



*Dr. Isaac Selya, Music Director*

38  
24/25 season  
thirty-eight

# encore


2024

9/28  
10/19  
12/7

2025

3/8  
3/29  
5/10





*“Ah, music,” he said, wiping his eyes.  
‘A magic beyond all we do here!’”*

J.K. Rowling, Harry Potter and the  
Sorcerer’s Stone



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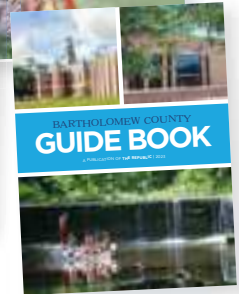
*2024-2025 Season*







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*Dr. Isaac Selya, Music Director*

24/25 season  
*thirty-eight*

# encore



9.28.24

## spellcraft

Music about magic  
& enchantments

## coffee house

Bach's *Brandenburg*, *Coffee Cantata* & our harpsichord

3.8.25

10.19.24

## unseen beauty

Collaboration with DSI for  
Disability Awareness Month

## beethoven in japan

Music & Architecture  
Series: Tokyo & Miyoshi

3.29.25

12.7.24

## holiday pops

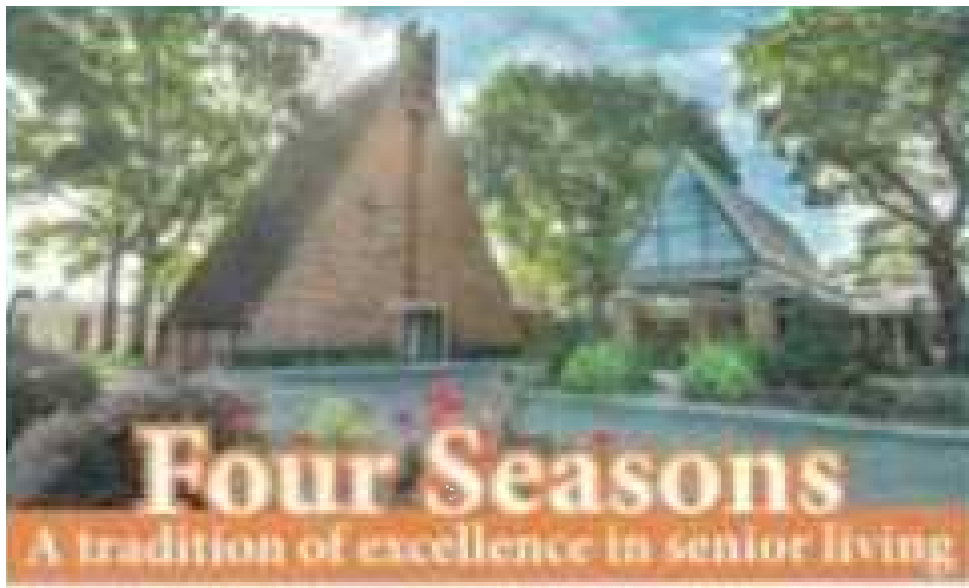
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Adult Chorus

## swan lake

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with Dancer's Studio

5.10.25

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# Rajesh Thyagarajan

Board of Directors • President



## Welcome to the 2024-2025 season of the Columbus Indiana Philharmonic!

We are delighted to have you with us for another year of exceptional music at the Columbus Indiana Philharmonic. Your attendance at our concerts makes it possible for us to bring world-class, professional musical entertainment to Columbus. This season promises to be an unforgettable journey, filled with enchanting classics, modern masterpieces, and vibrant live performances. Maestro Isaac Selya, now in his second year with CIP, has curated an exciting season, blending

timeless classics with contemporary pieces that are sure to draw new audiences.

We are also proud to continue our commitment to nurturing young talent and fostering a lifelong love of music through our growing education programs:

**Strings in Schools:** Introducing students across the community to the joy of playing string instruments.

**Philharmonic Youth Orchestra:** Offering young musicians the chance to sharpen their skills and perform alongside professional CIP musicians.

**Strings Camp:** Providing an immersive experience for string players of all ages and skill levels.

**Columbus Indiana Children's Choir:** In partnership with the Indianapolis Children's Choir, we inspire the next generation of vocalists through dynamic choral education.

In addition to our classical concerts and educational initiatives, we invite you to explore a diverse selection of live music events. **Cabaret at the Commons** showcases talent from Broadway and Hollywood, while **Jazz at Helen's** offers an intimate experience with regional and national jazz artists. We're also thrilled to present two collaborative performances: *The Nutcracker* with Dancers Studio and *Charlie and the Chocolate Factory* with Mill Race Theatre Company! For information and tickets to all events, visit [www.thecip.org](http://www.thecip.org).

Thank you for being an essential part of our Philharmonic family. We look forward to sharing another season of extraordinary performances and musical adventures with you!

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*Executive Director*

Thank you for letting the Columbus Indiana Philharmonic be part of your entertainment lineup! We love sharing the magic of music with you and are grateful for your support. Your enthusiasm keeps our spirits high and motivates us to deliver performances that inspire, entertain, and bring our community together.

A huge shout-out to our amazing musicians, hardworking staff, and dedicated volunteers. Their passion and energy bring every performance to life, creating unforgettable experiences filled with harmony and joy. Behind every note played and every event hosted is a team of individuals whose dedication makes it all possible.



Remember, every ticket you buy, every donation you make, and every friend you bring along helps us keep the music playing and the community thriving. Your support doesn't just fill seats; it fuels our mission to keep the arts vibrant and accessible to all. Thanks for being part of our Philharmonic family!



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# About Isaac

A musician of remarkable versatility, **ISAAC SELYA** has extensive experience as a conductor, pianist, vocal coach, cellist and entrepreneur. He is the Music Director of the Columbus Indiana Philharmonic, and founder and Artistic Director of Queen City Opera, where he has led acclaimed performances that combine high-caliber classical music with contemporary relevance and community collaborations, including the following projects:

- » Mozart' *Super Flute*; a production of Mozart's Magic Flute set in the world of classic video games.
- » Reconstructing Tchaikovsky's lost *Undina* as an eco-opera focusing on sustainable energy production and water stewardship, presented in collaboration with Green Umbrella and the Cincinnati Nature Center.
- » *Defiant Requiem: Verdi at Terezín*, commemorating the musicians of the Terezín Concentration Camp who performed Verdi's *Requiem* as an act of defiance against the Nazis.
- » Beethoven's *Fidelio* in collaboration with Amnesty International and the Ohio Innocence Project.
- » The Ohio premiere of Tchaikovsky's *Iolanta* in collaboration with the Cincinnati Association for the Blind and Visually Impaired.

