

Márquez have entered the international repertoire, among them the lively dance *Conga del Fuego Nuevo* (*Conga of the New Fire*).

Inspired by the Afro-Cuban conga — the drum, the dance, and the musical style — Márquez's composition explores several melodies and moods while constantly building energy and rhythmic drive through exciting use of percussion.

Robert Schumann – *Cello Concerto*

By the time Robert Schumann reached his fortieth birthday, in 1850, his mental health had become a perennial concern to those around him. Ever since his teens, the composer had suffered from bouts of depression, usually followed by periods of intense creative productivity. So when the composer was offered a much-coveted position as conductor of the Düsseldorf Music Society in 1850, many of his friends hoped this might end his latest and one of his longest bouts of depression.

And end it, it did — at least for a time. Even as he prepared for his first concert with the orchestra, Schumann dove into the composition of his Cello Concerto (officially titled the Concert Piece for Cello and Orchestra), completing it on the day of his first public concert with the orchestra. The entire process of composition took him a scant two weeks; yet the work towers in the repertoire as one of the most concise, original, and emotionally rich works in Schumann's prodigious output.

Schumann's approach to the concerto demonstrated a marked contrast to the accepted compositional idiom of the concerto at the time. This is most clearly evident in the way that the three movements flow into one another without interruption. But more broadly, one hears in this Cello Concerto a more introspective and emotional approach to composition than was common in the concertos of other composers. That fact was reflected in the reaction of Schumann's wife, the famed pianist and composer Clara Schumann, when she played through the piece on piano in 1851: "The romantic quality, the vivacity, the freshness and humor...are indeed wholly ravishing," she commented, "and

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what euphony and deep feeling one finds in all the melodic passages!"

Unfortunately, the great works produced during Robert Schumann's first days in Düsseldorf — which also included the great Third "Rhenish" Symphony — did not sustain the composer's happiness for long. He entered an asylum in early 1854, where he attempted suicide by leaping into the icy Rhine River. He was rescued but would never again be the same man. He died two years later in the mental hospital at Eendenich, never having heard a performance of his Cello Concerto.

Too bad; for in the years since its composition, the concerto has become a staple of the repertoire, benefitting in particular from the advent of recordings, which allowed casual concertgoers to better appreciate the work's complexity through repeated listening.

The first movement begins in a contemplative mood with a statement of three chords from the orchestra. Those same three chords will later serve, in modified form, as a bridge to the second movement and to the main melody in the third movement.

The first movement plays out in sonata form, working over its two main themes — the first passionately lyrical, the second more chromatic and angular — through a progression of moods. The second movement is led off by the cello introducing a gorgeous new melody; listen for the accompanying strings thrumming pizzicato triplets at a slower tempo. Though brief, this second movement is the spiritual center of the whole concerto — prayerful in tone, fluid and unhurried, mining the most beautiful possibilities of the solo instrument and even adding a second solo cello part from the orchestra.

The third movement arrives with three staccato chords played by the ensemble; the music quickens to a dance, giving the cello a suitable backdrop for fast runs as well as a lovely dialog with the woodwinds. As the music nears its conclusion, the soloist finally plays a cadenza — which, in a break from tradition, is accompanied by the orchestra — followed by a spirited conclusion.

Sergei Rachmaninoff — Symphony No. 2

Sergei Rachmaninoff, one of the last great romantic composers to emerge from pre-Soviet Russia, blessed this world with some of the most enduringly popular classical melodies of all time. From his early compositions, such as the Prelude in C-Sharp Minor, to his last — the *Symphonic Dances* of 1940 — Rachmaninoff captivated audiences around the world with lush, melodic compositions and brilliant piano playing.

By the middle of the first decade of the 20th Century, Rachmaninoff had already achieved substantial celebrity... so much so that he found it necessary, in 1906, to move with his family to Dresden, to find solitude and concentrate on composition. Rachmaninoff's "Dresden Period," which extended until in the spring of 1909, produced four large-scale works: the Second Symphony, the First Piano Sonata, the symphonic poem *Isle of the Dead*, and the ill-fated opera, *Monna Vanna*. Of those the Second Symphony is today the best-known, and is performed all over the world.

The appeal of the Second Symphony lies in its expansive emotional landscape and beautiful, endless melodies. Barrie Martin writes in the book, *Rachmaninoff: Composer, Pianist, Conductor*, "the glory of the Second Symphony is that it is not only a moving masterpiece of natural and flowing lyricism but, for those who bother to investigate, intellectually satisfying as well in its organic growth."

The first movement begins quietly with a melody played by the low strings; this brief theme will return numerous times throughout the symphony. The music unfolds slowly and expansively, building in waves to an awesome climax; it then recedes, and the English horn introduces a new melody. The music is now both faster and — initially — more relaxed in tone. But as the movement progresses, its atmosphere grows darker and more unsettled, with swells in the tympani and horns evoking distant thunder. The sun breaks through with the return of the music's second theme, and the movement ends with an exciting coda.

The second movement opens at a dash, with bright splashes of color added by the woodwinds and orchestra bells. An

interjection from the clarinet adjusts the mood and sets the stage for a classic Rachmaninoff melodic statement, lush and lovely, in the strings. So it goes through the remainder of the movement, with energetic passages segueing one to the next, interspersed here and there with beautiful asides.

You'll probably recognize the melody that opens the third movement; it has been adapted widely. What you may not realize is that it's not the primary melodic material even of this one movement — it is really merely an introduction to a beautifully lyrical melody, played by the clarinet initially, which serves as the core theme of the movement and exhibits the composer's unmatched capacity for exquisite, yearning melodies that seem to soar straight from the heart.

The finale begins with a jaunty opening flourish, setting a new mood abruptly. This is music of light and joy, by turns unbridled, impassioned, playful and optimistic. Nary a hint of the brooding tones of earlier movements is evident, and the symphony concludes with a triumphant coda.



