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2020-2021

83RD SEASON

OCTOBER-DECEMBER PROGRAMS



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GREETINGS and WELCOME!



MAESTRO JOSEPH GIUNTA



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Dear Friends,
Thank you for choosing to join us for this unprecedented and historic fall season of the Des Moines Symphony Orchestra. All of us in Central Iowa and throughout the world have been doing our best to rise to the challenges of what, at least for now, is the new normal. That includes the Des Moines Symphony. We are on an extraordinary mission to connect with our community in bold new ways – and we are thrilled to have you join us.

At the Symphony, we believe that great music has the power to inspire, reduce stress and ease burdens. Over the last several months, our musicians, our Board and our staff have been working to stay engaged with our loyal audience members through virtual platforms to bring you some of our art, along with the joy, edification and hope it embodies.

Our outstanding, highly-accomplished professional musicians have very much missed

making music together, and they could not be more eager to play for you again. Together they will share their gifts and create something that has never before existed – these Live from the Temple performances, performed live and broadcast directly to your homes.

These livestreamed concerts are our way of bringing our musicians and our loyal audience members back together – safely. You will note each musician is wearing a mask and is physically distanced from their colleagues. We are using plexiglass screens throughout the Grand Hall at The Temple for Performing Arts to separate various sections of the Orchestra, as has been recommended by scientific and health organizations. And that is just what you see on your screen. We have designed and are adhering to extensive health and safety protocols that we have worked on collaboratively with our Orchestra's Players Committee and their representative from the American Federation of Musicians. Because the full symphonic



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repertoire with over 90 musicians is simply not possible with the distancing requirements, we have programmed these Live from the Temple concerts to feature some of the best of the chamber orchestra repertoire. A surprising fact – we can safely accommodate more musicians in the Grand Hall for these concerts than on the stage at the Civic Center.

We hope you will enjoy seeing and hearing our musicians again. The Des Moines Symphony's virtual season opens in October with Bach's *Brandenburg Concerto No. 3*. Further highlights of our livestreamed series include Gabriela Lena Frank's *Leyendas: An Andean Walkabout*; Debussy's *Sacred and*

Profane Dances featuring Principal Harpist Erin Brooker-Miller as soloist; Vivaldi's *Concerto for Two Trumpets* featuring Principal Trumpet Andrew Bishop and Second Trumpet Andrew Classen; Copland's original setting of *Appalachian Spring*; Vaughan Williams' *Fantasia on "Greensleeves,"* and more.

Thank you for choosing to join us for these unusual but historic concerts. We know our musicians are already "hearing" you taking your seats and opening your program books. They know that rustle of anticipation and they will "hear" your applause. The concert is about to begin!



JOSEPH GIUNTA
MUSIC DIRECTOR & CONDUCTOR



RICHARD L. EARLY
EXECUTIVE DIRECTOR



ANGELA R. SANDERS
PRESIDENT, DES MOINES SYMPHONY BOARD OF TRUSTEES



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PATRON INFORMATION

TICKETS & CONCERT ACCESS

- Tickets for our “Live from the Temple” concerts can be purchased on our website at dmsymphony.org. For questions about your purchase or accessing the concerts, please contact us at info@dmsymphony.org or leave a message at 515.280.4000.
- Instructions for accessing our livestreamed concerts will be delivered to you via email the day of the concert. To ensure the message isn't sorted into your junk/spam folder, please add info@dmsymphony.org to your safe senders list.
- Livestreamed concerts will be available for repeat viewing for 30 days after the original performance.

CONCERT WEEK PROGRAMMING

One week before the concert, check our website and our social channels for our Online Concert Prelude Talks, a free preview of the program and discussion of the music, composers, and artists. These videos, hosted by Dr. Eric McIntyre, can be watched at your convenience before our livestreamed programs. Then, join us all week long leading up to each concert for the following slate of special programming:

- **SUNDAY: Symphony with a Twist**
Maestro's Circle members are invited to join us for Symphony with a Twist, our virtual donor lounge! 7PM, Exclusive to Maestro's Circle Members.
- **MONDAY: DMSO Listening Room**
Tune into our social channels and our website for a concert-themed episode of the DMSO Listening Room! Maestro Giunta offers insight and information about the music featured in each concert in these short and informative videos.

- **TUESDAY: ReMix**

Join us on Zoom for ReMix, a fun and free evening that combines a live mixology class with music-themed team trivia. 7PM, free, advance registration required.

- **WEDNESDAY: Classical Conversations**

Led by Dr. Eric McIntyre, this online class combines wine, cheese, and great music in an informal setting. Register for the class and add on optional wine & cheese pairings right on our website! \$15.

- **THURSDAY: Live from the Temple**

Tune in at 7PM for our Live from the Temple concert broadcast! Each livestream will include special interviews and behind-the-scenes footage as well as a live Q&A session with Maestro Giunta after the concert. Enhance your experience by adding on multi-course dinner boxes and wine pairings from our local restaurant partners Alba, Bubba, and Django! For more details including menus and ordering information, visit dmsymphony.org.

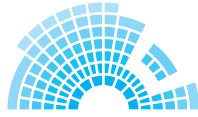
AMENITIES

- Subscribers receive complimentary access to additional ticketed events based on their subscription level including additional concerts, Classical Conversations, and more.
- To find out what events you have access to, contact us at info@dmsymphony.org.

VIEWING OPPORTUNITIES

- Interested in hosting a viewing of an upcoming Live from the Temple concert for your school, community organization, or retirement home? Contact us at info@dmsymphony.org for details.

The Des Moines Symphony is a not-for-profit, professional orchestra formed in 1937 to enrich, educate and inspire the community by performing great orchestral music. The Symphony Association, governed by a volunteer Board of Trustees and operating on an annual budget of \$4.2 million, supports the Symphony Academy and its numerous music education programs including five youth ensembles, and supports the Des Moines Symphony Orchestra which performs seven pairs of Masterworks concerts, a Pops series including the traditional New Year's Eve Pops, education, outreach and family concerts, and other special events in its home at the Des Moines Civic Center. The organization also produces and performs a summertime Water Works Pops Series as well as the Des Moines Symphony's Yankee Doodle Pops concert in July on the grounds of the Iowa State Capitol, which attracts more than 100,000, the largest single day attendance of any concert event in the State.



DES MOINES SYMPHONY

JOSEPH GIUNTA MUSIC DIRECTOR & CONDUCTOR
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DINNER & A SHOW

Want to enhance your experience? Join us for dinner and a show!

We've partnered with three local restaurants to pair a custom multi-course dinner box with each of our fall livestreamed concerts. Dinner boxes are available for \$30/person, with wine pairings from \$15-\$20 per bottle.

Already have your tickets? It's easy to add on a dinner box! Just find the concert you're attending on dmsymphony.org and click "tickets." You'll find the full range of options available for purchase, including multi-course dinner boxes and wine pairings from our partner restaurants. Please note orders must be placed one week before the concert.

- Thursday, October 1: History and Folklore / **Alba Restaurant**
- Thursday, November 12: Copland & Vivaldi / **Bubba Restaurant**
- Thursday, December 17: Winter Fantasia / **Django Restaurant**



How long is a typical concert? Our Live from the Temple performances are just over an hour, and made up of several shorter pieces of music than you might typically hear at the Civic Center.

Can I download the concert videos? Because of our contractual agreement with the American Federation of Musicians, unauthorized audio and video recordings may not be made during this performance.

What am I listening to? You can learn about the pieces we're playing today and the musicians performing them in this program book. Our program notes provide historical context, analysis, instrumentation and performance history.

Prefer to follow along on your mobile device? Our mobile app, EnCue, delivers helpful information about the music as it's being performed live by our musicians. All you need is a smart phone or tablet with internet connectivity (WiFi or cellular) to follow along with our mobile program notes. Visit dmsymphony.org/howtostream for more information!

How do I access the concert livestream?

Visit our website, dmsymphony.org, and find the concert you want to access. Click "Tickets" to

purchase your livestream pass. On the day of the concert, you'll receive an email from the Symphony with full access instructions. There is no software to download. To make sure you receive the email with instructions, add info@dmsymphony.org to your safe senders list. Be sure to search your junk/spam folders for the confirmation email!

Can I watch the concert on my TV? Yes! You can watch our concerts on your home theater system with a smart TV, connected mobile device, or streaming service like Apple TV. In addition, some devices allow you to mirror your computer, tablet, or smartphone to your TV using Apple AirPlay, Roku, Google Chromecast, or similar methods. For further guidance and detailed information, visit dmsymphony.org/howtostream.

If I miss the livestream, can I watch the concert later? Yes. If you've purchased a streaming pass, you will continue to have access to the livestream for 30 days after the original broadcast. Just use the same access instructions provided in your confirmation email!

THANK YOU FOR WATCHING AND ENJOY THE PERFORMANCE!



DES MOINES SYMPHONY ACADEMY

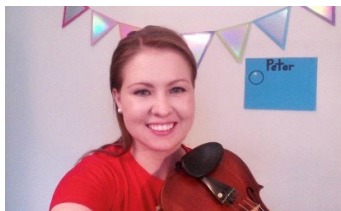
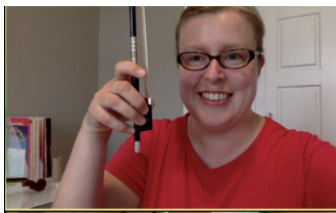
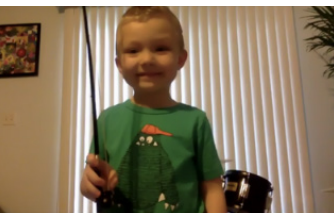
The Des Moines Symphony Academy aims to provide the very best music education experiences for musicians of all ages. Since its founding in 2003, the Des Moines Symphony Academy has become a musical community of excellence where talented and motivated instrumental students of all ages can learn from renowned professional musicians and educators.

The Symphony Academy is open!

Thanks to creative thinking and clever use of technology, the Academy moved its programs online in March 2020. Through technologies such as Zoom, Facetime, and Skype, faculty members have been able to continue private and group lessons from their own homes. They've even begun teaching new students, some who have yet to step foot inside our doors!

“Being able to continue their violin lessons during this time provided consistency when so much else changed. We appreciate all the hard work that went into making virtual lessons not only possible, but effective.”

—Reischl Family



Marissa Ferro, violin, viola and beginning strings instructor, enjoys the ability to connect virtually with her students. “So many people are working hard to make the best of this situation, and I really do look forward to all my online lessons and classes as a much needed escape from all that’s happening around us,” said Marissa. “Even though it’s not in person, I love being able to connect and learn with all my students!”