He is also a finalist for the Music Director search at Cincinnati Ballet, where he will conduct the Cincinnati Symphony in a performance of the *Wizard of Oz* in March 2025. He conducted the Los Angeles stage premiere of Tchaikovsky's *Iolanta* at Pacific Opera Project, in collaboration with the National Federation for the Blind, and with blind soprano Cristina Jones in the title role. He is one of the few conductors in the world who has conducted all of Mozart's German-language operas, and he joined the Juilliard Opera as Assistant Conductor for their production of Mozart's *Così fan tutte*.

His performance of Wagner's *Siegfried* was the first production of the work in Ohio in over a century. In recognition of his talent and entrepreneurialism, Musical America featured him as a Spotlight Artist. Committed to ensuring that music education is accessible to everyone, Isaac serves as a Cello Teaching Artist and conductor at the MYCincinnati Youth Orchestra, an El Sistema-inspired program in Cincinnati.

Isaac made his German debut conducting the Deutsche Kammerphilharmonie Bremen in the fall of 2018. He has also conducted performances with the Xiamen Philharmonic, the Dayton Philharmonic, the National Symphony of Guatemala, the Chelsea Symphony, and the Cincinnati Chamber Orchestra. He served as Assistant



Conductor for Cincinnati Opera and the Glimmerglass Festival, where he conducted the first-ever reading of the revised version of Philip Glass's *Appomattox*, with the composer present.

Isaac's conducting can also be heard on the soundtrack to the award-winning video game, *Masquerada: Songs and Shadows*. He started his professional music career at the age of 18 singing in the chorus of the Great Synagogue in Jerusalem, Israel. He holds a BA from Yale College, where he was principal cellist of the Yale Symphony and sang in Yale's Schola Cantorum. He completed an MM in conducting at Mannes College, where he won a competitive grant from the New School Green Fund to present a concert dealing with environmental advocacy. And he holds a doctorate from the University of Cincinnati-College Conservatory of Music, where his research focused on Mozart's use of the baritone voice. His scholarship on Weber's *Der Freischütz* was included in the 2019 edition of the *Weberiana Journal* of the Internationale Carl Maria von Weber-Gesellschaft. He has also contributed scholarship to publishers Bärenreiter, Henle, Schott, Breitkopf & Härtel, and the University of Chicago Press/Casa Ricordi in the critical editions of the works of Bach, Beethoven, Bizet, Mascagni, Mendelssohn, Mozart, Stravinsky, Tchaikovsky, Verdi, Wagner, and Weber. To celebrate the 100th anniversary of the founding of the Bärenreiter publishing house, Isaac was honored to be a Jubilee Ambassador. He has received career grants from the Olga Forrai Foundation and the Anna Sosenko Assist Trust.

Isaac maintains a catalogue of parallel fifths and other voice leading irregularities he finds in the works of common-practice composers. You can see them, as well as his commentary on counterpoint at his blog, [illicitfifths.tumblr.com](http://illicitfifths.tumblr.com).

Isaac is based in Cincinnati with his wife Pin-Hsuan Chen, who is a violinist and personal trainer. They have three cats: Tosca, Aida, and Tamino.