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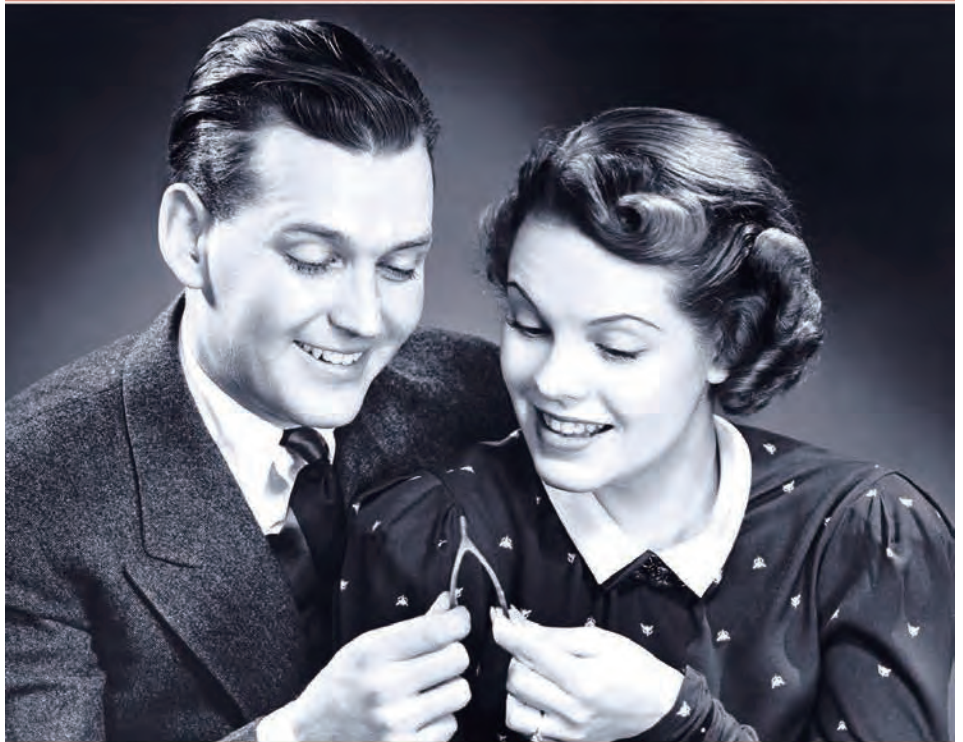
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PHILHARMONIC CHORUS

Conducted by Artistic Director David Bowden, the Columbus Philharmonic Chorus encompasses a wide range of skill levels and experience from high school students to mature adults. It is the Chorus's mission to serve as part of the orchestra during the concert season, performing choral-orchestral works. It is the largest and most significant adult education program of the Philharmonic's wide range of educational offerings.

Founded in 1987, the Chorus has played an integral role in the Philharmonic's concert programming. In its first concert, soloists Sarah Kittle, Janie Gordon, Victor Floyd, and Owen Hungerford sang *Serenade to Music* by Ralph Vaughan Williams. Fifty-two singers from the Columbus area comprised the original Chorus. Over the past 28 seasons, a number of those singers have participated regularly with 40 to 60 other local and regional singers in each of the Choral concerts.

The wide repertoire of the Chorus includes performances of such classical works as Bach's *St. Matthew Passion*, Dan Forrest's *Requiem for the Living* and *in paradisum*, "The Ninth" and the massive *Missa Solemnis* by Beethoven, Verdi's *Requiem*, *Peaceable Kingdom* and numerous other pieces written by Randall Thompson, Honegger's *King David*, many works composed by John Rutter including his *Requiem*, and Handel's *Israel in Egypt*. The Chorus has also performed all of the choral-orchestral music of Johannes Brahms.

Lighter concerts have included opera choruses and the Broadway music of Andrew Lloyd Webber, Rodgers and Hammerstein, Lerner and Lowe, and Leonard Bernstein.

Join Our Chorus! We welcome you to join the Philharmonic Chorus, helping singers strive for musical excellence. Our non-auditioned Chorus includes approximately 80 volunteer singers of all ages. Any singer who can read music, finds pleasure in the teamwork of chorus participation and is willing to strive for musical excellence is encouraged to join.

We rehearse Monday evenings, 7:00 to 9:00 PM at First United Methodist Church. For information, contact Beth Booth Poor at 812-343-0922 or bethpoor@comcast.net

After the first performance of *Messiah* in London, Handel told a friend, "My Lord, I should be sorry if I only entertained them. I wished to make them better."

He wasn't a do-gooder, but he obviously intended the oratorio to mean something special to his audiences because it meant something special to him. At a *Messiah* performance in 1759, honoring his 74th birthday, Handel responded to enthusiastic applause with these words: "Not from me but from heaven — comes all."

He knew the value of his own mind, but *Messiah* seems to sum up that feeling expressed so shortly before his death. It came through him, this *Messiah*, but from another power. And if it was a gift from above, then to Handel it was imperative to pass along the work as a gift to others. The effusive Dr. Burney (a London music critic of the time) noted quite rightly that this sacred oratorio, this *Messiah* "has fed the hungry, clothed the naked, fostered the orphan, and enriched succeeding managers of Oratorios, more than any single musical production in this or any country." He wrote those words more than two centuries ago; they still hold true. (Of Handel) Beethoven said, "He was the greatest composer that ever lived. I would uncover my head, and kneel before his tomb."

As musicologists and music lovers continue to rewrite history, re-evaluating Handel in deference to the tastes of a generation or age or century, they'll continue to marvel, at least at one work — *Messiah*.

We will continue to sing it and hear it sing.

And we will continue to realize that great gift it has brought and still brings — in the words of another Handel masterpiece — Joy to the World.



excerpted from *THE MESSIAH BOOK*

The life and times of G.F. Handel's Greatest Hit by Peter Jacobi

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Messiah

G.F. Handel

The prophecy and realization of God's plan to redeem mankind by the coming of the Messiah

(including the following – full text available in program insert)

Comfort ye my people
Every valley shall be exalted
And the Glory of the Lord shall be revealed
He shall come, thus saith the Lord of Hosts
But who may abide the day of His coming, and who shall stand when
He appeareth?
Behold, a virgin shall conceive and bear a Son
O thou, that tellest good tidings to Zion
For unto us a Child is born
There were shepherds abiding in the fields, keeping watch over their
flocks by night
Glory to God in the highest, and peace on earth, good will towards men
He shall feed His flock like a shepherd
Lift up your heads, that the King of Glory may come in.

INTERMISSION

The accomplishment of redemption by the sacrifice of the Lamb of God, and A Hymn of Thanksgiving for the final overthrow of Death.

(including):

Behold the Lamb of God, that taketh away the sin of the world.
Surely He hath borne our griefs, and carried our sorrows!
He was cut off out of the land of the living
But Thou didst not leave his soul in hell
How beautiful are the feet of them that preach the gospel of peace
I know that my Redeemer liveth, and that He shall stand at the
latter day upon the earth
For now is Christ risen from the dead, the first fruits of them that sleep
For as in Adam all die, even so, in Christ shall all be made alive
The trumpet shall sound, and the dead shall be raised....and we shall
be changed

Hallelujah! For the Lord God Omnipotent reigneth
King of Kings, and Lord of Lords
Hallelujah!

HANDEL'S MESSIAH: HALLELUJAH! *Program Notes*

George Frideric Handel — *Messiah*

Every year at Christmas time, and again at Easter, the entire globe resonates in reverent union. From village chapels to city cathedrals, from London to Los Angeles, one sound carries the hearts and minds of Christians closer to the divine spirit. It is the sound of voices, conspiring "to transport and charm the ravished Heart and Ear," via George Frideric Handel's eighteenth-century masterpiece, *Messiah*.