“It’s been different and we’ve had a few challenges, but we’ve had lots of fun overall and I’ve noticed that this online format requires all of us to be more intentional with how we listen and respond,” said Renee Brechtel, violin and beginning strings instructor. “Though I can’t wait to see all my students in person again, I’m so glad we can still see each other each week and connect for a few moments with a familiar face amidst all that’s going on in the world outside!”

It is an essential to the Academy’s mission that we maintain a high quality of music education for our community. Despite the challenges we are all facing, we are thrilled to be able to continue music education through these new and exciting methods in order to provide a sense of normalcy and continuity for young musicians. Our “digital” doors are open for new and returning students!



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MAESTRO JOSEPH GIUNTA

One of America's most distinguished, versatile and dynamic conductors, Joseph Giunta is a musician of international acclaim. He is recognized as an important American conductor for his innovative programming and for his compelling interpretations of traditional and new music. His musical depth combined with his boundless energy and contagious enthusiasm makes him one of the most respected and successful orchestra leaders in the United States.

Giunta has been the Music Director of the Des Moines Symphony for thirty-two years and is currently riding the crest of the most successful era in the Orchestra's rich history. He has transformed the Orchestra into one of the finest regional orchestras in America. Over the past three decades he held a similar position with the Waterloo-Cedar Falls Symphony for fourteen seasons, and has guest conducted many of the great orchestras of the world including the Chicago Symphony, the Minnesota Orchestra, the London Philharmonic and the Philharmonia Orchestra of London. In the United States, he has conducted the orchestras of Indianapolis, Nashville, North Carolina, Charlotte, Florida and Vermont, among others. He has also conducted orchestras in Mexico, South America, Europe, Canada, Japan and the United Kingdom.

In 2010, he conducted the Iowa debut of *Beyond the Score*, a partnership between the Des Moines Symphony and the Chicago Symphony Orchestra. In 2007, invited to substitute for Kurt Masur, Giunta guest-conducted the Orquestra Sinfonica Brasileira in Rio de Janeiro in the famed Theatro Municipal. The two sold-out performances received multiple standing ovations. He also conducted the SODRE Orchestra in Montevideo, Uruguay to critical acclaim. One



JOSEPH GIUNTA

critic wrote "Giunta moves like a ballet dancer. He has a dignified and refined technique with great passion and command for the music. The orchestra sounded energized and unified under Giunta's thoughtful and persuasive baton." In the fall of 2010, Giunta served as a judge at the BNDES International Piano Competition in Rio de Janeiro, also conducting several concerto rounds and the Grand Finale Concert.

Highlights of Giunta's tenure in Des Moines include a live recording of all nine Beethoven symphonies and a recording with internationally renowned pianist Earl Wild on the Chesky Records label. The American Record Guide said about this recording that "Wild, Giunta and the Des Moines Symphony play the music to the hilt." And the late Wild in his book, *A Walk on the Wild Side — A Memoir by Virtuoso Pianist Earl Wild*, said "Joseph Giunta is another fine American conductor, who is... conducting well."



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The Des Moines Register has praised Giunta's performances as "stirring." His discography also includes world-wide recordings with the London Philharmonic Orchestra featuring the music of Khachaturian and Britten.

He continues to pursue his life-long goal of exposing as many people as possible to great classical music at all age levels. He inaugurated the Des Moines Symphony's Yankee Doodle Pops, which is now, after 27 years, the largest single day concert event in Iowa, attended by more than 100,000 people each July. In 2003, he developed and launched the Des Moines Symphony Academy, housed in The Temple for Performing Arts in downtown Des Moines. The Symphony Academy currently has more than 600 students enrolled in private lessons, chamber music, a Youth Wind Ensemble, and four Des Moines Symphony Youth Orchestras. The many honors and distinctions awarded to Joseph Giunta include the American Society of Composers, Authors and Publishers (ASCAP) Award for adventurous programming and commitment to new American music. He has commissioned 25 works for the Des Moines Symphony by renowned composers Augusta Read Thomas, Michael Torke, Lukas Foss, Libby Larsen, Adolphus Hailstork, David Ott and many others. Recently, he and the Des Moines Symphony commissioned *Symphony in Sculpture*, a 30-minute work inspired by the

John and Mary Pappajohn Sculpture Park and written by Emmy Award-winning composer Steve Heitzeg, in recognition of the Des Moines Symphony's 75th Anniversary Season. DVDs of *Symphony in Sculpture* and *Symphony in Sculpture I, II, and III* feature multi-track, five-channel, surround sound recordings of the pieces accompanied by original films created by Blur MediaWorks, plus a behind-the-scenes making-of documentary. He has also received an honorary Doctor of Fine Arts degree from Simpson College, the 1984 Helen M. Thompson Award presented by the League of American Orchestras to the outstanding young conductor in the USA, and the 2002 Iowa Arts Award for his contributions to excellence in musical performance throughout the world. In 2015, he, along with Simon Estes, became the inaugural inductees into the Mid-America Music Association Hall of Fame.

Giunta is a graduate of Northwestern University and studied conducting with Henry Mazer, John Paynter, William Smith and Bernard Rubenstein. He also worked with Georg Solti, Carlo Maria Giulini, Leonard Bernstein, Eugene Ormandy and Klaus Tennstedt and has served as stand-by conductor for many of the world's great conductors including Sir Georg Solti, Carlo Maria Giulini, Charles Dutoit, Klaus Tennstedt, Erich Leinsdorf and Sir Neville Marriner.



ABOUT THE DES MOINES SYMPHONY

The Des Moines Symphony Orchestra, celebrating its 83rd season in 2020-2021, is one of Iowa's and the Midwest's premiere arts institutions.

Led by Music Director Joseph Giunta for the past 32 years, the Orchestra has established an outstanding national reputation as one of the country's leading regional orchestras. In 2016, the Orchestra was hailed by Phillip Nones of *Bachtrack* as "dazzling, with the Des Moines brass bursting forth with stentorian power..." and delivering a "soul-satisfying triumph." The Orchestra performs a regular series of Masterworks, Pops, Family and Education Concerts, as well as performing for special events. With the establishment in 2003 of the Des Moines Symphony Academy, the organization is one of only five American orchestras to sponsor an Academy of Music as an integral part of its core mission.

The Symphony, a founding member of the League of American Orchestras in 1942, is the principal resident company of the 40-year-old, acoustically acclaimed 2,662-seat Des Moines Civic Center. The Symphony performs seven

pairs of Masterworks concerts there each season, which have included the major works of the orchestral repertoire and collaborations with some of the music world's most prominent soloists including John Browning, Van Cliburn, Alicia De Larrocha, Simon Estes, Sherrill Milnes, Itzhak Perlman and Yo-Yo Ma, and in 2011, the Martha Graham Dance Company in a special Des Moines Performing Arts presentation.

Under the leadership of Joseph Giunta, the Orchestra received the Bravo Greater Des Moines Encore Award for offering a well-received, highly creative and diverse mix of programming; including commissions and world premieres of 25 new works during the last 27 years. The Orchestra and Joseph Giunta together received the League of American Orchestras' prestigious ASCAP Award for Adventurous Programming in recognition of their commitment to contemporary music. Recently, Joseph Giunta and the Des Moines Symphony commissioned *Symphony in Sculpture I, II, & III*, works inspired by the John and Mary Pappajohn Sculpture Park and written by Emmy Award-winning composer Steve Heitzeg. DVDs of *Symphony in Sculpture I*,

//, and /// feature multi-track, five-channel, surround sound recordings of the pieces accompanied by original films created by Blur MediaWorks, plus a behind-the-scenes making-of documentary, were released in 2013, 2016, and 2020 respectively. In August 2016, the Des Moines Symphony accepted an invitation by the Iowa State Blue Ribbon Foundation to perform Peter Hamlin's *Symphony On A Stick* on the opening night of the 2016 Iowa State Fair – the very event which had inspired its commission by the Symphony in 2015.

In addition, the Orchestra performs a Pops series, including its annual New Year's Eve Pops at the Civic Center, and has collaborated throughout its history with some of the leading popular artists of the day including Ella Fitzgerald, Roger Williams, Audra McDonald, Kristin Chenoweth and Leslie Odom, Jr., among others. In July 2019, the Symphony launched a free summer series, Water Works Pops, at the newly built Lauridsen Amphitheater at Water Works Park. The organization also produces and performs the much anticipated free, annual Des Moines Symphony's Yankee Doodle Pops concert in July on the grounds of the Iowa State Capitol; attracting some years more than 100,000 listeners, the largest single-day attendance of any concert event in the State.

All of the Orchestra's Masterworks programs are broadcast statewide on Iowa Public Radio Classical, the radio home of the Des Moines Symphony, and the Orchestra can be heard on several compact disc recordings with Joseph Giunta conducting, including a collection of all nine Beethoven symphonies

recorded as a unique series, and on the Chesky Records label with acclaimed American pianist Earl Wild.

Music education has always been an important commitment, and in 2003, the Des Moines Symphony inaugurated the Des Moines Symphony Academy, housed in the beautifully restored 1913 former Masonic Temple building in downtown Des Moines now called The Temple for Performing Arts. The Symphony Academy, now in its 18th year, is a year-round institution dedicated to providing outstanding music education opportunities for students ages three to adult including private lessons, group classes, chamber music, four outstanding Des Moines Symphony Youth Orchestras and a Youth Wind Ensemble, which attract more than 600 accomplished young instrumentalists from throughout Central Iowa each week. The Academy's annual Artist Residency program has hosted violinist Midori, composer Andrew Norman, Symphony Concertmaster Jonathan Sturm, among others, and "Maestro Classes" with guest conductors Gerard Schwarz, Christopher Seaman, JoAnn Falletta, and Peter Oundjian. The Academy continues to grow its unique Beginning Strings Program called "Project Encore" in collaboration with the Boys & Girls Clubs of Central Iowa. The Academy has continued its outreach by establishing partnerships with Waukee, Urbandale, Ankeny and Johnston School Districts to provide on-site and group lesson instruction. In addition, the Des Moines Symphony performs its school-day Youth Concerts for more than 5,000 schoolchildren each year at the Civic Center.



