



DES MOINES SYMPHONY

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

LIVE FROM THE TEMPLE

2020-2021

83RD SEASON

JANUARY-MAY PROGRAMS



GREETINGS and WELCOME!



MAESTRO JOSEPH GIUNTA



RICHARD L. EARLY



ANGELA R. SANDERS

Dear Friends,
 More than ever in these extraordinary times, we know that music can provide powerful and meaningful moments of inspiration and edification; even joy when the world around us is challenging. And so we are very grateful and excited to be able to continue to provide live musical experiences through our *Live from the Temple* series.

In answering our audience surveys and with your cards and emails, you have told us that staying connected to our musicians through these livestreamed concerts — the same musicians that you have come to know at our live Civic Center concerts — is important and enjoyable for you. And that connection to our outstanding musicians is perhaps even more intimate and satisfying now that they are filling your video screens in close-ups thanks to our

staff's expert score-reading and our production crew's excellent camera work.

Many of you have also commented on the quality of the sound in our livestreams; this is thanks to our hugely beneficial partnership with Iowa Public Radio (The Radio Home of the Des Moines Symphony) and their outstanding recording and audio production capabilities. For us, staying connected with you through this amazing live audio and video technology is a most welcome opportunity when so much else in our daily lives is upended.

You will hear and see some of the very best of the orchestral repertoire; music that features your own Des Moines Symphony musicians in virtuosic soloist roles; music that represents some of the very best of our own American culture; great classics from around the world; richly diverse music by several exciting but not so often played composers; and some works we would probably never play on the large stage at



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the Civic Center due to the music's uniquely intimate quality — but the Grand Hall at The Temple for Performing Arts is just the right venue. We are on an extraordinary mission to connect with our community in bold new ways — and we are thrilled to have you join us.

Our outstanding, highly-accomplished professional musicians could not be more eager to play for you live again. But until then, together they will share their gifts and continue to create

something special for you this winter and spring that has never before existed — these Live from the Temple performances, performed and broadcast directly to your homes.

Again, thank you for choosing to join us for these special and 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! 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
THE LINDA AND TOM KOEHN ENDOWED CHAIR

DINNER & A SHOW

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

We've partnered with local restaurants to pair a custom multi-course dinner box with each of our livestreamed concerts. Dinner boxes are available for \$35/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, January 21: Dance, Rhythm, & Blues / **HoQ Restaurant**
- Thursday, February 11: Past and Present / **Cyd's Catering**
- Thursday, March 18: Spring Serenade / **Table 128**
- Thursday, April 15: Fireworks & Fanfare / **Alba Restaurant**
- Thursday, May 13: Fantaisie en Français / **Aposto Restaurant**



NEWCOMER'S GUIDE TO THE DES MOINES SYMPHONY

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.

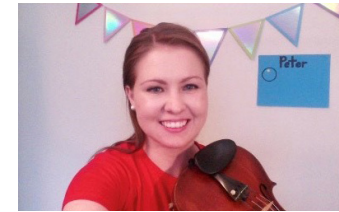
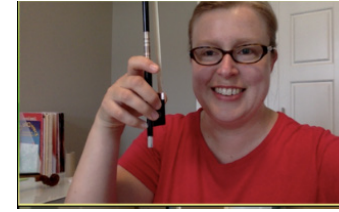
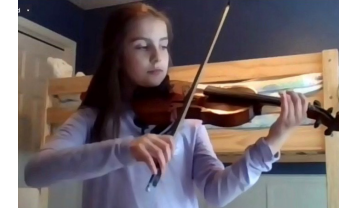
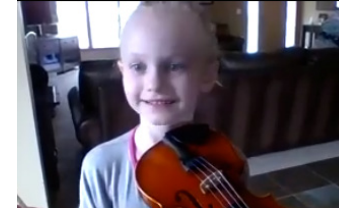
If I miss the livestream, can I watch the concert later? Yes. If you've purchased a streaming pass, you will continue to have access to the livestream for 30 days after the original broadcast. Just use the same access instructions provided in your confirmation email!

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 Orquesta 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." *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.



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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.

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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,*

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, 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
- Benjamin Burgdorf
Acting Principal
- 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

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- 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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83RD SEASON
2020-2021

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Des Moines Symphony Orchestra

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DES MOINES SYMPHONY

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

83RD SEASON
2020-2021

A PAGE FROM OUR HISTORY

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TWO SEASONS: 1969-1971
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13 SEASONS: 1974-1987
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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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Join Dr. Eric McIntyre of Grinnell College to take a deep dive into the music featured in each of our fall concerts in this informal and enjoyable online class held over Zoom. This class is designed for anyone who enjoys music — from long-time Symphony-goers to those interested in attending their first concert.