*Isaac Selya*

## fast facts



## birth place



## favorite composer

W.A. Mozart



## education



University of Cincinnati - College Conservatory of Music

Mannes College

Yale College

# MEET *our musicians*



## **VIOLIN I**

Kelsea Au, Concertmaster

*Sponsored by Ben & Pat Bush*

Pin-Hsuan Chen, Associate  
Concertmaster

Juli Enzinger, Assistant  
Concertmaster

*Sponsored by Mark & Linda Pillar*

Yi-Fan Sun, Assistant Concertmaster  
Spencer Day

Jiangzhongnuo Tao  
Maria Cherkassova  
Laura Andrews

*Sponsored by Peter King Law, PSC*

Kiran Rajamani  
Kyle Chung

## **VIOLIN II**

Vanessa Edwards, Principal

*Alice Curry Endowed Chair*

Gracie McKenzie, Assistant Principal

Joseph Linde

Inkyung Oh

Jungeun Noh

Yen Ju Young

Wei-Jung Hsu

Gozde Parlaktuna

Calvin Liu

Chin-Pei Tso

## **VIOLA**

Ryan Tolentino, Principal

Katherine Deneris, Assistant  
Principal

Christopher Alley

Ila Rondeau

Nicolette Cheauré

Wan-Zhen Xie

Siyu Jiang

Melissa Peraza

## **CELLO**

Kyle Johnson, Principal

*Sponsored by Drs. Dale & Linda Guse*

Noori Han, Assistant Principal

Matthew Fields

Paul Zmick

Henry Lin

Aram Lee

Hsi-Yuan Kao

Keegan Bamford

## **BASS**

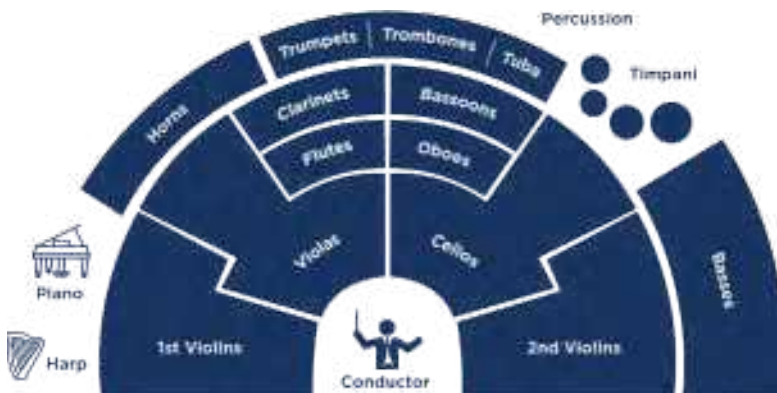
Brenton Carter, Principal

*Sponsored by the George E. &*

*Catherine H. Shortle Foundation*

Corey Watzek, Assistant Principal

Nicholas Blackburn



## FLUTE

Laura Recendez, Principal

*Notables Flute Chair*

Donna M. Wilson

Jessica Harris, Piccolo

## OBOE

Liza Saracina, Principal

*Sponsored by*

*Bob & Mary Orben*

Jennifer Kirby, English Horn

## CLARINET

Samantha Johnson-Helms,  
Principal

*Sponsored by Donnie Robinette*

Keith Northover, Bass Clarinet

## BASSOON

Mackenzie Brauns, Principal

Ryan Yamashiro

## HORN

Mica Redden, Principal

Charlotte Ulmer

Dave Poncar

Kenji Ulmer

## TRUMPET

Ross Venneberg, Principal

Jay Ellsmore

Keith Burton

*Sponsored by Jorge Morales*

## TROMBONE

Kyle Malesevich, Principal

Lou Setzer

Carter Woosley, Bass

Trombone

## TUBA

Glen Dimick, Principal

## TIMPANI

Jason Spangler, Principal

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Julia Johnson, Principal





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# Education Programs

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## 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 instrument families of the orchestra, encouraging them not only to enjoy music, but also to explore making music.

## JAMMIN' WITH THE PHIL & PETTING ZOO

Jammin' with The Phil and the Philharmonic's Petting Zoos offer free interactive musical events for children. *Contact Education Director Vanessa Edwards for more information at [educate@thecip.org](mailto:educate@thecip.org).*



## 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 Kaila Lifferth. *For more information, contact CICC Administrator Olivia Cain at [cicc@thecip.org](mailto:cicc@thecip.org).*

## 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 areas schools for hands-on learning. Philharmonic musicians participate in other outreach activities including many ensemble performances, company ribbon cutting ceremonies, concert receptions, wedding ceremonies, and festivals. CICC's annual Love Chapel Gift Concert provides our youth the opportunity the encourage food donations to our local food bank.





## NEIGHBORHOOD ACADEMY CHOIR

The CICC Neighborhood Academy Choir 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 CICC Administrator Olivia Cain at [cicc@thecip.org](mailto:cicc@thecip.org) to help underwrite this program or to request to have an NAC at your location.*

## 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 1st thru 9th grades.



## STRINGS INVITATIONAL

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

# Education Programs

## 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 Columbus Philharmonic Orchestra. Membership is by audition.



## 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.

## 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.





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## **OUR MISSION** *Why we do what we do?*

We connect people to diverse musical experiences that create memorable moments, embody inclusiveness, and embrace life's journey through music education, performances, and community events.

## **OUR VISION** *Who do we want to be?*

A regionally known performing arts organization that offers a multitude of inclusive arts driven activities focused on performing, visual, and culinary art forms.

## **OUR VALUES** *What drives our choices?*

Innovation • Connections • Collaborations  
Creativity • Diversity • Excellence  
Integrity • Passion



## **COMMITMENT TO DIVERSITY, EQUITY, AND INCLUSION**

At the Columbus Indiana Philharmonic, we believe that music has the power to unite and inspire. We are committed to fostering an environment where diversity, equity, and inclusion are at the forefront of everything we do. We strive to create an inclusive space where all voices are heard and valued, regardless of race, ethnicity, gender, age, disability, sexual orientation, or socioeconomic background. Our goal is to enrich our community through the transformative power of music while celebrating and embracing the diverse perspectives that make our community vibrant and strong. We pledge to continually listen, learn, and take action to create a more equitable and inclusive environment for all.



## M. Andrew Jones, *tenor*

Tenor M. Andrew Jones enchants audiences with his powerful vocal presence and unwavering passion. His artistry showcases the very essence of contemporary operatic excellence, earning accolades from critics and fellow artists alike.

In recent performances, his portrayal of Lenski in concert with Queen City Opera, mesmerized audiences with his "firm, heroic" sound full of depth and emotion. Much acclaim has followed his portrayals of Max in *Der Freischütz* and Mime in *Siegfried* at Valhalla Productions in San Francisco, solidifying his reputation as a versatile and technically adept artist. Notable performances include Gulbrand in Queen City Opera's production of *Undina* by Tchaikovsky, Don Ottavio in *Don Giovanni*, Pedrillo in *Die Entführung aus dem Serail* with Queen City Opera, as well as roles such as the 1st Armored Man/Second Priest in *Die Zauberflöte* with Dayton Opera, The Messenger in *Aida*, and the Innkeeper in *Der Rosenkavalier* with Cincinnati Opera.

Furthering his commitment to the arts, Jones holds a Master's of Music in Vocal Performance from the University of Cincinnati - College Conservatory of Music, under the tutelage of the distinguished Kenneth Shaw, and a Bachelor of Arts in Music from Luther College, guided by the esteemed Ed Andereck.





## K. Micheal Young, *baritone*

Mike Young, baritone, is an Ohio native based in Cincinnati. Mike performs a wide variety of repertoire, from Bach to Wagner, on the operatic and concert stages. Past performances with QCO include Alberich in Wagner's *Siegfried*, the title role in Mozart's *Don Giovanni*, the role of the water demon Struj in the world premiere reconstruction of Tchaikovsky's *Undina*, and Second Priest in Mozart's *Super Flute*.

His other recent operatic performances include Marcello in Puccini's *La Boheme*, Scarpia in Puccini's *Tosca*, George Milton in Floyd's *Of Mice and Men*, Enrico in Donizetti's *Lucia di Lammermoor*, Baron Douphol in Verdi's *La Traviata*, and the titular roles in Verdi's *Macbeth* and Mozart's *Don Giovanni*. Concert performances include the title role of Mendelssohn's *Elijah*, Baritone Soloist in Orff's *Carmina Burana*, Beethoven's *Ninth Symphony*, Handel's *Messiah*, Haydn's *Creation*, Handel's *Israel in Egypt*, and Bach's *B Minor Mass*, *Magnificat*, *Christmas Oratorio*, *St. Matthew Passion*, and *St. John Passion*. In addition to his solo work, Mike is a member of The Bach Ensemble at St. Thomas, Collegium Cincinnati, and Coro Volante. Seemingly never content in a singular profession, Mike is a freelance graphic designer and social media marketer whose oeuvre can mainly be seen on beer cans throughout the Cincinnati metropolitan area.