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DES MOINES SYMPHONY

JOSEPH GIUNTA MUSIC DIRECTOR & CONDUCTOR
THE LINDA AND TOM KOEHN ENDOWED CHAIR

83RD SEASON
2020-2021

ORCHESTRA

First Violins

Jonathan Sturm
Concertmaster
Connie & David Belin Chair
Julie Fox Henson
Associate Concertmaster
Yi-Miao Huang
John Helmich
Tracy Engman
Finkelshteyn
Aaron Hanson
Linda Pfund Swanson
Danna Pins
Seaeun Lee
Leah Kolner
Christine Johnson
Sara Goplin
Hanna Wolle

Second Violins

Misha Rosenker
Principal
John & Irene Graether Chair
Madeline Capistran*
Mary Dahlby
Lucy Duke
Robert Espe**
Thomas Juneau, Jr.
Matt Meyer
Benjamin Munson
Gretchen Theesfield
Bethany Washington

Violas

Yee Ling Elaine Ng
Principal
R.W. & Mary Nelson Chair
Charles Miranda
Betty Miller
Linda Benoit
Nathalie Cruden
Abby Hendricks
Jonanne Tucker
Julia McCormick**

Violoncellos

Julie Sturm
Principal
Robert & Gloria Burnett Chair
Jesse Nummelin
Mary Pshonik
Michele Senger
George Work
Rachael Means
Andrew Holm
Paul Virgilio

Double Basses

Dominic Azkoul
Principal
John Merriman & Dr. Barbara Beatty Chair, in Honor of Eva & James Brauning
Kory Johnson
Donita McCoy
Ashley Eidbo
Patricia Silva Weitzel**
Michael Van Ryn
Brett Wagner
Jason Wells

Harp

Erin Brooker-Miller
Principal
Audrey & Harlan Rosenberg Chair

Flutes

James Blanchard
Principal
Irene T. Sideman Chair
Sonja Giles

Piccolo

Hannah Peterson

Oboes

Jennifer Wohlenhaus
Principal
Meredith Corporation Foundation Chair
Susan Odem

English Horn

Benjamin Holthaus

Clarinets

Gregory Oakes
Principal
Clarence Padilla

E-flat Clarinet

Kariann Voigts

Bass Clarinet

Joyce Wheeler

Bassoons

Kevin Judge
Principal
Eileen & Paul Tyler Chair
Timothy Gale

Contrabassoon

Matthew Ransom

Horns

Bret Seebeck
Principal
Robert E. & Gladys G. Wilkins Chair
Michael Wilson
Assistant Principal
Peter Kortenkamp
Charles Harris
Joshua Johnson

Trumpets

Andrew Bishop
Principal
Drs. Robert & Rebecca Shaw Chair
Carl Eitzen**
Andrew Classen
Craig Swartz

Trombones

Casey Maday
Principal
William Mann

Bass Trombone

Matthew Halbert

Tuba

Ravil "Bo" Atlas
Principal
Gene Wibben Memorial Chair

Timpani

Michael Geary
Principal
Kruidenier Family Chair, in Honor of Elizabeth & David Kruidenier

Percussion

Aaron Williams
Principal
Gardner & Florence Call Cowles Foundation Chair
Robert Meunier
Thomas Mackey

Orchestra

Personnel Manager

Clarence Padilla

Music Librarian

Rachel Lowry

* Second Violinists, other than the Principal, are listed in alphabetical order. Seating is on a rotational basis.

** Leave of absence

The Des Moines Symphony Orchestra frequently employs additional musicians to meet the instrumentation requirements and musical demands of the works performed.

The musicians of the Des Moines Symphony Orchestra are represented by Local 75 of the American Federation of Musicians.



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JOSEPH GIUNTA MUSIC DIRECTOR & CONDUCTOR
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83RD SEASON
2020-2021

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Des Moines Symphony Orchestra

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bio

DR. RICHARD E. RODDA *PROGRAM ANNOTATOR*

Dr. Richard E. Rodda is a native of New Jersey and now lives in Cleveland, Ohio. A graduate of Baldwin-Wallace University and Case Western Reserve University, Dr. Rodda has taught at CWRU and the Cleveland Institute of Music, and provided program notes for the orchestras of Cleveland, Chicago, Boston, Colorado, Washington, Cincinnati, Pittsburgh, Jacksonville, Harrisburg, Tampa, Kansas City, Charlotte and Hartford, as well as the Kennedy Center and Freer Gallery in Washington, D.C., Chamber Music Society of Lincoln Center, Grant Park Music Festival (Chicago), CAL Performances (Berkeley), Princeton University Concerts, Peninsula Music Festival (Wisconsin), Bravo! Vail Valley Music Festival and many other ensembles and



organizations across the country. He is a contributor to *Stagebill Magazine*, and has written liner notes for Telarc, Sony Classical, Decca, Angel, Arabesque, Newport Classics, Delos, Azica, Bis and Dorian Records. Dr. Rodda is winner of the 2010 ASCAP Deems Taylor Award.

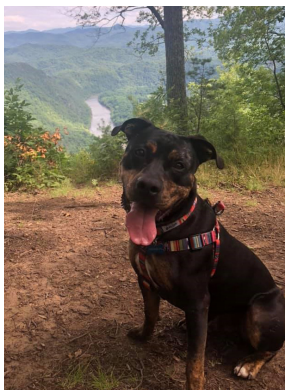
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Meet the Musicians



ERIN BROOKER-MILLER, *PRINCIPAL HARP*

Erin Brooker-Miller lived all over the world and as far away as Japan growing up in a military family, but she and her husband Andy currently call Milwaukee home. There, she enjoys reading, baking, or snuggling with her two ragdoll cats, Humphrey and Punkin, or her dog, Franklin.

Erin's first encounter with the harp was at a Christmas concert when she was just shy of nine years old. She fell in love instantly, and after a year of constantly bringing it up to her parents, she finally received harp lessons for her tenth birthday.

Erin entered college as a double degree major in Biology and Harp Performance. However, it soon became clear that music was her true passion. "During my sophomore year, I had an "a-ha" moment after I had been accepted into an honors biology track," she explains. "During my first course of the fall semester, all the other honors biology students were discussing their shared classes and noted

that this one class was the only one I was in. When they asked why I wasn't in all of the other honors classes (the truth being that all of my orchestra rehearsals conflicted with the biology labs), I blurted out, "I'm a music major". That gut reaction solidified my path to becoming a professional musician!"

Erin loves to be outside and explore new places – in fact, one her goals is to visit every national park in the USA. She loves being outdoors and can frequently be found hiking, kayaking, camping, and gardening. In August of this year, Erin created a DMSO at Home video featuring beautiful views of her home garden accompanied by a harp performance. Erin enjoyed the challenge of coming up with a short performance idea outside of her traditional role of playing in the orchestra, but she has especially enjoyed getting to know some of her DMSO colleagues better by watching the videos they've created for the series.

Since becoming a member of the Des Moines Symphony, she has enjoyed getting to know the city, in particular visiting the Greater

Des Moines Botanical Garden when she is in town for rehearsals and concert sets. A self-described “coffee snob,” Erin always makes sure to stop at her favorite coffee shop in Des Moines, Horizon Line.

Some of Erin’s favorite Classical pieces include Stravinsky’s *Firebird*, Copland’s *Appalachian Spring*, Rimsky-Korsokov’s *Sheherezade*, and Ravel’s *Piano Concerto in G*. When asked to describe her favorite part of

being a professional musician, Erin talks about the energy and non-verbal communication between the musicians onstage. “It’s such a special and truly engrossing experience to have practiced for hours leading up to a performance and finally arrive at the performance where you just have to let go of everything else and play.”

We can’t wait to hear Erin play as part of our first Live from the Temple concert, *History and Folklore*!

ANDREW CLASSEN, *SECOND TRUMPET*



Clinician, guest artist, professor, and musician Andy Classen has always loved playing the trumpet. Growing up, Andy would practice for up to four hours a day throughout high school, college and many years into his professional career. “I wouldn’t let anything get in the way of my practicing as more practicing equals more results,” he explains. Classen received a Bachelor in Music Education from the University of Wisconsin – Eau-Claire and a Master of Music in Trumpet Performance from the University of

Tennessee. He loves to play all styles of music, but is most well-known in Des Moines for his jazz and classical playing.

When he is not teaching or playing with the Symphony, you can find Andy directing the Turner Center Jazz Orchestra, golfing, or playing with his 14 year-old chocolate lab, Bailey. He is an accomplished composer and is published through C.L. Barnhouse Publishing.

Des Moines Symphony audiences may be most familiar with Andy’s work through the impressive multi-instrument videos he’s shared through the DMSO at Home series. His first recording started with a simple multi-track recording of a six-part piece; after the success of the first video, he continued making the arrangements bigger and more difficult. His largest recording to date features more than 20 individual recordings of himself on trumpet, flugelhorn and mellophone, along with Mark Grimm on drum set and Steve Charlson on bass. These recordings have been enthusiastically embraced by Des Moines Symphony audiences. We can’t wait to hear Andy featured along with Andrew Bishop in our November concert, *Copland & Vivaldi*.

Continues



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ANDREW BISHOP, *PRINCIPAL TRUMPET*

Andrew Bishop, originally from Lindsborg, Kansas, was raised in a family and community that believes deeply in the arts. Lindsborg is known as “Little Sweden USA” and was founded by a Swedish society with an appreciation for music and the fine arts. The town took its name from three original founders whose support of fine arts became a longstanding community tradition: S.P. Lindgren, S.A. Lindell, and A.P. Linde. In 1881, the town presented its first rendition of Handel’s *Messiah*. Fifty singers from the village and adjacent farms gathered to witness the historic event. To this day, Handel’s *Messiah* is presented each year on Easter Sunday, the climax of weeks of community preparation and local arts exhibitions.

With its deep musical roots, Lindsborg was the perfect place for Andrew to grow up. From an early age, Andrew knew what he wanted to do and could be seen playing a plastic trumpet from the age of four. His mother, an accomplished organist and pianist, encouraged him to pursue his dream of becoming a classically trained musician.

Andrew, who holds degrees from Wichita State University and the University of Missouri, was named Principal Trumpet of the Des Moines Symphony in the spring of 2019. Before winning this position, Andrew was Principal Trumpet for the Fort Collins (Colorado) Symphony, Opera Fort Collins, and the Colorado Bach Ensemble. He currently performs with the Apollo Chamber Brass and Boulder Brass in addition to the Des Moines Symphony. Andrew says his favorite part of being a professional musician is “being able to perform some of the most beautiful music ever written, and being able to share that experience both with other musicians and audience members alike.”