No other choral work in existence has enjoyed such enduring popularity, nor so many performances. In music simple enough to be performed in any small-town church, yet magnificent enough to inspire the souls of millions around the world, Handel created a work that celebrates all that is good in Christ and the world. It is the only work for which Handel is remembered by most people; yet the indelible stamp it has left on the collective spirit of Protestant religion guarantees immortality to its author.

Handel chose to tackle this immense challenge at a time in his life when his fortunes were down: His music had fallen from vogue in London, and the reception to some of his most recent works had been cool. Handel chose the subject for his new oratorio on his own, and turned to the poet Charles Jennens for assistance in compiling the texts. That Handel worked with a poet to assemble the libretto for *Messiah* is scarcely evident in the texts themselves; for the words are made up of essentially unaltered verses from the English Bible.

"Posterity has agreed that Jennens' masterly selection of texts constitutes a work of art in itself," notes historian Robert Manson Myers. "Its rich imagery and concrete symbolism create a felicitous combination of the grand, the poetic, and the passionate upon a plane of almost prophetic elevation."

With Jennens' Biblical excerpts assembled, Handel began composing his new oratorio on Saturday, August 22, 1741. For more than three weeks, he remained in his study, writing. The *Messiah* was completed on September 14. "Whether I was in my body or out of my body as I wrote it I know not," Handel supposedly declared later. "I did think I did see all Heaven before me, and the great God himself."

From the glorious notes that Handel assembled on paper in those 24 days, it is easy to assume that his inspiration was indeed divine. Jennens' libretto

speaks to every shade of Christian devotional sentiment: piety, resignation, repentance, faith, and exultation. Handel, in setting the texts to music, amplified and connected these sentiments into an epitome of Christian belief. An examination of the original score reveals that Handel wrote in fits, so quickly that his pen was sometimes unable to keep pace with his imagination. In those scrawled marks can be seen the methods of a man driven to the brink of his own powers, a scribe racing to document the profound revelations that strike him like a bolt from heaven.

Still, Handel himself must be credited wholly for this composition. After all, several numbers in *Messiah* were built on melodies borrowed from earlier, lesser works by the composer. And, in his often-curious accentuation of the English words, Handel reveals his origins as a non-native speaker.

Moreover, much of the oratorio's appeal comes from its less-than-didactic elements. "Handel's all-embracing sympathy for every manifestation of human energy elevates *Messiah* far above dogmatic creeds and makes it the common property of all mankind,"

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writes Robert Manson Myers. "If it fails as a sermon it succeeds as a song...Those who seek to glorify *Messiah* with the halo of ecclesiastical fervor inevitably rob Handel's positively monumental work of its great musical force."

Soon after Handel completed *Messiah*, he was invited to Dublin by the aristocratic patron William Cavendish. There, the composer was welcomed by an eager musical public, and Handel soon arranged to present *Messiah* at a benefit concert for war prisoners and a local hospital. The premiere was a major public event, and the reaction of the assembled throngs was appropriately enthusiastic. "Words are wanting to express the exquisite Delight it [*Messiah*] afforded to the admiring crowd," wrote a critic in the *Falkland Journal*, several days after the premiere. "The Sublime, the Grand, and the Tender, adapted to the most elevated, majestick and moving Words, conspired to transport and charm the ravished Heart and Ear."

The conspiracy revealed on that day became a world-wide phenomenon in a matter of years; and ever since, *Messiah* has occupied an exalted position in art and history.

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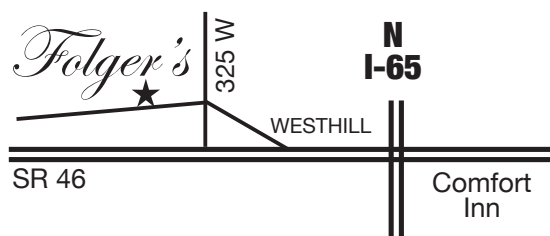
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MADELYN CLAIRE LEGO

Madelyn spent her formative years in Columbus, Indiana, where she studied voice, dance, and theatre under local and regional instructors including Sarah Kittle, Ruth Dwyer, Janie Gordon, Sylvia McNair, Kathleen Hacker, John Johnson, Julie Hult, Erica Jenkins and Mandy Shaff. She has performed in many Mill Race Theatre Company productions including *Beauty and the Beast*, *Annie*, *Peter Pan* and *Charlie and the Chocolate Factory*. During high school Madelyn performed in many of the musicals and plays including *Into the Woods*, *Wizard Of Oz*, *White Christmas*, *MacBeth*, *Rough Magic*, and *The Drowsy Chaperone*. After graduation from CNHS in 2013, she received a Bachelor of the Fine Arts in Musical Theatre (Magna Cum Laude) from Western Illinois University in 2017. During college, she performed leading roles in 8 college productions including *Wild Party*, *Merrily We Roll Along*, and *Songs for a New World*. During her college years, she spent her summers singing and dancing her way across the country at multiple regional theatres performing many productions including *Dames At Sea*, *Godspell*, *Murder Room*, and *A Funny Thing Happened on the Way to the Forum*.

“Madelyn Claire Lego stands out with sense and attitude as Joan, and the duet “Choo-Choo Honeymoon” with Casey Martin Klein is the most delightful number in the show.”

Virginia Jimenez, The Chronicle-News

“Madelyn Lego, who plays the role of Queenie, could be the next Kristen Chenoweth.”

Elaine Hopkins, Peoria Journal Star

A classically trained soprano, Madelyn has studied many vocal styles over the last 18 years making her an eclectic and versatile performer. In the Fall of 2017, she was chosen as one of 6 soloists to perform in **The Women Who Compose for Broadway Concert** in NYC. In 2018 she performed the lead role of “Mom” with the national tour of the musical *Pete-The-Cat*. She also made her 54 Below Nightclub debut with the show, **Carded!**

Currently, Madelyn is based out of New York City and is a proud member of Actors' Equity Association.



RUTH E. DWYER

Ruth E. Dwyer is the Artistic Director of the Columbus Indiana Children's Choir. She is an internationally recognized youth and children's choir specialist and Kodály educator. Mrs. Dwyer has been the guest conductor for the OAKE National Children's Choir, numerous All-State and Honor Choirs and for MidAmerica Productions Carnegie Hall and Lincoln Center Youth Festivals. She is the Founder and Artistic Director of Philthrusong, Inc. (Philanthropy Through Song) a non-profit organization supporting anti-impaired driving education and traumatic brain injury research through choral performance.

Mrs. Dwyer has been a director with the Indianapolis Children's Choir (ICC) since 1988 and has been the ICC Director of Education since 1996. She is also ICC's Composer in Residence. She has authored and contributed to several music education textbooks for ICC and Hal Leonard. She is also the editor of the Ruth Dwyer Choral Series at Colla Voce.

Prior to her fulltime position with ICC, Mrs. Dwyer served the State of Indiana for 19 years as a public school music educator. She has recently been awarded the National OAKE Life Time Achievement award, as well as, the Columbus Indiana Philharmonic Gold Baton, the IMEA Elementary Music Teacher of the Year, the Hoosier Musician, and the IPS Rising Star awards. Mrs. Dwyer is a graduate of Indiana University and is an adjunct professor for Butler University.