# ABOUT DANCERS STUDIO

*Lauren Haza, Artistic Director*



Dancers Studio, Inc. provides a high-quality dance education that prepares our students to audition for opportunities at the professional or college level. We treat ballet as the art form it is, teaching our students the importance of practice, performance, and passion. Even our youngest dancers are taught correct technique, using the proper French terminology.

We provide performance opportunities for dancers of all levels with our annual Nutcracker performance and a variety of other company performances. Through our Dance-In-Education Series, our students have the chance to perform for area elementary school students, providing some with their first and only exposure to dance.

Dancers Studio, Inc. is a 501(c)3 not-for-profit organization with a governing board of directors.



ERIN KEESY  
soprano



Soprano, Erin Keesy is based in Cincinnati, Ohio. She has been praised for her musicality, artistry and sensitivity. She has a diverse performing resume including professional solo and choral engagements. Recent 2024-25 engagements include performing with Teddy Abrams, Composer and Conductor of MAMMOTH, a new work performed by the Louisville Orchestra and Louisville Chamber Choir at Mammoth Cave in a once in a lifetime performance with Yo-Yo Ma honoring our nations National Parks. She was also featured in the stage premiere of a new opera called *The Knock* with Cincinnati Opera. More recently, she performed the title role in Tchaikovsky's *Undina* with Queen City

Opera, Zerlina in Cincinnati Opera's season opener of *Don Giovanni* in 2024, Pamina in an exciting new production of *The Magic Flute* depicting Mozart's beloved cast as characters from well known video games, and was the soprano soloist in *Carmina Burana* with the Grammy Winning Louisville Orchestra. Upcoming engagements include 2025 appearances with the Columbus Indiana Philharmonic, Cincinnati's Vocal Arts Ensemble, and Cincinnati Song Initiative.





# COFFEE HOUSE

Saturday • March 8, 2025 • 7:30 PM • Erne Auditorium

## Columbus Indiana Philharmonic

Isaac Selya • Conductor

Erin Keesy • Soprano

M. Andrew Jones • Tenor

K. Micheal Young • Baritone

## Dancers Studio

Lauren Haza • Artistic Director

Choreographed by Nick Owens, Anna Kelley, and Lauren Haza

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### *Brandenburg Concerto*

No. 4 in G Major

I. Allegro

II. Andante

III. Presto

Johann Sebastian Bach

## INTERMISSION

### *Woodcarving Partita* from

Castlevania: Symphony  
of the Night

Michiru Yamane  
arr. Audrey Schmid

### *Coffee Cantata*

Introduction and Narrator's Opening

Schlendrian's Complaints

Liesgen's Aria

Schlendrian's Ultimatum

Liesgen's Resolution

Final Chorus

Johann Sebastian Bach

# PROGRAM NOTES

*written by Maestro Isaac Selya*



Tonight's program bridges the worlds of Baroque music and modern storytelling, highlighting the timeless vibrancy of Bach's concertos and cantatas while embracing contemporary influences from video game music. We explore the interplay between music and movement, as well as music and flavor, and the timeless appeal of both music and coffee.

## **Johann Sebastian Bach (1685-1750)**

*Brandenburg Concerto No. 4 in G Major, BWV 1049*

### **Soloists:**

*Flute > Laura Recendez, Donna Maria Wilson*

*Violin > Kelsea Au*

*with dancers from Dancers Studio*

### **Movements and Approximate Timings:**

*I. Allegro (7 minutes)*

*II. Andante (3 minutes)*

*III. Presto (5 minutes)*

Bach's *Brandenburg Concerto No. 4* is a virtuosic showcase for violin and two flutes, blending dazzling interplay with moments of exquisite lyricism. The work is part of Bach's collection of six concertos, each presenting a unique combination of instruments and textures.

The *Brandenburg Concertos* were composed around 1721 and dedicated to Christian Ludwig, the Margrave of Brandenburg. However, despite their brilliance, the concertos were largely overlooked during Bach's lifetime. It is unclear whether they were ever performed at the Margrave's court, and the manuscripts remained in obscurity for over a century. They were rediscovered in the 19th century and are now recognized as some of the finest examples of Baroque instrumental music.

The first movement is lively and intricate, with the two flutes weaving an almost conversational dialogue above the energetic string accompaniment. The slow movement shifts to a darker, more contemplative tone, allowing the violin to sing expressively over a gentle walking bass. The final movement, marked *Presto*, is a whirlwind of counterpoint and exuberance, culminating in an exhilarating conclusion.

This performance features choreography by Dancers Studio, adding a visual element to the interwoven musical lines. The dancers bring a fresh perspective to Bach's music, highlighting its rhythmic vitality and expressive contours.



## Michiru Yamane (b. 1963)

*Woodcarving Partita from Castlevania: Symphony of the Night*  
Arranged by Audrey Schmid (3 minutes)

Originally composed for *Castlevania: Symphony of the Night*, Michiru Yamane's *Woodcarving Partita* is a stunning homage to the Baroque style, blending harpsichord-like textures with hauntingly beautiful harmonies. The piece underscores the gothic elegance of *Symphony of the Night*, a game that itself draws heavily on themes of myth and legend.

Michiru Yamane is a Japanese composer best known for her work on the *Castlevania* series, where she developed a signature sound that blends classical, Baroque, and gothic influences with modern game music aesthetics. Born in Kagawa, Japan, she studied composition at the Aichi Prefectural University of Fine Arts and Music before joining Konami in 1988. Her first major success came with *Nemesis 3: The Eve of Destruction* (1989), but it was her work on *Castlevania: Bloodlines* (1994) and *Symphony of the Night* (1997) that cemented her status as one of the most influential composers in video game music.

*Castlevania* is one of the most iconic video game franchises in history, blending gothic horror, action, and exploration with a strong musical identity. First released by Konami in 1986, the series follows vampire hunters—most often members of the Belmont clan—as they battle the evil forces of Dracula and his monstrous minions. The series is known for its challenging gameplay, intricate level design, and atmospheric storytelling, drawing inspiration from classic horror literature and films.

Among its many installments, *Castlevania: Symphony of the Night* (1997) stands as one of the most celebrated. Considered a revolutionary title in gaming history, SOTN introduced nonlinear exploration, and a vast interconnected world—gameplay mechanics that would later influence the "Metroidvania" genre. In this entry, players take on the role of Alucard, Dracula's half-human son, who must navigate the sprawling halls of his father's castle to prevent his resurrection.