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Meet the Musicians



JAMES BLANCHARD, PRINCIPAL FLUTE

As early as seventh grade, James Blanchard knew he wanted to play in an orchestra. Using Interlochen Arts Camp in Michigan for two summers as a stepping-stone, he attended the Interlochen Arts Academy for his senior year of high school; Rice University in Houston, Texas, for his undergraduate degree; and The Juilliard School for his Master's degree, where he had the opportunity to work with fantastic conductors and other young musicians from around the world. Of this experience, James says, "being surrounded by so much talent and musical conviction elevated the standards I set for myself and developed my musical and expressive sensibilities."

As a musician, James loves losing himself in someone else's emotion and inner world. Being a musician means providing an audience with some measure of wonder, amazement, and break from reality, another one of James' favorite things. "And," he says, "the chance to travel the world to do all of this isn't so bad either."

James was one of the first Des Moines

Symphony Musicians to participate in the DMSO at Home project. James hosted his first livestream in April, where he performed works by Faure, Rhene-Baton, and Poulenc. The ability to present musical projects to an audience connected by thousands of miles and a computer screen has been an enjoyable and gratifying experience, especially since audiences are almost as starved for live performance as the musicians themselves. James also participated in a woodwind-themed Family Concert in July, where he demonstrated the flute and played the excerpt that made him decide to play the flute, Tchaikovsky's *Peter and the Wolf*. Most recently, he streamed a recital in November featuring soprano Maya Kherani and accompanied by Christopher James Ray in which he selected five pieces that track music's evolution as an expressive art. He feels lucky that the Symphony has been able to "sur-thrive (survive and thrive)," and is excited to continue this dedication to the audience throughout the rest of the season.

When James is not playing the flute, he has an abundance of hobbies and interests to keep him occupied. Some of his favorite pastimes

include reading, cooking, baking, and playing video games. At the moment, James is re-reading *Jane Eyre*, which he intersperses with playing Super Smash Bros, Zelda, and Rocket League. Like many others over the past year, James has been keeping busy in the kitchen. Some of his most recent cooking and baking adventures include gazpacho, tonkatsu (a Japanese dish consisting of breaded tempura cutlets), tortellini, and fired-roasted jalapeno salsa. His cooking endeavors do not stop there, as he has plans to make hand-filled pasta, tonkotsu ramen, focaccia, Bolognese (using Marcella Hazan's recipe), doughnuts, and much more in the future.

James believes a good coffee shop is invaluable to almost every artist. His favorite spot in Des Moines is Horizon Line, which he cannot recommend strongly enough. You can spot James there when the Symphony has

morning rehearsals enjoying a cup of cold brew and one of their delicious pastries.

The ability to share music with people is important to James. To introduce newcomers to classical music, he recommends Prokofiev's *Symphony No. 1*. Prokofiev called this symphony the "Classical Symphony" and composed it as if Haydn were alive and composing during the 20th century. This Symphony embodies everything Haydn and Mozart held dear: form, good structure and proportion, and irreverent charm. After listening to more of his work, listeners can detect Prokofiev's own humor and virtuosic invention. A very digestible and "crazily fun" piece to listen to, this symphony is under 20 minutes long.

Join us on Thursday, May 13 to hear James perform Gluck's *Dance of the Blessed Spirits* and Faure's *Fantaisie* in Live from the Temple: *Fantaisie en Français*.



AARON WILLIAMS, PRINCIPAL PERCUSSION

As a member of both the Des Moines Symphony Orchestra and its administrative staff, Aaron Williams is particularly familiar with the music industry. His first encounter with music came from watching the 80s cartoon Alvin and the Chipmunks. He was hooked on all of the singing

and harmonizing. Back then, he could even sing along in the same octave! From junior high, Aaron knew he wanted to make a living playing percussion. After sixth grade, he quit playing baseball, started going to music camps every summer, and began taking private lessons with a second percussion teacher. He has been at it ever since.

Continues

Aaron spent his first summer at Interlochen Arts Camp when he was sixteen. In that summer, he got to play *Carmina Burana* for the very first time. As a teenager, this was his ultimate symphonic work and he was thrilled at the opportunity to play the timpani part – the first thing you hear in *Carmina Burana* before the choir comes in. He says, “I will never forget the energy, excitement, and pure elation I felt in that performance. And to this day, I still feel that sixteen-year-old exuberance when I get to perform *Carmina*.”