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Sleigh Ride

The Nutcracker

Overture

Sugar Plum Fairy (Dance)

Duke Ellington's Nutcracker Suite

Overture

Sugar Rum Cherry (Dance of the Sugar Plum Fairy)

Jingle Bells

I'll Be Home for Christmas

The Christmas Song (Chestnuts Roasting...)

The Nutcracker

March

Duke Ellington's Nutcracker Suite

Peanut Brittle Brigade

White Christmas

A Star Dances, An Angel Sings

Hanerot Halalu

There is Faint Music

Silver Bells

Anderson
Tchaikovsky

Ellington & Strayhorn
arr. Tyzik

Pierpont/Cohen
Kent/Ployhar

Tormé/Lowden
Tchaikovsky

Ellington & Strayhorn
arr. Tyzik

Berlin/Bennett
Greg Gilpin

Traditional Chanukah Melody
Forrest

Livingston & Evans

INTERMISSION

Hanukkah Overture

Shugar

Samantha Johnson-Helms, *clarinet*

All is Well

Little Drummer Boy

Frosty All the Way

Holiday Singalong

Song of the Birds

Michael W. Smith
Czech Carol/Shotsberger
Nelsen & Rollins/George
arr. Ades
Catalan Folk Song/Casals

SeungAh Hong, *cello*

Wassail Song from *Suite of Carols*

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The Betty F. Brown Award for instrumental Excellence, established by Jeff's father, Bob, honors Jeff's mother, an accomplished musician and a guiding force behind the establishment of the Columbus Indiana Philharmonic in 1987.

Administered by the Heritage Fund - The Community Foundation of Bartholomew County, the competitions encourage formal music training for students and help to strengthen the school and community music programs.

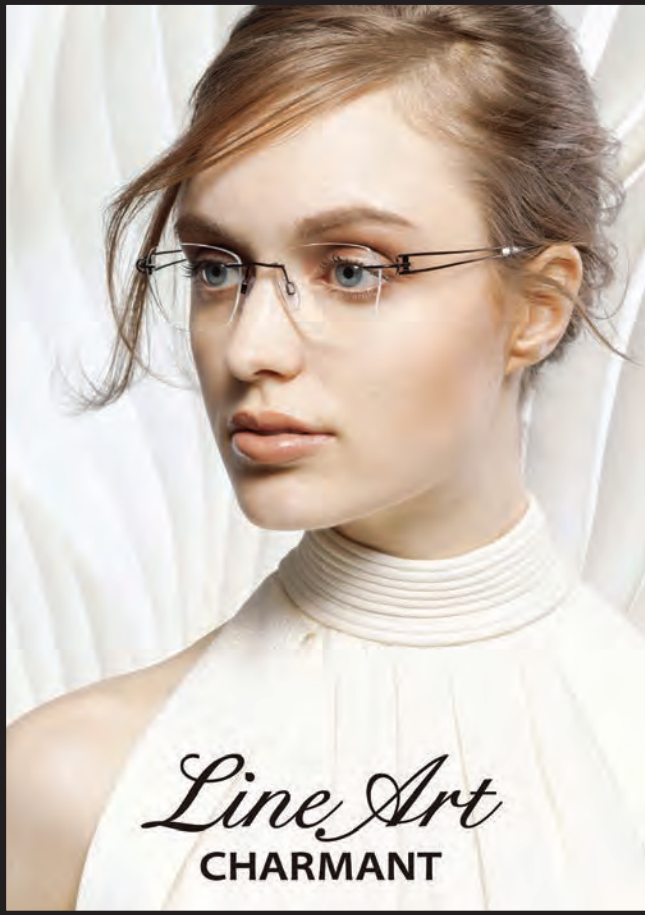


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NORMAN KRIEGER

A native of Los Angeles, Norman Krieger is one of the most acclaimed pianists of his generation and is highly regarded as an artist of depth, sensitivity and virtuosic flair. As the Los Angeles Times put it, "Krieger owns a world of technique-take that for granted. He always knows exactly where he is going and what he is doing. He never for instant miscalculates. He communicates urgently but with strict control. He is alert to every manner of nuance and at every dynamic level his tone flatters the ear."

Krieger regularly appears with the major orchestras of North America, among them the New York Philharmonic, Los Angeles Philharmonic, the Chicago Symphony, Minnesota Orchestra and the National Symphony. He has performed throughout Europe, Asia and South America including tours of Germany, France, Poland, Holland, Scandinavia, Korea, China, New Zealand and Israel. In September 2014, he recorded the Brahms Sonata Op. 1 and the Piano Concerto No. 2 with the London Symphony Orchestra.

In recital, Krieger has appeared throughout the United States, Europe, Mexico and Asia. His debut at New York City's prestigious Carnegie Hall and Mostly Mozart Festival earned him an immediate invitation to Lincoln Center's Great Performers Series. Krieger made headlines by being named the Gold Medal Winner of the first Palm Beach Invitational Piano Competition.

"Krieger owns a world of technique..."

He began his studies in Los Angeles under the tutelage of Esther Lipton. At age 15, he became a full-scholarship student of Adele Marcus at The Juilliard School where he earned both his Bachelor and Master degrees. Subsequently, he studied with Alfred Brendel and Maria Curcio in London and earned an Artist Diploma from the New England Conservatory, where he worked with Russell Sherman.

Krieger is the founding artistic director of The Prince Albert Music Festival in Hawaii. Since 2008, he has served on the summer faculty at the Brevard Music Festival in North Carolina. From 1997 to 2016 he was a professor at the Thornton School of Music at the University of Southern California.

In August 2016 he was appointed Professor of Piano at the Jacobs School of Music at Indiana University.

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Dick Johnson began supporting the Columbus Indiana Philharmonic in 1996 with the presentation of outstanding guest artists through the Johnson Distinguished Guest Artist program. The list of presented musicians reads like a "Who's Who?" in the musical world. The impressive list includes John Sharp, cello; Corey and Katja Cerovsek, violin and piano; Joe Robison, oboe; Phil Smith, trumpet; Angel Romero, guitar; Carol Wincenc, flute; Charles Webb, piano; Eric Ruske, horn; Jorja Fleezanis, violin; The Eroica Trio, violin, cello, piano; Susann McDonald, harp; Angela Brown, soprano; Jeffrey Biegel, piano; Sylvia McNair, soprano; Alex Kerr, violin; The Canadian Brass, quintet; Christopher Parkening, guitar; Rachel Barton Pine, violin; Time for Three, string trio; Ann Hampton Callaway, piano; Ronan Tynan, Irish Tenor; and tonight's guest artist, Norman Krieger, piano.