Beyond its gameplay innovations, *Symphony of the Night* is particularly renowned for its lush, genre-defying soundtrack, which blends Baroque and Romantic classical styles with jazz, rock, and electronic elements—a hallmark of composer Michiru Yamane's signature style.

Her compositions often showcase a deep appreciation for classical and romantic-era music, blending virtuosic keyboard textures, lush string orchestrations, and haunting choral passages. *Woodcarving Partita* is one of her most beloved pieces, demonstrating her ability to integrate centuries-old musical traditions into a contemporary setting.



# PROGRAM NOTES

*written by Maestro Isaac Selya*



This arrangement by Audrey Schmid brings the piece to life in an acoustic setting, emphasizing its contrapuntal lines and evoking the grandeur of a lost age. Its dance-like rhythms and intricate ornamentation make it a fascinating companion to the works of Bach, demonstrating the ongoing influence of Baroque music in contemporary composition.

## Johann Sebastian Bach

*Coffee Cantata, BWV 211*

### Soloists:

*Narrator > M. Andrew Jones, tenor*

*Schlendrian (Liesgen's father) > K. Michael Young, baritone*

*Liesgen > Erin Keesy, soprano*

### Movements and Approximate Timings:

*Introduction and Narrator's Opening (3 minutes)*

*Schlendrian's Complaints (4 minutes)*

*Liesgen's Aria (4 minutes)*

*Schlendrian's Ultimatum (3 minutes)*

*Liesgen's Resolution (5 minutes)*

*Final Chorus (3 minutes)*

Bach's *Coffee Cantata* is a delightful, comedic miniature opera disguised as a secular cantata. Originally composed in the 1730s, it humorously depicts the conflict between a father, Schlendrian, and his coffee-obsessed daughter, Liesgen. The work was originally performed at Zimmerman's Coffee House in Leipzig, where Bach often presented secular works for a more casual audience.

In this production, Liesgen's addiction has been updated—not to coffee in general, but to **ultra-convenient, environmentally harmful coffee preparation methods** such as disposable pods. Her father, Schlendrian, is a devoted advocate of **French press coffee**, arguing for its superior taste, lower environmental impact, and authenticity. Liesgen, initially dismissive, sings passionately about her love for the instant gratification of single-use coffee pods, but through a series of negotiations (and threats about withholding parental financial support), she ultimately agrees to try the French press method.

The music is among Bach's most charming and playful, featuring lively arias and witty exchanges between father and daughter. The cantata concludes with a celebratory chorus, reimagined here as a hymn to the virtues of sustainable brewing methods.



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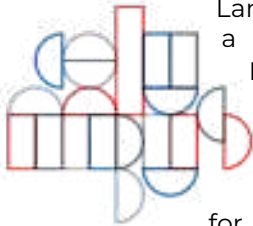
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It serves to educate and advocate for these cultural resources through research, conservation, fundraising, and documentation. It also runs two programmatic arms, Exhibit Columbus and Columbus Design Institute.

### RICHARD MCCOY

*Executive Director,  
Landmark Columbus*



Richard is the founding Executive Director of Landmark Columbus Foundation, a non-profit organization dedicated to caring for, celebrating, and advancing the world-renowned cultural heritage of Columbus, Indiana. He has a long history of creating unique solutions to complex cultural heritage challenges and occasionally writes about arts culture.



# BEETHOVEN IN JAPAN

Saturday • March 29, 2025 • 7:30 PM • Erne Auditorium

## Columbus Indiana Philharmonic

Isaac Selya • Conductor

Erin Keesy • Soprano  
Lauren McAllister • Mezzo-Soprano

M. Andrew Jones • Tenor  
K. Micheal Young • Baritone

## Columbus Philharmonic Adult Chorus

Caio Lopes • Director

## Northern Kentucky Community Chorus

Stephanie Nash • Artistic Director

## Philharmonic Youth Orchestra

Vanessa Edwards • Director

Pokémon Medley

Junichi Masuda

## INTERMISSION

*One-Winged Angel* from  
*Final Fantasy VII*

Nobuo Uematsu

Symphony No. 9 in  
D minor, Op. 125

Ludwig van Beethoven

I. Allegro ma non troppo, un poco maestoso

II. Molto vivace

III. Adagio molto e cantabile

IV. Presto – Allegro assai (*Ode to Joy*)

# LAUREN MCALLISTER

*mezzo-soprano*



Cincinnati-based Mezzo-Soprano Lauren McAllister recently curated and performed a recital, *Take Yourself With You*, for Vocal Arts Ensemble Cincinnati, appeared as Vesta in the world premiere of *Fierce* with Cincinnati Opera, premiered

Melissa Dunphy's *Mel et Lac* with Heri et Hodie, and performed as Alto Soloist with the Duluth Superior Symphony Orchestra in Tippett's *A Child of Our Time*. Upcoming soloist performances include the Bach *B Minor Mass* with Vocal Arts Ensemble Cincinnati, Dvořak *Stabat Mater* with Musica Sacra Cincinnati, Bach's transcription of the Pergolesi *Stabat Mater* with the Bach Ensemble of Saint Thomas, and *Beethoven 9* with the Cincinnati Chamber Orchestra.

Lauren performs regularly with a variety of choral ensembles, including Conspirare, the Cincinnati Vocal Arts Ensemble, Collegium Cincinnati, and Heri et Hodie. She is a co-founder of two ensembles: the Avimimus duo and Seven Hills Baroque. Lauren is an artist on four Grammy®-nominated recordings for Best Choral Performance: Conspirare's *House of Belonging* (soloist), *The Singing Guitar* (soloist), *The Hope of Loving* (soloist), and the PaTRAM Institute Singers' *Sander: The Divine Liturgy of St. John Chrysostom*.