Besides following the St. Louis Cardinals, Andrew enjoys cooking, vacationing with his wife, and spending time with their two puggles, Bella and Matai. In addition to these hobbies, Andrew spends his free time arranging music for trumpet and brass ensemble, editing/engraving new editions of all kinds of printed music, and trying the many restaurants and brewpubs Des Moines has to offer.

Andrew Bishop, along with Second Trumpet Andy Classen, will be featured in our November concert, *Copland & Vivaldi*.

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LIVE FROM THE TEMPLE: HISTORY AND FOLKLORE

Thursday, October 1, 2020 at 7:00pm

Streamed Online from the Temple for Performing Arts, Des Moines

Joseph Giunta, *conducting*

Erin Brooker-Miller, *harp*

J.S. BACH

Brandenburg Concerto No. 3 in G Major, BWV 1048 (1720)

DEBUSSY

Danse sacrée et Danse profane for Harp & String Orchestra (1904)

Ms. Brooker-Miller

Gabriela Lena FRANK

Selections from *Leyendas: An Andean Walkabout* (2001)

- I. Toyos
- II. Tarqueada
- III. Himno de Zampoñas
- IV. Chasqui
- VI. Coqueteos

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Romanian Folk Dances (1915; Arr. 1918)

I. – VII.

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Oblivion (1984)

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bio

Oct 1
**LIVE FROM THE TEMPLE:
HISTORY AND FOLKLORE**

ERIN BROOKER-MILLER
HARP

Erin Brooker-Miller is a Classical and Irish harpist with a passion for orchestral and chamber playing.

Erin is the Principal Harpist of the Des Moines Symphony Orchestra. With the Orchestra, she was featured as soloist performing the Mozart *Flute & Harp Concerto* with then-Principal Flutist Kayla Burgraff in October 2018. In addition, she was featured on the Orchestra's chamber series "Spotlight at the Temple" in 2018 and 2019. Erin has performed with many orchestras including the Milwaukee Symphony Orchestra, Asheville Symphony Orchestra, Akron Symphony Orchestra, Evansville Philharmonic Orchestra, and Quad City Symphony, among others. She has participated in the Round Top Music Festival, Fresh Inc Festival, and Saratoga Harp Colony.

Happiest playing music with others, Ms. Brooker-Miller was a founding member of the flute, harp, and percussion trio Archaea Tree Ensemble, a member of the pop harp quartet HarpCore4, and has performed in an Irish harp and violin duo with her brother, Brennan Brooker, since 2004. They now perform as Goodfoot with her husband, Andy Miller on bodhran. Passionate about working collaboratively with composers, in 2015, Archaea Tree Ensemble hosted a

weeklong festival retreat called Troublesome Gap. The weeklong festival invited five composers from across the United States to write new works for the trio and culminated in a "standing room only" concert premiering the five new compositions.

Representing the United States, Erin competed and won numerous awards in traditional Irish music competitions in solo harp, duo, trio, and Grúpaí Cheoil categories at regional and All-Ireland Fleadh Cheoil between 2002 and 2010. Most notably, she was a member of the Grand Prize-winning Grúpaí Cheoil in 2002, the first time since 1957 that an ensemble from outside Ireland won that category. She also won the Bronze medal for solo harp in 2007. She was named an Alternate for a prestigious Fulbright Grant to Ireland in 2014.

Also an accomplished arts administrator, Erin served as the Executive Director of the USA International Harp Competition for five years leading the organization to two of the most successful competitions in its thirty-year history. She currently works as the Registrar for the Milwaukee Ballet School & Academy.

Erin received a Master's degree from the Indiana University Jacobs School of Music and a Bachelor's degree as a Chancellor's Scholar



from the University of Illinois Urbana Champaign. Her principal classical teachers include Susann McDonald, Dr. Ann Yeung, Elizabeth Hainen, and Ayako Watanabe; her principal Irish teachers include Eileen Gannon, Marta Cook, and Grainne Hambly. Erin lives in Milwaukee, Wisconsin

with her husband, percussionist Andy Miller, and divides her time between Milwaukee and Des Moines.

Ms. Brooker Miller has been Principal Harpist of the Des Moines Symphony Orchestra since 2017.

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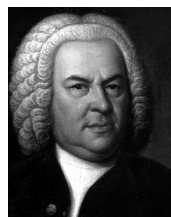
notes

October 1

LIVE FROM THE TEMPLE: HISTORY AND FOLKLORE

By Dr. Richard E. Rodda

30 SECOND NOTES: The Des Moines Symphony returns to the “stage” with the *Brandenburg Concerto No. 3*, one of Johann Sebastian Bach’s most joyous and dynamic creations. Changes of mood and style are provided by Claude Debussy’s luminous *Sacred and Profane Dances*, with Principal Harpist Erin Brooker-Miller as soloist. Folk influences dominate the balance of the program. *Leyendas* (“Legends”) by Peruvian-American composer Gabriela Lena Frank evokes the idea of *mestizaje*, the blended cultures of her Andean heritage. Béla Bartók’s compositions bear the indelible imprint of the Eastern European folk music that he spent much of his life researching. His *Romanian Folk Dances* are based on Gypsy and peasant tunes he collected during the years right before World War I. Astor Piazzolla was the modern master of the Argentinean tango. His *Oblivion* was composed for a 1984 Italian screen adaptation of Luigi Pirandello’s drama *Enrico IV* (“Henry IV”), starring Marcello Mastroianni and Claudia Cardinale. 🎵



JOHANN SEBASTIAN BACH

Born March 21, 1685 in Eisenach, Germany; died July 28, 1750 in Leipzig.

BRANDENBURG CONCERTO NO. 3 IN G MAJOR, BWV 1048

- First performed around 1720 at Cöthen, Germany.
- This concert marks the first performance of this piece by the Des Moines Symphony.
(Duration: ca. 10 minutes)

Johann Sebastian Bach met Christian Ludwig, Margrave of Brandenburg, in 1719, on a visit to Berlin to finalize arrangements for the purchase

of a new harpsichord for the court of Anhalt-Cöthen, where he was then music director. While in Berlin, Bach played for Christian Ludwig, who was so taken with his music that he asked him to send some of his compositions for his library. Bach lost an infant son a few months later, however, and in 1720, his wife died and he rejected an offer to become organist at the Jacobkirche in Hamburg, so it was more than two years before he fulfilled Ludwig’s request. By 1721, Prince Leopold of Anhalt-Cöthen had become engaged to marry a woman who looked askance at his huge expenditures for musical entertainment. Bach realized that when she moved in, he would probably be moved out, so he began casting about for a more secure position. He remembered the interest the Margrave Brandenburg had shown in his music,

so he picked six of the finest concertos he had written at Cöthen and sent them to Christian Ludwig in March 1721 with a flowery dedication in French — but to no avail. No job materialized at Potsdam, and in 1723, Bach moved to Leipzig's Thomaskirche, where he remained for the rest of his life.

The *Third Brandenburg* represents a special type of the Baroque composition — the orchestral concerto. Rather than a specific group of solo instruments being set off against the ensemble, the orchestra is, in effect, a collection of soloists. Each of the nine instruments comprising the ensemble (three each of violins, violas and cellos) may act as soloist, but more frequently a single group is featured while the others serve as accompaniment. The *Third Brandenburg* also differs from others in the set in that it has only two movements, the usual slow, middle movement being reduced to just two chords occupying a single measure. Bach probably intended that some of the performers improvise in this place (he may well have done so himself on the violin or the harpsichord), but he left no specific instructions.

Lacking, as it does, a slow movement, the *Third Brandenburg* becomes a virtual dynamo of rhythmic energy. The opening measures not only introduce the movement, but also serve as a storehouse of motives from which the ensuing music is spun. The work's "conversational" quality is much in evidence as the *Concerto* unfolds, with special care taken to contrast the subtle timbres of the three instrumental groups. The movement bounds along with great good humor to its conclusion. After a brief respite of a lone *Adagio* measure, the whirling motion resumes with a vigorous gigue, the fast, triple-meter dance often used as the closing movement of Baroque instrumental pieces.

The score calls for the usual strings consisting of first violins, second violins, violas, violoncellos and double basses and harpsichord continuo.



CLAUDE DEBUSSY

Born August 2, 1862 in St. Germain-en-Laye, near Paris; died March 25, 1918 in Paris.

DANSE SACRÉE ET DANSE PROFANE FOR HARP & STRING ORCHESTRA

- First performed on November 6, 1904 in Paris, conducted by Édouard Colonne with Lucille Wurmser-Delcourt as soloist.
 - The first and only previous performance of this piece by the Des Moines Symphony occurred on October 13 & 14, 2001 with Mary Foss as soloist and Joseph Giunta conducting.
- (Duration: ca. 9 minutes)*

The harp is among the most ancient instruments. Its existence in Mesopotamia is documented as far back as 3,000 B.C.E., and it was known virtually from the dawn of recorded history in Egypt, Israel and Greece. Harps were common throughout Christian Europe; it is still the heraldic symbol of Ireland. The instrument remained essentially unchanged in its construction until about 1810, when the Parisian piano maker Sébastien Érard introduced a system of pedals to chromatically alter the pitches of the open strings. Though this instrument could effectively negotiate every note within its range, it was somewhat clumsy of operation, and various attempts were made to

simplify the harp's mechanics. At the end of the 19th century, Gustave Lyon developed a "chromatic harp," a pedal-less instrument in which a single string was devoted to each chromatic note. The Parisian instrument-making firm of Pleyel put Lyon's invention into production in 1897, in direct competition with Érard et Compagnie and its long-established harp. By the turn of the century, Pleyel was casting about for ways to win some business from Érard, and asked Claude Debussy to compose a work specifically for the new instrument. In the spring of 1904, he wrote a matched pair of dances, one "sacred" and one "profane," for chromatic harp and string orchestra. The work was first heard at a Parisian concert conducted by Édouard Colonne on November 6, 1904; Lucille Wurmser-Delcourt was soloist. It should be added that Lyon's chromatic harp, with its vast curtain of strings, found little favor, and that it is Érard's double-action pedal harp which remains the standard instrument to this day.

The *Danse sacrée et Danse profane* comprises two brief works joined as one. The *Danse sacrée* is said (by the conductor Ernest Ansermet) to have been suggested to Debussy by a piano piece of his friend, the Portuguese composer and conductor Francisco de Lacerda (1869-1934). According to no less an authority than Manuel de Falla, the *Danse profane* was influenced by Spanish dance and techniques of melodic embellishment.