Johnson Ventures continues to support this great tradition of bringing artistic excellence to Columbus, Indiana. These artists are often available to the local schools to work with students to stimulate a greater interest in music and higher aspiration in general for young people in our community. While these artists entertain us, their example should also inspire us to focus and dedicate ourselves to higher levels of performance in our own areas of excellence. This has always been the message that the Johnson family hoped to convey. The Philharmonic is grateful to Johnson Ventures and Ruth, Jenny, Alice and Rick Johnson for continuing Dick's legacy.



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19/20
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KRIEGER PLAYS *Beethoven 4*

Saturday · February 1, 2020 · 7:30 PM
Erne Auditorium · Columbus North High School

David Bowden, *Conductor*

Norman Krieger, *Piano*

The American Dream

James Beckel

Piano Concerto No. 4 in G Major, op. 58
Allegro moderato
Andante con moto
Rondo (Vivace)

Ludwig van Beethoven

INTERMISSION

Symphony No. 5 in D minor, op. 47
Moderato – Allegro non troppo
Allegretto
Largo
Allegro non troppo – Allegro

Dmitri Shostakovich

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KRIEGER PLAYS BEETHOVEN 4 *Program Notes*

James Beckel – The American Dream

Indianapolis-based composer James Beckel has enjoyed a successful career both as the principal trombonist with the Indianapolis Symphony (a position which he won at the remarkably young age of 20) and as a composer of both jazz and orchestral music. Such success would be the dream of many young musicians; but it didn't always come easily. In fact, Beckel's own *American Dream* almost never reached the concert stage in the first place.

Beckel's earliest compositions were in a jazz idiom — he was a big fan of Dave Brubeck — and those tunes earned praise including a national composition award at North Texas State University. After he joined the Indianapolis Symphony, the orchestra began commissioning and performing his music, which brought jazz idioms to the concert stage. Beckel eventually decided to try his hand at a non-jazz composition, and produced *Night Visions*, a mid-length composition consisting of four movements representing different dreams. The fourth of those movements, and the work's finale, was *The American Dream*.

Cincinnati Pops Orchestra director Erich Kunzel showed interest in *Night Visions*, but ultimately deemed it too lengthy and serious for that orchestra's audience. Yet the piece was also deemed too light — not to mention an odd length — for "serious" orchestral performances.

The music ultimately found its niche after the publishing house Hal Leonard chose to publish *The American Dream* on its own. Since then it has been performed widely, both in its original form and in a transcription for concert band.

Playing out in a little over three minutes, *The American Dream* is a paean to our best selves: energetic and hopeful, driven and reverent. Lodged somewhere between a fanfare and a march, with consonant harmonies and an uplifting theme, the piece belies the reputation of modern-day orchestral music as hard on the ears.

Ludwig van Beethoven – Piano Concerto No. 4

In 1810, Ludwig van Beethoven met a gifted young composer and writer named Bettina von Arnim. Knowing that von Arnim was a close friend of the revered German poet Johann Wolfgang von Goethe, Beethoven performed for her two songs that he had written, based on Goethe's poetry.

Subsequently, Von Arnim wrote a letter to Goethe in which she quoted Beethoven's own words: "Music, verily, is the mediator between the life of the mind and the senses."

Today, we all take Beethoven's words for granted. We expect great music not only to connect with our intellectual sense of order, but also to resonate emotionally.

It is easy to forget that Beethoven's words were actually quite revolutionary for the time — even by his own prior approach to music-making.

Born in 1770, Beethoven had come of age in what we now call the Classical era, a time when composers such as Haydn and Mozart were revered for music that employed formal structures, clear distinctions between melody and accompaniment, and simplified textures.

Beethoven, though, had a different idea. His notion of music embraced narrative structures that bent (or broke) formal rules and employed increasingly exotic harmonies, greater dynamic range, and unusual textures and instrumentation. These characteristics would eventually become central to the Romantic conception of music.

We often think of Beethoven simply as a writer of great music. We mustn't forget that in a time of great social and political upheaval, he was an artistic revolutionary as well.

Scholars have long grouped Beethoven's music into three fairly distinct periods: The early works, influenced deeply by the formalism of Haydn and Mozart; a middle period from 1803–1814, characterized by bold, large-scale works that explored themes of heroism; and a late period in which his music gained added expressive depth and flexibility.

Still, and perhaps not surprisingly, some individual works within these periods defy those broad generalizations. Such is the case with the Fourth Piano Concerto.

When Beethoven began writing it in 1805, he had already produced several works of unprecedented scale and power: the muscular Third ("Eroica") Symphony; the epic, virtuosic *Waldstein Sonata*; and his only opera, *Fidelio*, which explicitly explored themes of heroism.

The Fourth Piano Concerto contrasted sharply with those works. From its very first notes, the Concerto evokes a sense of lyrical serenity that sets it apart from any other large-scale work — from that or any period — that Beethoven wrote.

That's not to say it isn't exciting. In its finale, the Concerto leaps to a fast start and ends with a rousing rondo. Yet even there, the underlying sense is one of vigor and joy, rather than the turbulent strains of struggle that characterize many other middle-period works.

Ironically, these very characteristics make the Fourth Piano Concerto one of Beethoven's most revolutionary compositions. After all, the traditional concept of a concerto was as a showpiece for virtuoso soloist with a muscular, aggressive first movement; a lyrical second; and a fast, exuberant finale.

In place of that formula, Beethoven gives us a first movement characterized by intimate lyricism and exploratory fantasias. Then comes a second movement in which piano and strings play against each other, never disturbing each other: Franz Liszt later described this movement as a kind of discussion, with the piano trying to soothe the unsettled strings. In the finale, swirls of notes from the piano bring the music back to a more extroverted mood, culminating in a galloping burst of vitality.

Dmitri Shostakovich – Symphony No. 5

Dmitri Shostakovich was only 28 years old when his second opera, *Lady Macbeth of Mtsensk*, premiered in Leningrad. The young composer had

enjoyed remarkable success in his as-yet-brief artistic life, and the opening of *Lady Macbeth* initially confirmed and furthered his reputation as an up-and-coming genius. According to critics, not since Tchaikovsky's *Pique Dame* had Russian music known anything equal to the magnitude of Shostakovich's opera.

But then, in January of 1936, Joseph Stalin attended a performance of the opera. Infuriated by, among other things, the opera's satirical portrayal of the police, Stalin stormed out in disgust. Immediately, the Communist Party paper, *Pravda*, wrote a scathing review, titled "Chaos Instead of Music." Referring to Shostakovich's music as nothing more than "din, gnash and screech," the article sealed the fate of the opera, which immediately closed and was not performed in Russia again for 27 years.

Shostakovich was crushed. Long frustrated by the repressive structure of Soviet society, he experienced for the first time direct censorship and public rebuke.