**To view the other soloists' bios for this concert, see pgs. 23-25.**



# PHILHARMONIC YOUTH ORCHESTRA

*Vanessa Edwards, Director*

## VIOLIN I

Kyla Peters, Concertmaster  
Annabelle Sun  
Lucy Reen  
Melissa Tilden  
Luis Valerdi  
Roma Sriram  
Faith Brauneller  
Harshith Devaguptapu  
Providence Wofford  
Nancy Baltazar-Martin  
William Anderson  
Wesley Proffer  
Wendy Zhong  
Rendy Zhong  
Will Cochran

## VIOLIN II

Vibha Govindarajan  
Sean Izukawa  
Cali Fox  
Felix Valerdi  
Reethi Sriram  
Reagan Moffitt  
Hadley St. Clair  
Sarah Anderson  
Chetna Raj Yadav  
Carter Adler  
Oliver Kerkhof  
Maira Marta  
Agatha Nethercutt  
Isabella Valerdi  
Amelia Mahanta  
Isaac Kerkhof  
Jude Bell

## VIOLA

Elisabeth Laws  
Gabby Reen

## CELLO

Selorm Agbolosoo  
Jesse Wofford  
Ava Sharp  
Jonah Schwab

## FLUTE

Merryn Williams  
Carlos Lopez

## OBOE

Lily Eftimovski

## CLARINET

Carlos Brauneller

## HORN

Chloe Jablonski

## TRUMPET

Oliver Lanam  
Tucker Higham  
William Laws

## PERCUSSION

Luke Haub  
Philip Mattern

# PROGRAM NOTES

*written by Maestro Isaac Selya*



This evening's program explores the theme of universal brotherhood, drawing connections between East and West through music and architecture. Beethoven's Symphony No. 9, with its powerful Ode to Joy, is a testament to the unifying force of music, a message that has resonated deeply in Japan, where the work has become a cherished New Year's tradition known as Dai-ku (literally "The Big 9"). In parallel, video game composers from Japan have crafted music that has transcended cultural boundaries, bringing people together through shared nostalgia and emotion.

The pre-concert presentation by Richard McCoy of the Landmark Foundation Columbus will highlight the architectural connections between Columbus, Indiana, and Japan, with a particular focus on Miyoshi, Columbus' sister city. Just as music can foster unity across cultures, so too can architecture reflect a shared vision of innovation, craftsmanship, and harmony between tradition and modernity.

## **Junichi Masuda (b. 1968)**

*Pokémon Medley: 6 minutes*

Junichi Masuda is one of the defining voices of video game music, particularly through his work on the *Pokémon* series. For audiences unfamiliar with *Pokémon*, it is one of the most successful and influential entertainment franchises in the world. Created by Satoshi Tajiri and launched in 1996, the franchise began as a role-playing video game for Nintendo's Game Boy before expanding into an extensive media empire that includes animated series, trading card games, movies, and a vast array of merchandise.

At its core, *Pokémon* (a portmanteau of "Pocket Monsters") is about adventure, strategy, and friendship, as players take on the role of Pokémon Trainers who travel across fictional worlds, capturing and training creatures called Pokémon to battle against one another. The franchise's enduring appeal stems from its themes of discovery, personal growth, and companionship, making it beloved by generations of players around the globe.

As a composer, director, and producer, Masuda's music has shaped the experiences of millions of players worldwide. Born in Yokohama, Japan, in 1968, Masuda studied computer programming and music composition, combining these two disciplines in his work at Game Freak, the studio that developed Pokémon. His compositions,

often inspired by traditional Japanese scales and Western harmonies, create a sense of adventure, wonder, and discovery. This orchestral medley brings together some of the most recognizable themes from *Pokémon*, evoking the spirit of exploration and camaraderie that defines the beloved franchise. Like *Beethoven's Ninth*, Pokémon has become a unifying cultural phenomenon, transcending borders and generations.

## **Nobuo Uematsu (b. 1959)**

### *One-Winged Angel from Final Fantasy VII (7 minutes)*

Nobuo Uematsu is one of the most celebrated composers in the history of video game music. Born in Kochi, Japan, in 1959, Uematsu was largely self-taught as a musician, drawing inspiration from a wide range of influences, including classical music, progressive rock, film scores, and traditional Japanese melodies. He began his career at Square (later Square Enix) in the mid-1980s and quickly became the musical voice of the *Final Fantasy* series, composing for the franchise from its first installment in 1987 through *Final Fantasy IX* (2000) and later returning for select works in the series.

Uematsu's signature style blends orchestral grandeur with memorable, emotionally evocative melodies, allowing his music to stand independently of the games. His compositions, particularly those from *Final Fantasy*, have been adapted for symphony orchestras, sold out concert halls worldwide, and gained recognition as some of the most significant works in game music.

Few pieces of video game music have reached the legendary status of *One-Winged Angel*, the climactic battle theme from *Final Fantasy VII*. Nobuo Uematsu, often called "the Beethoven of video game music," drew inspiration from Gustav Holst's *Mars, the Bringer of War* and Carl Orff's *Carmina Burana* to create an epic choral-orchestral showdown.

Released in 1997, *Final Fantasy VII* is one of the most influential and beloved role-playing games of all time. The game is set on a planet suffering from environmental collapse due to Shinra Corporation, a powerful energy company that extracts Mako, the planet's life force, for industrial use. This reckless exploitation threatens to destroy the planet, setting the stage for a struggle between corporate greed and ecological survival.

The story follows Cloud Strife, a former elite Shinra soldier turned mercenary, who joins a rebel group called AVALANCHE to fight against

# PROGRAM NOTES

*written by Maestro Isaac Selya*



Shinra's destructive practices. However, Cloud's past is deeply intertwined with Sephiroth, a legendary warrior thought to be dead. As the game unfolds, Sephiroth emerges as the primary antagonist, seeking to harness the planet's energy for his own ascension, ultimately attempting to become a god-like being.

The narrative of *Final Fantasy VII* explores themes of identity, memory, environmentalism, and the consequences of unchecked corporate power, making it one of the most critically acclaimed and emotionally resonant video games ever created.

This piece is unique in video game history for its use of a Latin-texted chorus, adding a sense of apocalyptic grandeur to the battle against the game's iconic villain, Sephiroth. Its driving rhythms, aggressive orchestration, and operatic drama make it a natural fit alongside Beethoven's *Ninth Symphony*, reinforcing the idea that music—whether from the 18th century or a 1997 video game—can convey the most profound struggles and triumphs of the human spirit.