The score calls for solo harp and the usual strings.



GABRIELA LENA FRANK

**Born September 26, 1972
in Berkeley, California.**

SELECTIONS FROM *LEYENDAS* ("LEGENDS"): *AN ANDEAN WALKABOUT*

- First performed on July 27, 2001 in South Hadley, Massachusetts, by the Chiara String Quartet.
- This concert marks the first performance of this piece by the Des Moines Symphony.
(Duration: ca. 16 minutes)

The compositions of Gabriela Lena Frank, born in Berkeley, California of Peruvian parents in 1972, incorporate elements of Latin American mythology, archeology, art, poetry and folk music into traditional Classical forms in works for orchestra, chamber ensembles, piano, chorus and vocal solo. In addition to the inaugural Sackler Music Composition Prize of the University of Connecticut in 2002, Frank has received many commissions, grants and awards and held residencies with orchestras, schools and festivals in North America and throughout Latin America; she is Composer-in-Residence with the Philadelphia Orchestra through 2021. Since 2010, she has taught at the Cortona Sessions for New Music in Italy. Frank received the 2009 Latin Grammy Award for Best Classical Music Composition (*Inca Dances*) and a Grammy nomination for Best Classical Crossover Album as one of the composers who contributed to Yo-Yo Ma's Silk Road Ensemble 2011 CD, *Off the Map*. In 2017, she founded the Gabriela Lena Frank Creative Academy of Music, a non-profit training institution that offers emerging

composers short-term retreats at her farms in California, and was included in the *Washington Post's* list of the “35 Most Significant Women Composers in History.” Fort Worth Opera will premiere Frank’s first opera, *The Last Dream of Frida and Diego*, with a libretto by Pulitzer Prize-winning playwright Nilo Cruz, in spring 2021. Born with a moderate-to-profound neurosensory hearing loss, Frank served as the keynote speaker at the national convention of the Association of Late-Deafened Adults in September 2005 in Salt Lake City.

The composer wrote, “*Leyendas* (*‘Legends’*): *An Andean Walkabout* draws inspiration from the idea of *mestizaje* as envisioned by the Peruvian writer José María Arguedas, where cultures can coexist without the subjugation of one by the other. As such, this piece mixes elements from the western classical and Andean folk music traditions.

“*Toyos* depicts one of the most recognizable instruments of the Andes, the panpipe. Among the largest kind is the breathy *toyo*, which requires great stamina and lung-power, and is often played in [the hollow-sounding intervals of] parallel fourths or fifths.

“*Tarqueada* is a fast, forceful number evoking the *tarka*, a heavy wooden flute that is blown harshly in order to split the tone.

“*Himno de Zampoñas* suggests a particular type of panpipe ensemble that divides up melodies through a technique known as ‘hocketing’ [i.e., dividing the melody, note-by-note, among the instruments]. The characteristic sound of the *zampoña* panpipe is that of a fundamental tone blown flatly so that overtones simultaneously ring out on top, hence the unusual scoring of double-stops in this movement.

“*Chasqui* depicts a legendary figure from the Inca period, the *chasqui* runner, who sprinted

great distances to deliver messages between towns separated by the Andean peaks. The *chasqui* needed to travel light. Hence, I take artistic license to imagine his choice of instruments to be the charango, a high-pitched cousin of the guitar, and the lightweight bamboo *quena* flute, both of which are evoked in this movement.

“*Coqueteos* is a flirtatious love song sung by gallant men known as *romanceros*. As such, it is direct in its harmonic expression, bold and festive. The *romanceros* sing in harmony with one another against a backdrop of guitars which I think of as a *vendaval de guitarras* (*‘storm of guitars’*).”

The score is originally for string quartet, but here is performed by an expanded ensemble of the usual string sections.



BÉLA BARTÓK

Born March 25, 1881 in Nagyszentmiklós, Hungary; died September 26, 1945 in New York City.

ROMANIAN FOLK DANCES

- First performed on February 11, 1918 in Budapest, conducted by Emil Lichtenberg.
- The first and only previous performance of this piece by the Des Moines Symphony occurred on February 12 & 13, 2005 with Joseph Giunta conducting.

(Duration: ca. 6 minutes)

Around 1905, during the difficult, poverty-ridden years after he had completed his studies at the Liszt Conservatory in Budapest, Bartók was

invited by a friend to spend a few days in the country. On the trip, he chanced to overhear one of the servant girls singing a strange and intriguing song while going about her chores. He asked her about the melody, and was told that the girl's mother had taught it to her, as her grandmother had passed it on a generation before, and that there were many more such songs. Bartók encouraged her to sing the others she knew, and he soon realized that this sturdy folk music was little related to the slick Gypsy airs and dances of the city cafés that had long passed for indigenous Hungarian music. He determined that he would discover all he could about the peasant music of his own and neighboring lands, and many of the years of the rest of his life were given over to collecting, cataloging and evaluating this vast heritage.

The style of this folk music immediately affected Bartók's mode of composition. While his larger concert works display the essence of folk songs rather than quoting them directly, some of the smaller ones are based faithfully on the models. Such is the case with this invigorating little set of *Romanian Folk Dances*. They were first arranged for solo piano in 1915, and orchestrated two years later. He collected the melodies for the seven brief movements between 1909 and 1914, and set them in an almost unaltered fashion, adding mainly the enriched but characteristic harmonic background. The tunes for the first and fourth sections he heard played by a Gypsy violinist; for movements five, six and seven, by a Romanian peasant fiddler; and for two and three, by a peasant on a rustic flute. The dances are mostly fast in tempo and fiery in nature, though the fourth dance, the centerpiece of the set, is slow and sinuous.

The score calls for the usual strings.



ASTOR PIAZZOLLA

**Born March 11, 1921 in
Mar Del Plata, Argentina;
died July 5, 1992 in
Buenos Aires.**

OBLIVION

- Film for which *Oblivion* was composed was released in Italy on May 24, 1984.
- This concert marks the first performance of this piece by the Des Moines Symphony.
(Duration: ca. 3 minutes)

The greatest master of the modern tango was Astor Piazzolla, born in Mar Del Plata, Argentina, a resort town south of Buenos Aires, in 1921 and raised in New York City, where he lived with his father from 1924 to 1937. Before Astor was ten years old, his musical talents had been discovered by Carlos Gardel, then the most famous of all performers and composers of tangos and a cultural hero in Argentina. At Gardel's urging, the young Astor returned to Buenos Aires in 1937 and joined the popular tango orchestra of Anibal Troilo as arranger and *bandoneón* [button accordion] player. Piazzolla studied classical composition with Alberto Ginastera in Buenos Aires, and in 1954, he wrote a symphony for the Buenos Aires Philharmonic that earned him a scholarship to study in Paris with Nadia Boulanger. When Piazzolla returned to Buenos Aires in 1956, he founded his own performing group, and began to create a modern style for the tango that combined elements of traditional tango, Argentinean folk music and contemporary classical, jazz and popular techniques into a "*Nuevo Tango*" that was as suitable for the concert hall as for the dance floor. Piazzolla toured widely, recorded frequently and composed incessantly until he

suffered a stroke in Paris in August 1990. He died in Buenos Aires on July 5, 1992.

In 1984, Piazzolla went to Rome to compose the score for director Marco Bellocchio's screen version of Luigi Pirandello's drama *Enrico IV*, starring Marcello Mastroianni and Claudia Cardinale. "The theme in *Henry IV*," wrote John Humphreys Whitfield of the University of Birmingham, England, "is madness, which lies just under the skin of ordinary life and is, perhaps, superior to ordinary life in its

construction of a satisfying reality. The play finds dramatic strength in its hero's choice of retirement into unreality in preference to life in the uncertain world." Bellocchio thought that Piazzolla found "a very strong point of contact" in the character of the King, which he captured in the deeply nostalgic number *Oblivion* written for the film.

The score calls for the usual strings.



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83rd Season

Masterworks Subscription Series
2020–2021

Second Program

LIVE FROM THE TEMPLE: COPLAND & VIVALDI

Thursday, November 12, 2020 at 7:00pm

Streamed Online from the Temple for Performing Arts, Des Moines

Joseph Giunta, *conducting*

Andrew Bishop, *trumpet*

Andrew Classen, *trumpet*

HANDEL "Entrance of the Queen of Sheba" from *Solomon* (1749)

WALKER Lyric for Strings (1947)

VIVALDI Concerto for Two Trumpets in C Major (c. 1720)

Mr. Bishop; Mr. Classen

COPLAND Suite from *Appalachian Spring* (1944; 1958)

Concert supported in part by: **Homesteaders Life Company**

Streaming supported in part by: **Iles Funeral Homes** and **MidAmerican Energy Company**

These concerts are being recorded for later broadcast on **IPR Classical**, 90.1 FM HD-2, The Radio Home of the Des Moines Symphony. Visit dmsymphony.org to find broadcast dates.

bios

Nov 12

LIVE FROM THE TEMPLE: COPLAND & VIVALDI



ANDREW BISHOP *TRUMPET*

Kansas City-based trumpeter Andrew Bishop has enjoyed a successful and diverse playing career throughout the Midwest and Colorado front-range area. In the

spring of 2019, Andrew won the Principal Trumpet chair with the Des Moines Symphony.

Mr. Bishop was born and raised in Lindsborg, Kansas, known as “Little Sweden U.S.A.” He cultivated his musical endeavors under Lindsborg’s extraordinary support of the fine arts and strong musical traditions. During his youth, he performed in the Bethany Oratorio Society’s production of Handel’s *Messiah* and studied trumpet with Roger Thorstenberg. He studied trumpet performance at Wichita State University, where his primary instructors were Les Linn, Bob Grim and John Hagstrom. He then earned a Master’s degree in trumpet performance from the University of Missouri.

During his academic studies, Andrew was a winner of the Wichita State University Concerto/Aria Competition and performed the Tartini *Concerto in D* with the WSU Symphony. He won

the 2004 University of Missouri Concerto Competition and performed the J.F. Fasch *Concerto in D for Trumpet, 2 Oboes, Strings and Continuo* with the University Philharmonic. He was a recipient of the MU Emerging Artist Award, and appeared as a featured soloist with the University of Missouri Trumpet Ensemble at the 2004 International Trumpet Guild convention in Denver, Colorado, performing the *Concerto in E-flat* by G.H. Stölzel.