Knowing that he would have to appease the party censors in order to ever have his work performed again, Shostakovich set out to compose his next symphony, the Fifth. Subtitled "A Soviet artist's reply to just criticism," Shostakovich's Fifth Symphony is widely regarded as one of history's great artistic works of political dissidence. Though the finale of the symphony ends with roof-rattling fanfare, Shostakovich wrote late in his life that, "I think that it is clear to everyone what happens in the Fifth... It's as if someone were beating you with a stick and saying, 'Your business is rejoicing, your business is rejoicing,' and you rise, shakily, and go off muttering, 'Our business is rejoicing, our business is rejoicing.'"

Even a first-time listener will hear this conflicted character within the music. But truly, what makes Shostakovich's Fifth such a great work isn't its ideas. It's the music. From the introductory declamation by the cellos to the last thump of the bass drum, this is music of transcendent power and emotional resonance — music that plumbs the most challenging conflicts of the human condition.

The first movement takes us on a journey from a state of mortal angst to a mysterious equanimity. The

second movement is playful, ironic and energetic, punctuated by some of the symphony's most exuberant moments.

Then comes the profound third movement — at once prayerful, hushed and grippingly intense, its melody passed like a flickering candle between instruments. All irony is gone; Shostakovich is transporting us from the surface experience of life to its purely intuitive and emotional experience.

That leads to the finale, one of the most gripping pieces of music in the orchestral repertoire. The drums pound, the pace quickens, the trumpets call and, ultimately, there erupts a fanfare unlike any other — resignation, triumph and transcendence all at once.

It is music that perfectly encapsulates a place and time. And it is music that connects with us no matter where or who we are.

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LEONARDO ALTINO

Born to musician parents in Pernambuco, Brazilian cellist Leonardo Altino began his musical studies at the age of six and gave his first performance at age eight. At eleven, he appeared as a soloist with orchestra performing the Saint-Saëns Concerto No. 1. His national breakthrough came at age fourteen when Leonardo was the youngest winner at the Jovens Concertistas Brasileiros, a prestigious competition in Rio de Janeiro, which led to performances with every major orchestra in his home country. At nineteen Leonardo Altino was the first prize winner at the International Cello Competition Dr. Luis Segal in Viña Del Mar, Chile, and has appeared since in concerts in Brazil, Chile, Colombia, Denmark, Germany, Greece, Italy, South Korea, Taiwan, Uruguay, Venezuela, and the United States.

Praised by The Strad magazine for his “exceptional musical intelligence and an exceptionally cultivated sound,” Leonardo has performed with the Boston Symphony, Filarmonica de Bogotá, Memphis Symphony, Montgomery Symphony, New England Chamber Orchestra and many more.

A dedicated teacher and mentor to young musicians, Leonardo Altino has given master classes and taught in festivals around the world, including South Korea, Columbia, Venezuela, Duxbury and Lexington Music Festivals in Massachusetts, and Brazil.

Leonardo Altino, who served as Professor of Cello at the University of Memphis from 2002-2005, studied at the New England Conservatory of Music in Boston, the Detmold Musikhochschule in Germany, and the University of Illinois.

Recent accomplishments include a recording of complete works for cello by Marlos Nobre in a CD entitled Poeme, a series of recitals of all six Bach suites, and include appearances as soloist and in recital in Brazil, Greece, Italy, Korea and the United States.

Leonardo resides in Wisconsin with his violinist wife Soh-Hyun and their son David, and serves on the faculty of the Wheaton College (IL) Conservatory of Music. He and his wife often perform in concert as The Altino Duo.

SOH-HYUN PARK ALTINO

Violinist Soh-Hyun Park Altino is highly regarded as a gifted teacher and a versatile performer of solo and chamber music. Her concert engagements have taken her to Brazil, Colombia, Germany, Korea, Venezuela, and throughout the United States. Praised for her “poise and precision,” she has appeared as soloist with the Memphis Symphony, Wisconsin Chamber Orchestra, Jackson Symphony, Peabody Concert Orchestra, Sinfonica de Campinas in Campos do Jordão, Festival Virtuosi Orquestra in Recife, and Suwon Philharmonic in Seoul among others.

Prior to joining the University of Wisconsin-Madison Mead Witter School of Music in 2015, Soh-Hyun served on the faculty at the University of Memphis for fourteen years. During her tenure at Memphis, she frequently performed as a member of the resident ensemble, Ceruti Quartet, and presented recitals and educational programs throughout the U.S. as well as at the National Assembly in Seoul, Korea and Teatro Santa Isabel in Recife, Brazil. The quartet’s recording of the Debussy Quartet released in 2013 was hailed by Gramophone for its “physically emotional power.”

A dedicated teacher, Soh-Hyun directed the String Intensive Study Program at Masterworks Festival for eleven summers and has taught in Venezuela, Brazil, and Colombia; she also presented violin master classes at universities nationally and internationally. Soh-Hyun was named the 2018 recipient of the Phillip R. Certain-Gary D. Sandefur Distinguished Faculty Award at UW-Madison.

A native of Korea, Soh-Hyun grew up in a musical family. At age sixteen, she came to the U.S. to study at the Peabody Institute. Soh-Hyun completed her Bachelor’s, Master’s and Doctor of Musical Arts degrees in violin performance at the Cleveland Institute of Music. She resides in Madison and enjoys traveling with her husband Leonardo and son David.



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- Helen Haddad

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Soh-Hyun Park Altino, *Violin* · Leonardo Altino, *Cello*

Jubilate Deo!

Jubilate Deo

Ve adthdor vador

Ta cao chang de yang

Ngokujabula!

Benedicid su nombre

Song of the Earth

...Omnis Terra!

Dan Forrest

Shout for joy to the Lord, all the earth!

From age to age

The sheep of his pasture

With great rejoicing!

Bless his name

Alleluia. Praise Jehovah.

Sing for joy, all the earth!

INTERMISSION

Concerto for Violin and Cello in A minor, op. 102

Allegro

Andante

Vivace non troppo

Johannes Brahms

FORREST & BRAHMS Program Notes

Dan Forrest – *Jubilate Deo*

Music is often described as “the universal language.” That universality takes on new layers of significance in composer Dan Forrest’s *Jubilate Deo*. Built on the Psalm 100 text, “O be joyful in the Lord, all ye lands,” Forrest’s composition for chorale and orchestra employs seven different languages as well as the musical styles of cultures from around the world, bringing to life the global aspect of the traditional text.

Such reverent content is common in Forrest’s music. Born in 1978 in New York and educated at Bob Jones University and the University of Kansas, Forrest is one among a generation of living composers that seeks to marry contemporary compositional techniques with sacred traditions. His church music appears in the catalogs of ten publishers, and his works have been performed at Carnegie Hall and elsewhere. Forrest’s choral works have received numerous awards and distinctions, including the ASCAP Morton Gould Young Composer’s Award, the ACDA Raymond Brock Award, a Meet The Composer grant, the ALCM Raabe Prize, and many others.