## Ludwig van Beethoven (1770–1827)

*Symphony No. 9 in D minor, Op. 125*

### Soloists:

*Soprano > Erin Keesy*

*Mezzo-Soprano > Lauren McAllister*

*Tenor > M. Andrew Jones*

*Baritone > K. Michael Young*

### Movements and Approximate Timings:

*I. Allegro ma non troppo, un poco maestoso (15 minutes)*

*II. Molto vivace (12 minutes)*

*III. Adagio molto e cantabile (14 minutes)*

*IV. Presto – Allegro assai (Ode to Joy) (24 minutes)*

Beethoven's *Symphony No. 9* is a monument to the universal power of music, bringing together voices and instruments in a triumphant declaration of human unity. The symphony's final movement, featuring Friedrich Schiller's *Ode to Joy*, is one of the most famous and widely recognized melodies in the world, symbolizing brotherhood and peace. Leonard Bernstein conducted a performance in Berlin at the Fall of the Berlin Wall in 1989.

Ludwig van Beethoven is often portrayed as the quintessential romantic hero, a figure of unyielding artistic vision who overcame extraordinary

adversity. Born in Bonn, Germany, in 1770, he displayed prodigious musical talent from a young age and was trained by Christian Gottlob Neefe, who introduced him to the works of Johann Sebastian Bach. Beethoven later moved to Vienna in 1792, where he studied with Joseph Haydn and established himself as one of the most remarkable pianists and composers of his time.

However, by his late twenties, Beethoven began experiencing progressive hearing loss, a devastating condition for a musician. By the time he composed the Ninth Symphony, he was almost completely deaf. His despair over his worsening condition is painfully documented in the Heiligenstadt Testament (1802), a letter in which he expressed his anguish and considered ending his life. Yet, he resolved to continue composing, and his later works—including the Eroica Symphony (No. 3), the Hammerklavier Sonata, and the late string quartets—became some of the most profound and revolutionary in classical music.

Beethoven had long contemplated setting Friedrich Schiller's 1785 poem *An die Freude (Ode to Joy)* to music, but the path to realizing the Ninth Symphony was arduous. It took him over three decades from his first sketches to the work's completion in 1824.

### **The composition process was fraught with difficulties:**

- » He struggled with the monumental task of integrating a choral finale into a symphony, something never done before on this scale.
- » His declining health, increasing isolation, and personal conflicts with patrons and publishers made his working conditions difficult.
- » The symphony's sheer complexity pushed the limits of orchestral and vocal writing, requiring a level of endurance and precision that was unprecedented at the time.

The world premiere of the Ninth Symphony took place on May 7, 1824, in Vienna at the Kärntnertor Theater. Beethoven himself was present, though he could no longer hear the music. The performance was met with standing ovations, but the process leading up to it was far from smooth:

- » Rehearsals were chaotic, as the work was considered nearly unplayable by contemporary musicians. Some instrumentalists struggled with the extreme technical demands, especially in the scherzo and finale.
- » The singers faced immense



# PROGRAM NOTES

*written by Maestro Isaac Selya*



challenges, particularly in the choral finale, where Beethoven's demanding vocal writing pushed voices to their limits. The soprano and tenor parts were notorious for their difficulty.

» Beethoven was unable to hear the audience's response. After the final notes, he continued conducting, unaware that the music had ended, until Caroline Unger, one of the soloists, gently turned him around to see the ecstatic applause from the crowd.

Despite these difficulties, the Ninth Symphony cemented Beethoven's legacy as a composer who pushed the boundaries of what was possible in music.

## ***Beethoven's Ninth in Japan: A New Year's Tradition***

In Japan, *Dai-ku* (literally "The Big 9") has become a beloved New Year's Eve tradition, performed by massive choirs and orchestras in stadiums across the country. The tradition began in the early 20th century, when German prisoners of war interned in Japan during World War I introduced the symphony. Since then, it has taken on a life of its own, with performances often featuring choirs of 10,000 or more voices.

Like the architectural connections between Columbus, Indiana, and Miyoshi, Japan, Beethoven's Ninth serves as a cultural bridge, uniting people across language and geography. Its closing lines—"All people become brothers!"—resonate deeply in a world seeking harmony and understanding.



# PHILHARMONIC CHORUS

*directed by Caio Lopes*

Discover the joy of singing with the Columbus Philharmonic Chorus, a dynamic and welcoming ensemble that brings together singers of all skill levels, from high school students to seasoned adults. As the Philharmonic's largest and most significant adult education program, the Chorus is dedicated to musical excellence, performing major symphonic works in collaboration with the orchestra.

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We rehearse Monday evenings, 7:00 to 9:00 PM at First United Methodist Church. For information, contact Lexi Schneider at 812-376-2638 or [lschneider@thecip.org](mailto:lschneider@thecip.org).

Caio Lopes is a Brazilian conductor based in Bloomington, Indiana. In addition to serving as Chorus Master for the Columbus Indiana Philharmonic, Caio is also an Associate Adjunct Professor of Music at the University of Indianapolis, Assistant Conductor and pianist for the Bloomington Chamber Singers, and Music Director at the First United Methodist Church in Columbus. As a graduate student at the Jacobs School of Music at Indiana University, Caio worked with all of the university concert choirs (Oratorio Chorus, University Singers, NOTUS, Singing Hoosiers and Pro Cantare),



and served as an assistant chorus master for several productions at the IU Opera Theater. He was recently selected as an active conductor for the ACDA 2023 National Masterclass and the NCCO 2023 National Masterclass. Caio has completed the coursework for the Doctor of Music degree at the Jacobs School of Music, where he also earned his Master of Music degree. He received his Bachelor of Music degree from São Paulo State University in Brazil.

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# SWAN LAKE

Saturday • May 10, 2025  
7:00 PM • Erne Auditorium

**Columbus Indiana Philharmonic**  
Isaac Selya • Conductor

## **Dancers Studio**

Lauren Haza • Artistic Director

Original choreography by Marius Petipa and Lev Ivanov.  
Staged and choreographed by Lauren Haza with  
additional choreography by Renee Hodge.