In 2010, Andrew won the Principal Trumpet chair with the Fort Collins Symphony, performing to acclaim Bach’s *Brandenburg Concerto No. 2* on his first Masterworks concert. He was granted full tenure after his first full season in 2011, and went on to appear with the Orchestra as a featured guest artist performing Haydn’s *Trumpet Concerto in E-flat*.

While in Colorado, Andrew was also Principal Trumpet with the Colorado Bach Ensemble, Opera Fort Collins and Canyon Concert Ballet. He has also appeared regularly with the Colorado Symphony Orchestra, Colorado Ballet Orchestra, Colorado Music Festival Orchestra, Boulder Philharmonic, Greeley Philharmonic, Pro Musica Colorado and Cheyenne Symphony. As a chamber musician, Andrew is Co-Principal Trumpet with the Apollo Chamber Brass, as well as a member of the Boulder Brass. He has also appeared with the

Denver Brass, Epic Brass Quintet, Wichita Brass Quintet and the University of Missouri Faculty Brass Quintet. He has been a trumpet lecturer at the University of Northern Colorado and is also in demand as a featured soloist and clinician.

Andrew enjoys spending free time arranging music for trumpet, brass quintet and large brass ensemble. He is a three-time world champion (self-given title) cribbage player. He also has an affinity for the game of baseball, and faithfully carries on the Bishop family tradition of being a loyal St. Louis Cardinals fan.

In addition to his position with the Des Moines Symphony, since relocating to Kansas City he has performed with the Kansas City Symphony and Wichita Symphony Orchestra. He lives in Olathe, Kansas with his wife Jillian and their puggles, Bella and Matai.

Mr. Bishop has been Principal Trumpet of the Des Moines Symphony Orchestra since 2019.



ANDREW CLASSEN TRUMPET

Andrew Classen is Professor of Trumpet and Jazz Studies at Drake University. He is currently Second Trumpet with the Des Moines Symphony and Principal Trumpet with

Orchestra Iowa in Cedar Rapids. He has played in many Willis Broadway Series shows at the Des Moines Civic Center including *Wicked*, *Spamalot*, *The Book of Mormon*, *Hairspray*,

Annie, *Little Shop of Horrors*, *The Producers*, *Chicago* (solo trumpet), *The Full Monty*, *42nd Street*, and *Thoroughly Modern Millie*.

He often works as a clinician and guest artist for recitals, master classes and seminars regionally, nationally and internationally. He has performed in China, Mexico, England and much of continental Europe. His classical trumpet album, *It's About Time*, is available through Amazon or the iTunes store.

He is the Founding Artistic Director of the Turner Center Jazz Orchestra, whose first album, *Class 'n Jazz: The Music of Andy Classen* features several of his original compositions, and he is currently published through C.L. Barnhouse.

Mr. Classen received a Bachelor in Music Education from the University of Wisconsin Eau-Claire and a Master of Music in trumpet performance from the University of Tennessee. His principal trumpet teachers were Vincent Cichowicz at Northwestern University, William Adam at Indiana University, Robert Baca at the University of Wisconsin Eau-Claire and Cathy Leach at the University of Tennessee.

Andrew Classen became the inaugural holder of the Fred and Patty Turner Professorship in Jazz, thanks to a \$1 million gift from Drake alumnus Fred Turner. Mr. Turner noted, "I am delighted to have the opportunity to support the future generations of musicians who will keep this art form alive. Creating a jazz professorship at my alma mater is a perfect fit. This is my own way of making sure the music plays on."

Mr. Classen has been a regular member of the Des Moines Symphony Orchestra since 2019.

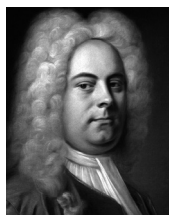
notes

November 12

LIVE FROM THE TEMPLE: COPLAND & VIVALDI

By Dr. Richard E. Rodda

30 SECOND NOTES: The first half of this Des Moines Symphony concert contrasts the festive strains of the *Entrance of the Queen of Sheba*, from George Frideric Handel's oratorio *Solomon*, with the contemplative mood of the *Lyric for Strings* by George Walker, the first Black composer to win the Pulitzer Prize in Music. The program is rounded out by Antonio Vivaldi's *Concerto for Two Trumpets*, which is perfectly suited to the brilliant ceremonies for which 18th-century Venice was famed, and the original chamber version of Aaron Copland's ballet *Appalachian Spring*, one of the most beloved works of American music and winner of both the Pulitzer Prize and New York Music Critics Circle Award as the outstanding theatrical work of the 1944-1945 season. 🎵



**GEORGE
FRIDERIC HANDEL**
Born February 23, 1685 in
Halle, Germany;
died April 14, 1759 in
London.

"ENTRANCE OF THE QUEEN OF SHEBA" FROM *SOLOMON*

- First performed on March 17, 1749 in London, directed by the composer.
- This concert marks the first performance of this piece by the Des Moines Symphony.
(Duration: ca. 4 minutes)

Solomon was composed during May and June 1748, and first presented during Handel's oratorio season at Covent Garden the following spring, on March 17, 1749. Though the performances seem to have been well attended, the work was given only two repetitions that

year and then not revived for a decade; Handel included it in what proved to be his last season, in 1759. The oratorio's text, by an unknown librettist, deals with incidents recounted in II Chronicles and I Kings: the dedication of Solomon's newly completed temple and his happy marriage to Pharaoh's daughter (Act I); the famous adjudication of the dispute of the two harlots over the parentage of the baby (Act II); and the visit of the Queen of Sheba and her admiration for Solomon's wisdom and the splendor of his court (Act III). The sinfonia that prefaces the third act, usually titled (though not by Handel) "*Entrance of the Queen of Sheba*," borrowed its principal thematic material from Giovanni Porta's opera *Numitore*, produced in London at the Haymarket in 1720. Handel originally sketched out the music in a version for the curious combination of two clarinets and *como di caccia* (literally, "hunting horn"; an early valve-less French horn) and reworked it for two

oboes, strings and continuo as an entr'acte for *Solomon*. The movement, a sort of miniature *concerto grosso* for the oboes, is full of the pomp and bustle appropriate to a state visit at the highest levels of ancient government.

The score calls for two oboes, harpsichord and the usual strings consisting of first violins, second violins, violas, violoncellos and double basses.



GEORGE WALKER

Born June 27, 1922 in Washington, D.C.; died August 23, 2018 in Montclair, New Jersey.

LYRIC FOR STRINGS

- First performed on March 24, 1947 in Washington, D.C., conducted by Richard Bales.
 - This concert marks the first performance of this piece by the Des Moines Symphony.
- (Duration: ca. 6 minutes)

George Walker, born in 1922 in Washington, D.C., was the son of a Jamaican immigrant father who worked his way through Temple University Medical School in Philadelphia to become a physician and a musical mother who introduced her son to the piano at age five. George started formal piano lessons soon thereafter and gave his first public recital at Howard University when he was fourteen. As precocious in academics as he was in music, he graduated from the competitive Paul Dunbar High School that same year and then attended Oberlin College in Ohio on a full scholarship; he graduated at age eighteen with highest honors in his class. Advanced study of piano (with Rudolf

Serkin), orchestration (Gian Carlo Menotti), chamber music (William Primrose and Gregor Piatigorsky) and composition (Rosario Scalero) at the renowned Curtis Institute of Music in Philadelphia followed; in 1945, he became the school's first Black graduate to receive Artist Diplomas in both piano and composition. Further piano study in France in 1947 helped prepare him for several years as a touring virtuoso in Europe and America.

Walker taught at Dillard University in New Orleans in 1954-1955 before completing his doctoral degree after just one year at the Eastman School in Rochester, New York. Following his graduation, Walker returned to France for two years on a Fulbright Fellowship to study with Nadia Boulanger. After again concertizing successfully in Europe, he returned to America and thereafter taught at the Dalcroze School of Music and New School for Social Research in New York City, Smith College (where he became the first Black tenured faculty member), University of Colorado, Rutgers University, Peabody Institute and University of Delaware (where he was the recipient of the first Minority Chair established by the University). Among Walker's many honors are the 1996 Pulitzer Prize in Music (for *Lilacs* for Voice & Orchestra), induction into the American Classical Music Hall of Fame, and honorary doctorates from Lafayette College, Oberlin College, Montclair State University, Bloomfield College, Curtis Institute of Music, Spelman College and the Eastman School.

Walker wrote of his *Lyric for Strings*, which he dedicated to the memory of his grandmother, "After a brief introduction, the principal theme that permeates the entire work is introduced by the first violins. A static interlude is followed by successive imitations of the theme that lead to an intense climax. The final section presents a

somewhat more animated statement of the same thematic material. The coda recalls the quiet interlude that appeared earlier.”

The score calls for the usual strings.



ANTONIO VIVALDI

**Born March 4, 1678 in Venice;
died July 28, 1741 in Vienna.**

CONCERTO FOR TWO TRUMPETS IN C MAJOR

- First performance unknown.
- The first and only previous performance of this piece by the Des Moines Symphony occurred on January 22 & 23, 1994 with Charles Geyer and Barbara Butler as soloists and Joseph Giunta conducting.

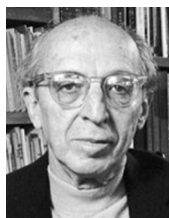
(Duration: ca. 7 minutes)

Though there had been a strong tradition of brass performance in Venice since the late-16th-century tenures of Antonio and Giovanni Gabrieli at San Marco, Vivaldi wrote remarkably little for those instruments — this C major work is his only trumpet concerto. Such a paucity of brass music in Vivaldi’s catalog suggests that the instrument was not an integral part of the curriculum or concert series at the *Pio Ospedale della Pietà* where he worked, one of four institutions in Venice devoted to the care of orphaned, abandoned and poor girls. Vivaldi, who was one of the most innovative and forward-looking musicians of his day, most probably found insuperable the limitations on the

early trumpet’s range and chromatic movement imposed by its lack of keys, valves or other mechanical devices, (very different from today’s modern trumpet), and devoted his energies to writing for the expanded capabilities of the strings and woodwinds.