Jubilate Deo was commissioned by the Indianapolis Children’s Choirs in honor of the retirement of choir founder Henry Leck, and was premiered in 2016. Scored for mixed chorus, soprano and alto soloists, and orchestra, the work plays out in seven movements, with each combining some characteristics of its language-group’s musical culture with the composer’s own musical language.

The opening movement sets the ancient liturgical Latin translation of the Psalm in a rather American musical idiom, reflecting various influences from the composer’s native country and introducing key musical motives for the work. The second movement sets the “from age to age” portion of the text in Hebrew and Arabic, evoking ancient cultures from the Middle East. The music intentionally intertwines the two languages in a symbolic gesture of unity between these cultures.

The third movement employs Mandarin Chinese in a tranquil setting of the shepherd-sheep metaphor from the traditional text and quotes “the Lord is my shepherd” from Psalm 23, while the orchestra evokes the sounds of traditional Asian instruments. The fourth movement shifts to Africa, setting celebratory portions of the text in Zulu and drawing from African vocal and drumming traditions.

Movement five represents Latin America, setting Spanish text to a folk-song style melody and blending traditional folk instrumental sounds with polyphonic textures from the classical choral tradition. The sixth movement, “Song of the Earth,” portrays the Earth itself singing—first wordlessly, but eventually finding its own voice—and leads seamlessly into the final movement. The finale unites many of the key themes and cultures from previous movements with other material, both old and new, as all the earth sings as one, “*omnis terra, jubilate!*”

Johannes Brahms – Double Concerto for Violin and Cello

Among the many great works for solo voice or instrument in the repertoire, a large number were penned for friends of the composer — some simply as gifts; some as tributes to the unique talents of the inspirational friend. Mozart’s solo clarinet works, for example, were custom-made for the talents of his lodge brother, Anton Stadler. Mendelssohn intended his Violin Concerto in E Minor for Ferdinand David, a life-long friend who was also concertmaster of Mendelssohn’s Leipzig Gewandhaus Orchestra. Benjamin Britten’s works featuring solo french horn were written for the great player Dennis Brain; his works for solo voice — and many of his operas as well — were specially tailored to the remarkable and unique musical skills of the tenor Peter Pears.

Johannes Brahms also composed with friends in mind, particularly when it came to violin works. His Violin Concerto, Double Concerto for Violin and Cello, and three Violin Sonatas were all created for the very same man: Joseph Joachim, Brahms’ long-time recital partner, musical advisor, and friend.

But the Double Concerto was not born entirely out of brotherly love; indeed, it was written partly out of a sense of overdue debt to the cellist Robert Hausmann — to whom Brahms had promised but never delivered a solo concerto — and also as a kind of rapprochement between the composer and his violinist friend, Joachim. Brahms and Joachim had become estranged in the wake of the violinist’s divorce, during which Joachim believed Brahms to have taken his ex-wife’s side.

Brahms thus wrote the Double Concerto to serve double-duty, making good with two friends while exploring a new musical form.

While there are some precedents for Brahms’ Double Concerto, one must

look far back in history — to the Baroque era — to find any previous concertos for two instruments of any great historical import. Brahms’ own experience lent itself little to the task: While he had previously written a solo Violin Concerto as well as sonatas for both violin and cello, he often professed insecurity about his ability to write for the instruments, neither of which he played (Brahms was a pianist).

Yet any hesitance he may have had about his abilities are belied in every bar of his brilliant Double Concerto. Here is a work of supreme muscularity and glorious emotional richness, one that provides each soloist with challenging highlights while building a perfectly coherent overall musical argument. Written in 1887, the Double Concerto would prove to be Brahms’ last large-scale orchestral work; thereafter he focused himself mostly on the composition of chamber, choral and piano music.

One of the signature characteristics of the orchestral music of Brahms is a lush density of harmonies. Some first-time listeners complain of difficulty picking out the melodies from within the composer’s enveloping ensemble textures. For those who struggle with this challenge, the Double Concerto is a perfect antidote. In part this is because the two soloists are given much of the primary melodic material; listen to them and you clearly hear the beautiful long lines around which the music is built. But just as importantly, Brahms was aware in composing this work that the orchestra’s role needed to be balanced with that of the two soloists — and the cello, in particular, is an instrument that can easily become buried when textures are too thick. Thus the composer’s normally voluptuous harmonies are more skeletal in this work; one might describe the music as “chamber-like” in its orchestration.

In taking this approach, Brahms employed many new techniques to create surprising textures: listen, for example, for the frequent use of “double-stops” by the two soloists — where each plays more than one note at a time — which allows the two instruments to practically simulate a string quartet between them.

Despite its innovations and romantic tone, the concerto’s structure is purely classical: three movements, passing in sequence from a powerful, large-scale first movement, to a stately, slower second movement, into a brilliant, dancing finale.

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DREW PETERSEN

Acclaimed 25-year-old American pianist Drew Petersen is a sought-after soloist, recitalist, and chamber musician in the United States, Europe, and Asia. Winner of a 2018 Avery Fisher Career Grant, the 2017 American Pianists Awards and the Christel DeHaan Fellow of the American Pianists Association, and also Artist-in-Residence at the University of Indianapolis, he has been praised for his commanding and poetic performances of repertoire ranging from Bach to Zaimont.

The Avery Fisher Career Grant is the latest accolade in a decorated career that includes being prizewinner in the Leeds International Piano Competition, the Hilton Head International Piano Competition, Kosciuszko Foundation Chopin Competition and the New York Fryderyk Chopin Piano Competition.

Born in New Jersey in 1993, Drew Petersen's career had an auspicious and early beginning – he was presented at Carnegie Hall's Weill Recital Hall at age 5 and by age 9 performed a solo recital at Steinway Hall in Manhattan for the company's 150th Anniversary. His prodigious intellect and insatiable curiosity led him to winning a Davidson Fellow Award for the profoundly gifted at age 12 and graduating cum laude from Harvard at 19 with a Bachelor of Liberal Arts in Social Sciences. He completed both his undergraduate and graduate music studies at The Juilliard School, where he is currently a candidate in the Artist Diploma program studying under Robert McDonald. He was awarded Juilliard's Arthur Rubinstein Music Prize upon graduation from his master's program.



2017 APA Award Winner

Mr. Petersen's firm belief in the importance of music in contemporary global society led him to collaborations with Young Audiences NY presenting performances in NYC Public Schools. His appearance in Andrew Solomon's New York Times' bestselling book, *Far from the Tree*, sparked a nation-wide conversation on raising extraordinary, different children who test the willpower and capabilities of their families and society. Mr. Petersen continually advocates for the necessity of classical music and other arts in society and was named a 2006 Davidson Fellow for his portfolio entitled "Keeping Classical Music Alive."

Drew's unique gifts have been profiled in The New York Times, New York Magazine, and the documentary "just normal" by award-winning Director Kim A. Snyder.

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Tchaikovsky!