Costume Mistress • Susannah Lipinski

Swan Lake, Opus 20 (1876)

Pyotr Ilyich Tchaikovsky  
(1840-1893)



# SWAN LAKE CAST

Siegfried	Victor Minut
Friends of Siegfried	Graham Wheeler, Anna Coombs
Queen Mother	Renee Hodge
Peasant Soloists	Ava Brown, Kinsley Kareus, Sawyer Peterson, Kate Paul
Peasant Corps	Elisabeth Laws, Kei Martinez Iwasa, Vivien Venesky, Ainsley Espich, Charlotte Garrison, Claire Copeland, Claire Hendershot, Elise Vaufrey, Emerson Barrett, Emily Garrison, Isabelle Voelz, Liesel Jones, Nellie Hale
Pas de Trois	Radu Minut (Benno), Clemence Delfosse, Gwyneth Conner
Jester	Alana Jacobi
Baron Von Rothbart	Ren Bays
Odette	Josie Steinmetz
Understudy	Clemence Delfosse
Cygnets	Lyla Butcher, Maria Paula Benavente, Tora Vreeland, Kolbi Stephenson
Swan Soloists	Alana Jacobi, Mia Bowers
Swan Corps	Cora Tregoning, Gwyneth Conner, Clemence Delfosse, Brynn Wendel, Camilla DeVreese, Cristina Ayala Dols,

# DANCERS STUDIO

*Lauren Haza, Artistic Director*



	Victoria Newkirk, Sydney Sampson, Clara DeVreese, Ryleigh Bardakjy
Hungarian Princess	Camilla DeVreese
Hungarian Corps	Ryleigh Bardakjy, Clara DeVreese, Sydney Sampson, Cristina Ayala Dols
Spanish Princess	Mia Bowers
Spanish Corps	Claire Copeland, Elise Vaufrey, Emily Garrison, Vivien Venesky, Ava Brown, Kinsley Kareus, Sawyer Peterson, Kate Paul
Italian Princess	Alana Jacobi
Italian Corps	Ainsley Espich, Charlotte Garrison, Claire Hendershot, Emerson Barrett, Isabelle Voelz, Liesel Jones, Nellie Hale
Polish Princess	Cora Tregoning
Polish Corps	Kolbi Stephenson, Tora Vreeland, Victoria Newkirk, Brynn Wendel, Elisabeth Laws, Kei Martinez Iwasa, Anna Coombs, Graham Wheeler, Radu Minut
Odile	Sasha Varchenko
Understudy	Gwyneth Conner
Siegfried for Black Swan	Logan ONeal

# SWAN LAKE SYNOPSIS



*Swan Lake* is generally presented in either four acts, four scenes (primarily outside Russia and Eastern Europe) or three acts, four scenes (primarily in Russia and Eastern Europe). The biggest difference of productions all over the world is that the ending, originally tragic, is now sometimes altered to a happy ending.

Includes some original choreography by Marius Petipa and Lev Ivanov. Staged and choreographed by Lauren Haza with additional choreography by Renee Hodge.

## ACT 1

Prince Siegfried is celebrating his birthday with his friends and peasants. The revelries are interrupted by his mother, the Queen, who is concerned about his carefree lifestyle. She tells him that he must choose a bride at the royal ball the following evening. He is upset that he cannot marry for love. His friend, Benno, and the Jester try to lift his troubled mood. As evening falls, Benno sees a flock of swans flying overhead and suggests they go on a hunt. Siegfried and his friends take their crossbows and set off in pursuit of the swans.

## ACT 2

Siegfried has become separated from his friends. He arrives at the lakeside clearing, just as a flock of swans land. He aims his crossbow, but freezes when one of them transforms into a beautiful maiden named Odette. At first, she is terrified of him. When he promises not to harm her, she explains that she and her companions are victims of a spell cast by the evil owl-like sorcerer named Rothbart. By day they are turned into swans and only at night, by the side of the enchanted lake do they return to human form. The spell can only be broken if one who has never loved before swears to love Odette forever. Rothbart suddenly appears. Siegfried threatens to kill him but Odette intercedes – if Rothbart dies before the spell is broken, it can never be undone.

# DANCERS STUDIO

*Lauren Haza, Artistic Director*



As Rothbart disappears, the swan maidens fill the clearing. Siegfried breaks his crossbow, and sets about winning Odette's trust as they fall in love. But as dawn arrives, the evil spell draws Odette and her companions back to the lake and they are turned into swans again.

## ACT 3

Guests arrive at the palace for a costume ball. Four princesses are presented to the prince as candidates for marriage. Rothbart arrives with his daughter, Odile, who is transformed to look like Odette. Though the princesses try to attract Siegfried with their dances, he has eyes only for Odile. Odette appears at the castle window and attempts to warn him, but he does not see her. He then proclaims to the court that he will marry Odile before Rothbart shows him a magical vision of Odette. Grief-stricken and realizing his mistake (he vowed only to love Odette), he hurries back to the lake.

## ACT 4

Odette is distraught. The swan maidens try to comfort her. Siegfried returns to the lake and makes a passionate apology. She forgives him, but his betrayal cannot be undone. Rather than remain a swan forever, she chooses to die. He chooses to save her and they leap into the lake. This breaks Rothbart's spell over the swan maidens, causing him to lose his power over them and he dies. In an apotheosis, they, who transform back into regular maidens, watch as Siegfried and Odette ascend from the lake, forever united in love.

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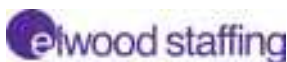
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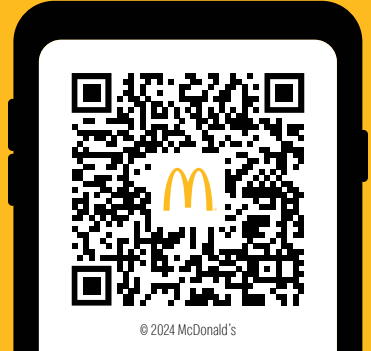
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*In Honor of Mark Wampler,  
USAF (Ret)*

Mr. & Mrs. Al White  
*In Honor of Maj. Candace  
White, ESQ, USMC & Maj.  
Danny Martinez, USMC (Ret)*

Bill & Garlene Weisner  
*In Memory of Gregory Weisner  
& Robert Llyod Smith*

Laurie & David Wright  
*In Memory of Maj. Harold F.  
Mason, USAF*

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*In Memory of Bill Zeller Sr.*

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A graphic featuring a musical staff with various notes and a bar chart with seven vertical bars of increasing height, all in shades of blue and grey.

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A silhouette of a conductor standing in front of a band, with various instruments like trumpets and trombones visible.



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