Nothing is known of the provenance of the *Concerto for Two Trumpets*, but its festive mood and brilliant scoring seem to indicate that it was intended for some ceremonial occasion. Soloists may have been borrowed from the contingent of musicians attached to San Marco for its performance, or, more likely, they were hired from Bologna, where the Cathedral of San Petronio attracted Italy’s greatest trumpet virtuosos. (Players who had conquered the enormous difficulties of the early natural trumpet were as highly valued as they were rare — trumpeters in France at that time were paid more than performers on any other instrument.) The *Concerto*, precisely tailored to the small spectrum of notes available on the 18th-century trumpet (in his biography of Vivaldi, Walter Kolneder could find only eleven different pitches in both solo parts), begins and ends with sonorous brass flourishes, the soloists sometimes playing together in ribbons of close harmony, sometimes calling to each other in sunbright antiphony. Separating the two fast outer movements is a brief contrasting passage of dolorous string chords, a structural device, also used by Bach in his *Brandenburg Concerto No. 3*, which serves as a foil to the vivacious gaiety of the surrounding music.

The score calls for two solo trumpets, harpsichord and the usual strings.



AARON COPLAND

**Born November 14, 1900
in Brooklyn, New York;
died December 2, 1990 in
North Tarrytown, New
York.**

APPALACHIAN SPRING (ORIGINAL BALLET FOR THIRTEEN INSTRUMENTS)

- First performed on October 30, 1944 at the Library of Congress in Washington, D.C., conducted by Louis Horst.
- First performed by the Des Moines Symphony on April 12, 1970 with Willis Page conducting. Five subsequent performances occurred, most recently on May 23 & 24, 2015 with Joseph Giunta conducting. In 2011, the Des Moines Symphony performed the Original Ballet in accompaniment for the Martha Graham Dance Company in a special presentation at the Des Moines Civic Center.

(Duration: ca. 23 minutes)

Mrs. Elizabeth Sprague Coolidge, one of America's greatest patrons of the arts, went to see a dance recital by Martha Graham in 1942. So taken with the genius of the dancer-choreographer was Mrs. Coolidge that she offered to have three ballets specially composed for her. Miss Graham chose as composers of the music Darius Milhaud, Paul Hindemith and an American whose work she had admired for over a decade — Aaron Copland. In 1931, Miss Graham had staged Copland's *Piano Variations* as the ballet *Dithyramb*, and she was eager to have another dance piece from him, especially in view of his recent successes with *Billy the Kid* and *Rodeo*. She devised a scenario based on her memories of her grandmother's farm in turn-of-the-century Pennsylvania, and it proved to be a perfect match for the direct,

quintessentially American style that Copland espoused in those years. Edwin Denby's description of the ballet's action from his review of the New York premiere in May 1945 was reprinted in the published score:

"[The ballet concerns] a pioneer celebration in spring around a newly built farmhouse in the Pennsylvania hills in the early part of the 19th century. The bride-to-be and the young farmer-husband enact the emotions, joyful and apprehensive, their new domestic partnership invites. An older neighbor suggests now and then the rocky confidence of experience. A revivalist and his followers remind the new householders of the strange and terrible aspects of human fate. At the end, the couple are left quiet and strong in their new house."

The premiere was set for October 1944 (in honor of Mrs. Coolidge's 80th birthday) in the auditorium of the Library of Congress in Washington, D.C., and the limited space in the theater allowed Copland to use a chamber orchestra of only thirteen instruments (flute, clarinet, bassoon, piano and nine strings). He began work on the score in June 1943 in Hollywood while writing the music for the movie *North Star*, and finished it a year later in Cambridge, where he was delivering the Horatio Appleton Lamb Lectures at Harvard. The plot, the music and most of the choreography were completed before a title for the piece was selected. Miss Graham was taken at just that time with the name of a poem by Hart Crane — *Appalachian Spring* — and she adopted it for her new ballet, though the content of the poem has no relation with the stage work.

Appalachian Spring was unveiled in Washington on October 30, 1944, and repeated in New York in May to great acclaim, garnering the 1945 Pulitzer Prize for Music and the New York Music Critics Circle Award as the outstanding theatrical work of the 1944-1945

season. Soon after its New York premiere, Copland revised the score as a suite of eight continuous sections for full orchestra by eliminating about eight minutes of music in which, he said, “the interest is primarily choreographic.” On October 4, 1945, Artur Rodzinski led the New York Philharmonic in the premiere of this version, which has become one of the best-loved and most familiar works of 20th-century music. In 1954, at the request of Eugene Ormandy, Music Director of the Philadelphia Orchestra, Copland arranged the complete ballet for full orchestra. In 1958, he arranged the suite for the original thirteen instruments (he allowed for some extra string

players in this version), thus restoring the intimacy and immediacy of his original conception to a concert adaptation of the music. *Appalachian Spring* thus exists in four versions: the original ballet (about 35 minutes in length), scored for flute, clarinet, bassoon, piano and strings; the complete ballet arranged for full orchestra; the suite (25 minutes) for full orchestra; and the suite for the reduced instrumental ensemble of the original ballet, which is played at this concert.

The score calls for flute, clarinet, bassoon, piano, and an expanded ensemble of strings beyond the original nine players.



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82nd Season

Masterworks Subscription Series
2020–2021

Third Program

LIVE FROM THE TEMPLE: WINTER FANTASIA

Thursday, December 17 at 7:00pm

Streamed Online from the Temple for Performing Arts, Des Moines

Joseph Giunta, *conducting*

BOYCE Symphony No. 5 in D Major (Adapted from *Ode for St. Cecelia's Day*)
(c. 1760)
I. Allegro ma non troppo – Adagio ad lib – Allegro assai
II. Tempo di Gavotta
III. Tempo di Minuetto

TORELLI Concerto in forma di Pastorale per il Santissimo Natale ("Holy Nativity")
in G Minor, Op. 8, No. 6 (1709)

**ELGAR/
Arr. Anderson** Salut d'Amour ("Love's Greeting"), Op. 12 (1889)

Michael TORKE December (1995)
Originally commissioned by the Des Moines Symphony

J.S. BACH "Jesu, Joy of Man's Desiring" from *Cantata No. 147* (1723)

**VAUGHAN WILLIAMS/
Adapted Greaves** Fantasia on "Greensleeves" (1913 and 1928; adapted 1934)

Streaming supported in part by: **Iles Funeral Homes** and **MidAmerican Energy Company**

These concerts are being recorded for later broadcast on **IPR Classical**, 90.1 FM HD-2, The Radio Home of the Des Moines Symphony. Visit dmsymphony.org to find broadcast dates.

notes

December 17

LIVE FROM THE TEMPLE: WINTER FANTASIA

By Dr. Richard E. Rodda

30 SECOND NOTES: This Des Moines Symphony program of seasonal music begins with the *Fifth Symphony* of English composer William Boyce, whose compositions share their style and spirit with the music of his older contemporary George Frideric Handel. Violinist and composer Giuseppe Torelli was one of the pioneers of the development of the concerto as a distinct genre. His *“Holy Nativity” Concerto* includes a pastoral movement that recalls the rustic tunes played before the holiday manger scenes set up in the piazza of every Italian town. Johann Sebastian Bach’s beloved *Jesu, Joy of Man’s Desiring* is from the Advent cantata of 1723, his first year as music director of Leipzig’s churches. Edward Elgar’s *Salut d’Amour* (*“Love’s Greeting”*) was one of the most popular salon pieces of its day, but he sold it for a single small fee and never made another penny from it. Michael Torke said that *December*, premiered by the Des Moines Symphony in 1995, was meant to evoke a “kind of cozy cheer in the early days of winter during my childhood back in suburban Milwaukee.” The pastoral tune on which Ralph Vaughan Williams based his *Fantasia on “Greensleeves”* dates from at least 1580 and was mentioned twice by Shakespeare in *The Merry Wives of Windsor*. 🎵



WILLIAM BOYCE

**Born September 11, 1711
in London;
died February 7, 1779 in
Kensington.**

SYMPHONY NO. 5 IN D MAJOR (ADAPTED FROM *ODE FOR ST. CECILIA’S DAY*)

- First performance unknown.
 - This concert marks the first performance of this piece by the Des Moines Symphony.
- (Duration: ca. 8 minutes)

William Boyce, the most prominent English composer between Purcell and Elgar, was born

in 1711 in London, where he was educated as a chorister at St. Paul’s Cathedral and studied under Maurice Greene, the Cathedral’s organist, and John Pepusch, famed for contributing the music to *The Beggar’s Opera*. Boyce held several of the most important British musical posts, notably as composer and organist to the Chapel Royal, conductor of the Three Choirs Festival, and Master of the King’s Musick. His compositions include operas, masques and incidental music for the stage, many anthems and services for the church, some eighty odes and vocal works for such celebrations as New Year’s Day and the King’s birthday, twelve trio sonatas and several collections of miscellaneous instrumental pieces.

Boyce's Eight Symphonies were issued in London in 1760 by John Walsh, who had been Handel's chief publisher. These pieces were not new compositions for Walsh's edition, but were rather compilations of instrumental movements from various of Boyce's stage and vocal works. The *Fifth Symphony* is adapted from the Overture to the First Part of Boyce's 1739 *Ode for St. Cecilia's Day*. The festive first movement opens with a brilliant trumpet flourish answered in dialogue by the strings, which is connected to the following fugue by two simple chords that allow for a short improvisation at the discretion of the performers. The triple-meter fugue is based on a lively subject with a descending shape that is shared by the participants. The two concluding movements are both dances: a majestic *Gavotte* built over a graceful "walking bass" and enlivened by a delicate trumpet obligato, and an elegant *Minuet* in swaying triple meter.

The score calls for two oboes, bassoon, two trumpets, harpsichord, timpani and the usual strings consisting of first violins, second violins, violas, violoncellos and double basses.



GIUSEPPE TORELLI

Born April 22, 1658 in Verona;

died February 8, 1709 in Bologna.

CONCERTO IN FORMA DI PASTORALE PER IL SANTISSIMO NATALE ("HOLY NATIVITY") IN G MINOR, OP. 8, NO. 6

- First performance unknown.
- This concert marks the first performance of

this piece by the Des Moines Symphony.
(Duration: ca. 7 minutes)

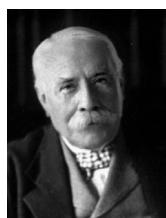
Giuseppe Torelli, a pioneer in the development of Italian instrumental music and the concerto form, was born into the family of a prosperous customs official in Verona on April 22, 1658. The nature of his early training is unknown, but by 1681, he had settled in Bologna as a violinist and composer, winning membership in that city's distinguished Accademia Filarmonica just three years later. He studied composition with Giacomo Antonio Perti, music director at Bologna's Cathedral of San Petronio, and joined the church's orchestra as a violist in 1686. Torelli was thrown out of work when the San Petronio orchestra was disbanded for economic reasons in 1696, and during the next five years he composed and established a reputation as a violin virtuoso in Berlin, Ansbach and Vienna. He returned to Bologna when Perti revived the music program at San Petronio in 1701, and remained there, performing, teaching and composing, until his death eight years later, when one report characterized him as "a man not only of docile and humble habits but also erudite and eloquent."