Saturday • April 25, 2020 • 7:30 PM
Erne Auditorium • Columbus North High School

David Bowden, *Conductor*

Drew Petersen, *Piano*

Polonaise from *Eugene Onegin*, op. 24

Pyotr Ilyich Tchaikovsky

Piano Concerto in B flat minor, op. 23

Tchaikovsky

Allegro non troppo e molto maestoso –

Allegro con spirito

Andantino semplice – Prestissimo – Tempo I

Allegro con fuoco – Poco meno mosso – Molto più mosso

Molto meno mosso – Allegro vivo

INTERMISSION

Symphony No. 4 in F minor, op. 36

Tchaikovsky

Andante sostenuto – Moderato con anima –

Moderato assai, quasi Andante – Allegro vivo

Andantino in modo di canzona

Scherzo: Pizzicato ostinato – Allegro

Finale: Allegro con fuoco

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TCHAIKOVSKY! Program Notes

Pyotr Tchaikovsky – Polonaise from Eugene Onegin

In 1877, the Russian soprano Yelizaveta Lavrovskaya approached Pyotr Tchaikovsky with a (literally) novel proposal: turn Alexander Pushkin's classic tome, Eugene Onegin, into an opera. Written entirely in verse, the novel would seem to lend itself to musical treatment; but initially, Tchaikovsky dismissed the idea as "wild," pointing out that the appeal of Pushkin's tale lay in the way it was told rather than the story itself.

The idea stuck with the composer, though, and after mulling it for awhile he decided to undertake the project. He constructed the libretto using text straight from the book, and completed the whole opera in early 1878. "If ever music was written with sincere passion, with love for the story and the characters in it, it is the music for Onegin," Tchaikovsky wrote upon completing the score. "I trembled...with inexpressible delight while writing it."

The plot of Eugene Onegin is indeed pretty simple: an unsophisticated young country woman falls in love with Onegin,

a sophisticated city gentleman; but he rejects her. Several years later, at a ball at a palace in St. Petersburg, Onegin sees the woman again; now she has transformed into an elegant princess. Recognizing the beauty that he had failed to see before, he pledges his love, but is himself spurned.

The opera's Polonaise is the music played at that palace ball. Composed in the form of a popular Polish dance, it bursts with rhythmic spirit and stateliness, providing a perfect canvas for the exhilarating moment when Onegin recognizes the beautiful princess.

Pyotr Tchaikovsky – Piano Concerto No. 1

There is no greater melody-writer in the history of classical music than Tchaikovsky. His sense of line was almost too exquisite for his own good: If there is any knock against his music, it might be that his development of musical ideas sometimes meant disassembling perfection.

Rarely are both sides of that equation so vividly evident as in the first moments of his First Piano Concerto. The thunderously

dramatic, sweepingly lyrical opening bars present us with a melody as pure and immediately appealing as anything in the instrumental repertoire. But where to go from there?

The answer, it turns out, is: All over the musical and emotional map. In its first movement alone, the First Piano Concerto vaults manically between emotional extremes. Sometimes, the piano and orchestra seem to pull in opposing directions. The massive melody, so perfectly stated at the outset, is dissected, parodied and abandoned — all within the first minutes, never to be heard again. Instead, the movement is stitched primarily from the threads of a tune borrowed from Ukrainian folk music.

After the epic journey of the first movement, Tchaikovsky gives us miniature interlude that's as lovely and languid as the previous music was intense and biting. Then comes the finale, a lively dance steeped again in the flavor of Ukrainian folk music.

Even today, the contrasts embedded in the First Piano Concerto can be a lot to digest. So perhaps the pianist

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Nikolai Rubinstein can be excused for his initial reaction to the concerto that Tchaikovsky, then a struggling young composer, presented to him on Christmas Eve, 1874.

"Nikolai asked me...to play the Concerto in a classroom of the Conservatory," Tchaikovsky later recounted. "I played through the first movement. Not a criticism, not a word...I kept my temper and played the Concerto through. Again, silence.

"Well?' I said, and stood up. There burst forth from Rubinstein's mouth a mighty torrent of words. He spoke quietly at first; then he waxed hot, and at last he resembled Zeus hurling thunderbolts. It appeared that my Concerto was utterly worthless, absolutely unplayable..."

In the wake of the experience, Tchaikovsky made only one change to his score: He scratched out Rubinstein's name from the dedication page. In place, he penned the name of Hans Von Bulow, another great pianist who not only fell in love with the Concerto, but ultimately became its first great champion, performing it widely and to great acclaim.

Time has proven the composer's self-confidence right: This Concerto serves as the standard by which concert pianists are tested, while transporting audiences on a stirring emotional journey whenever it is performed.

Pyotr Tchaikovsky - Symphony No. 4

Even by the standards of Tchaikovsky's drama-wracked and self-doubting life, the years 1877-1878 marked a very bad time for the composer.

The mess began, ironically, with a pledge of love from one of his former students, a 16-year-old girl named Antonina Milyukova. Tchaikovsky, a closeted but self-acknowledged homosexual in his late 30s, was confused by Milyukova's advances; he didn't even remember her. Nonetheless, after just one meeting, he proposed marriage.

One of the greatest Romantic composers of all time probably should have known that this was not the way enduring love begins.

"After three days with (Milyukova's family) in the country, I begin to see

that everything I can't stand in my wife derives from her belonging to a completely weird family," Tchaikovsky wrote to his sister — *during* the couple's honeymoon! Less than three months later, Tchaikovsky fled abroad, never to return to her.

Terrible as this experience was for both wife and husband, Tchaikovsky's marriage marked a turning point. For years, he had believed it possible to overcome his homosexuality, which he regarded with shame. After leaving his wife, he never again expressed the same self-torment regarding his sexuality (though he remained publicly closeted).

It was during this same period that Tchaikovsky penned his Fourth Symphony. Fittingly, fate proclaims itself at the outset of the first movement, with a blazing fanfare. The music then sprawls out across a vividly colorful sonic landscape that is at once more structurally fluid and internally coherent than any symphonic work previously produced by the composer.

"All life is an unbroken alternation of hard reality with swiftly passing dreams of happiness," Tchaikovsky later wrote in describing this first movement. He could have said the same about his life at the time.

And yet, with this symphony, it is as if Tchaikovsky finally found confidence in his own voice. The second movement, built around what seems like an endlessly flowing melody, is deliciously nostalgic with a touch of melancholy. Then comes a third movement that is arguably the composer's most daringly original symphonic statement: a hushed yet lively dance in which the three primary sections of the orchestra — woodwinds, brass and strings (the latter playing without bows throughout) — engage in a playful game of musical hot-potato.

That leads to an explosive finale of unbridled joy. In the middle of it all, the Fate theme returns, but is quickly vanquished by the inexorable flow of the music. "If you cannot discover reasons for happiness in yourself, look at others," Tchaikovsky later wrote in describing this music. "Rejoice in others' joys. To live is still possible!"



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