San Petronio boasted one of Italy's finest musical establishments at the turn of the 17th century, and the scope of its program and the excellent talents of its members encouraged a productive symbiosis with the progressive Torelli. His works — concertos, sonatas and sinfonias, many written for performance during the elaborate services at Bologna — exploit the virtuosity of the musicians of San Petronio, which was especially famed for its trumpeters and violinists. Torelli issued seven sets of chamber and orchestral works during his lifetime (Op. 7 is lost), and completed his Op. 8 shortly before his death; his younger brother, the

respected painter Felice, saw the collection through its final stages of publication.

The twelve compositions comprising Op. 8 are divided equally between the waning *concerto grosso* form, for a group of soloists, and the new solo variety: Torelli's Op. 8 contains some of the first concertos featuring a single soloist. These pieces were differentiated for secular and sacred use — the light, dance-like *concerto da camera* ("chamber concerto") and the serious, imitative *concerto da chiesa* ("church concerto") — and the latter were regularly used in the services of Italian churches. Many of these "church concertos" were written for the celebration of Christmas, including the *Concerto in forma di Pastorale per il Santissimo Natale* ["Holy Nativity"] that Torelli included in his Op. 8, published in Bologna in 1709. The work's reverential mood is established by the *Grave* section that introduces the main part of the opening movement, which places the solo group — two violins and cello — in relief against the full ensemble. An incomplete cadence leads to the *Largo*, whose thoughtful solo violin phrases and somber, pulsing chords create the prayerful mood appropriate for one of the church's most significant annual services. The gigue-like finale suggests the Christmas tradition in Italy during Torelli's time in which country folk came to town to sing, dance and play their peasant instruments in front of the crèches set up in the local piazza.

The score calls for the usual strings and harpsichord continuo.



SIR EDWARD ELGAR

Born June 2, 1857 in
Broadheath, England;
died February 23, 1934 in
Worcester.

SALUT D'AMOUR ("LOVE'S GREETING"), OP. 12.

- First performed on November 11, 1889 in London, conducted by August Manns.
- This concert marks the first performance of this piece by the Des Moines Symphony.
(Duration: ca. 4 minutes)

The most popular of Elgar's miniatures during his lifetime was *Salut d'Amour* — "Love's Greeting" — was composed during the early autumn of 1888 under the full flood of his love for Caroline Alice Roberts. In August, he joined friends for a holiday in the out-of-the-way village of Settle, in North Yorkshire, and Alice gave him a poem of her own creation, *Love's Grace*, as a parting gift. In return, he composed for her a short piano piece during his absence, which he titled *Liebesgrüss* in deference to her fluency in German. When he again saw Alice, in September in London, he offered her the new work as well as a proposal of marriage; she accepted both. Elgar, still early in his career and with little established reputation, canvassed the London publishers that fall in hopes of selling some of his recent scores. The German publisher Schott accepted *Liebesgrüss*, and Elgar sold the rights to the whole lot in December for about five pounds sterling. When he received the proofs for the publication in September, Schott suggested changing its title from German to more fashionable (and widely saleable) French, so the music became *Salut d'Amour*. Schott made a killing on the deal. The touchingly sentimental *Salut d'Amour* became one of the most popular salon pieces of the 19th

century, appearing in arrangements for every reasonable household combination and selling sheet music by the thousands. Elgar never got another penny. Years later, when he chanced upon a street fiddler giving a rendition of *Salut d'Amour*, he tossed a half crown into the musician's hat and grumbled, "You're making more from that piece than I ever did."

Originally for solo piano, this arrangement calls for the usual strings.



MICHAEL TORKE

**Born September 22, 1961
in Milwaukee.**

DECEMBER

- Originally commissioned by the Des Moines Symphony

- *December* was given its world premiere on April 1, 1995 by the Des Moines Symphony, conducted by the composer.

(Duration: ca. 10 minutes)

Michael Torke (TOR-kee) was born in Milwaukee on September 22, 1961. His parents enjoyed music, but they were not trained in the field, so they entrusted Michael to a local piano teacher when he showed musical talent early on. He soon started making up his own pieces, and by age nine he was taking formal composition lessons. His skills as a pianist and composer blossomed while he was in high school, and he chose to take his professional training at the Eastman School in Rochester, where he studied with Joseph Schwantner and Christopher Rouse. Though he had surprisingly little familiarity with popular idioms before entering Eastman in 1980,

Torke absorbed all manners of music from the students and faculty at the school, coming to realize that he could make pop, rock and jazz coexist with the classical idioms in his music. After graduating from Eastman in 1984, he spent a year at the Yale School of Music as a student of Jacob Druckman before moving to New York City, where his practice of submitting scores to every available competition had already made his name known to a number of contemporary music buffs. (He has won the American Prix de Rome and grants and prizes from the Koussevitzky Foundation, ASCAP, BMI and the American Academy & Institute of Arts and Letters.) In 1985, his music was taken on by the prestigious publishing firm of Boosey & Hawkes. In 1990, he received a first-refusal contract for all of his compositions from Decca/London Records, the first such agreement that company had offered since its association with Benjamin Britten; in 2003, he launched his own label, Ecstatic Records. In 1997, he was appointed the first Associate Composer of the Royal Scottish National Orchestra. Michael Torke now has more requests for commissions than he can accept, and he is one of only a handful of American composers supporting themselves entirely through the income from their compositions.

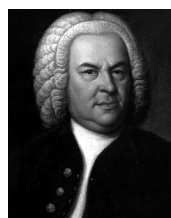
Torke wrote of *December*, commissioned and premiered by the Des Moines Symphony in April 1995, "I remember experiencing a kind of cozy cheer in the early days of winter during my childhood back in suburban Milwaukee, when, on the rounds of my afternoon paper route, I would anticipate with pleasure the season's first snow. The cold and the precipitation never bothered me — I loved the season: young girls wrapped up in parkas with only their bright faces showing, outdoor Christmas lights being strung out on front lawns, warm meals waiting when I got back home.

"Music never literally represents things, but

it does evoke feelings, impressions and sometimes memories. In writing *December*, I noticed that the music that came out didn't just refer to itself — it is my habit to set up certain compositional operations to give each piece its own profile — but that the music seemed to refer to things outside itself. This is something I discover as I am writing; it is not that I set out intending to describe the last month of the year through music, but that the associations creep up on me, as I'm composing.

"I had originally called this piece 'Rain Changing to Snow' because at first the listener might hear a kind of musical 'precipitation,' a resultant wetness that comes from some of the strings sustaining tones that are moving in the other instruments. And as this develops, the music moves to a more tranquil key, where it sounds as though all the motion has stopped, as though the rain has turned to snow and there is a strange stillness everywhere."

The score calls for the usual strings.



JOHANN SEBASTIAN BACH

Born March 21, 1685 in Eisenach, Germany; died July 28, 1750 in Leipzig.

"JESU, JOY OF MAN'S DESIRING" FROM CANTATA NO. 147, HERZ UND MUND UND TAT UND LEBEN ("HEART AND MOUTH AND DEED AND LIFE")

- First performed on July 2, 1723 in Leipzig, directed by the composer.
- This concert marks the first performance of this piece by the Des Moines Symphony.

(Duration: ca. 5 minutes)

Johann Sebastian Bach never wrote a piece called *Jesu, Joy of Man's Desiring*, in either German or English. The music so well-known in English-speaking lands under that title is a setting of Johann Schop's chorale melody of 1641, *Werde munter, mein Gemüthe* ("Grow lively, my spirit"), which Bach appropriated for his Cantata No. 147, *Herz und Mund und Tat und Leben* ("Heart and Mouth and Deed and Life"). Bach originally composed the *Cantata* for the Lutheran service observing the fourth Sunday of Advent in 1716, while serving as organist, *Kammernicus* and violinist at the court of Weimar. In 1723, during the great rush of creative activity in the first years of his appointment as Cantor to the churches of Leipzig, he revised and enlarged the work for the feast of the Visitation of Mary, and it is in this later version that the music has been preserved. Bach ended each of the Cantata's two parts with his chorale setting of Schop's hymn tune, which he harmonized and embellished with a graceful, limpid accompaniment; the text was by Johann Rist. At the turn of the 20th century, Sir Hugh Percy Allen, director of the Royal College of Music, London, and conductor of the London and Oxford Bach Choirs, made an adaptation of Bach's music utilizing new verses by Robert Bridges that paraphrased Rist's text, which in the original *Cantata* read: *Jesus bleibet meine Freude* — "*Jesus remains my joy, My heart's comfort and balm.*" The work became immensely popular in a piano transcription by Dame Myra Hess under the title *Jesu, Joy of Man's Desiring*, and it has remained, even at second hand, one of Bach's most familiar and best-loved creations.

The score calls for oboe, trumpet, harpsichord and the usual strings.



RALPH VAUGHAN WILLIAMS

Born October 12, 1872 in
Down Ampney,
Gloucestershire, England;
died August 26, 1958 in
London.

FANTASIA ON "GREENSLEEVES," ADAPTED BY RALPH GREAVES FROM *SIR JOHN IN LOVE*

- First performed on September 27, 1934 in London, conducted by the composer.
- The first and only previous performance of this piece by the Des Moines Symphony occurred on March 25, 1958 with Frank Noyes conducting. (Duration: ca. 4 minutes)

Ralph Vaughan Williams encountered the well-known Elizabethan song *Greensleeves* frequently during his folksong researches in 1904-1906, when he was preparing a new

edition of the *English Hymnal*, and he published it in the *Oxford Book of Carols*. It was therefore fitting that during his tenure in April and May of 1913 as music director for Frank Benson's Shakespeare company at Stratford-upon-Avon, he should have incorporated *Greensleeves* into his incidental music for *Merry Wives* and *Richard II*. In the *Merry Wives*, he used *Greensleeves* as an entr'acte, and filled out the movement with a middle section based on another folksong, *Lovely Joan*, which he had collected in Norfolk in 1908. Fifteen years later, he used the music in his opera *Sir John in Love*, based on Shakespeare's amorous knight, Falstaff. In 1934, five years after *Sir John* was premiered at the Royal College of Music, London, Ralph Greaves adapted the piece for concert use as the *Fantasia on Greensleeves*.

The score calls for flute, harp and the usual strings.

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