At any orchestra, the Director of Operations oversees the on-stage and backstage logistics for every rehearsal and concert. Depending on the organization, the responsibilities can also include overseeing orchestra personnel, overseeing guest artists, organizing tours, organizing musician auditions, producing outdoor concerts, and much more. Like the rest of the Symphony’s administrative staff, Aaron has certainly had to make some adjustments as we launched our Live from the Temple concert series!

Aaron’s first season with the DMSO was 2010-2011; a season in which Maestro Giunta had programmed Ravel’s *Bolero*. It was also Aaron’s first time playing the piece’s signature solo snare drum part. At one particularly memorable rehearsal, Maestro Giunta decided to place the snare drum at the very front of the stage, in front of the First Violins. Aaron was terrified, but it’s definitely a moment he’ll never forget.

Aaron typically begins focusing his practice towards a specific concert two weeks out from a Des Moines Symphony performance (one week out from the rehearsals). During that time, he practices his parts, listens to the music in order to get reacquainted, and plays along with different recordings of the piece. If he has a

particularly challenging or exposed solo part in a concert, he begins working on it three or four weeks ahead of the performance. Over the course of last year as his performance schedule has lightened, Aaron’s practice routine has shifted towards general maintenance and working on solo pieces for his own enjoyment.

During the launch of our *Live from the Temple* series, Aaron has been focused on logistics as Director of Operations, and has not performed in any of the fall 2020 concerts. He is excited to play his first performance with the Des Moines Symphony this season in *Dance, Rhythm, & Blues*. Because the pieces being performed are for mixed-instrumentation groups of fewer than ten players, Aaron’s biggest challenge will be performing multi-percussion parts and on drum set, which he doesn’t get to do often with the full orchestra.

Aaron also frequently plays in the pit of touring Broadway shows at the Civic Center, which he says really keeps him on his toes as a performer. Playing in the percussion section with the full orchestra and playing in the pit for a Broadway show are very different experiences, each with their own unique demands. When playing in the pit, Aaron is responsible for playing every single percussion instrument in the score. “I usually end up surrounded, and I mean that literally, by no fewer than 20 different instruments. It’s very constant playing, moving rapidly from one instrument to the next. Navigating my way from instrument to instrument is easily the biggest challenge of pit work.”

When Aaron is not at the office or on stage, he tries to get outside to ride his bike on the miles and miles of Des Moines bike paths or take his kayak out on a nearby river or lake. Because quarantining has afforded him so much more free time than usual, Aaron spent the

warmer months on his bike exploring trails that he had never pedaled. He biked the entire Neal Smith Trail from Des Moines up to Big Creek State Park and back, which had been a goal of his for a number of years. Aaron also enjoys collecting and playing modern designer board games (you can catch a glimpse of his enviable

board game collection in his first DMSO at Home video, originally posted in June and available to watch on our website).

We can’t wait to hear Aaron featured as soloist in our January Live from the Temple concert, *Dance, Rhythm, & Blues*.



JONATHAN STURM, *CONCERTMASTER*

Now in his 30th season with the Des Moines Symphony, Jonathan Sturm is its longest serving concertmaster. Despite his long career he still loves the passion and precision this kind of work requires, as well as contributing to the great performances experienced by audiences in this growing city.

When Jonathan was just two years old, he remembers his mother taking violin lessons. Even at that young age, he was interested in trying out the feel of the instrument under his chin and scraping away at the strings. At the age of seven he began his own journey with music and the violin, and has been playing ever since.

When Jonathan was eight years old, he experienced his first professional orchestra concert; a memorable experience as Isaac Stern performed the Brahms *Violin Concerto* with the Indianapolis Symphony. His father took him backstage at intermission, and the master violinist said, “I have only one question to ask you, young man: Do you *like* to play the violin?” Jonathan nodded, and the master violinist responded, “That is all that matters.” He was right.

As Concertmaster, Jonathan has many behind-the-scenes responsibilities, principal of which is to begin the process of bowing the music so that phrasing and articulations reflect composer’s intentions and to ensure that the

Continues



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Meet the Musicians *continued*

violin section looks and sounds more coordinated. “Bowling” means to determine which direction a player should pull their bow when playing a particular note, as well as any stylistic notations. You may recognize the Concertmaster as the musician arriving “late” to the stage to tune the orchestra; historically, the Concertmaster was the conductor for early orchestral performances and would lead from the first chair. The Concertmaster still arrives before welcoming the Conductor or Music Director as a sign of the upcoming collaboration between the orchestra and Conductor to interpret the evening’s program.

Jonathan says, “The most fulfilling aspect of serving as Concertmaster must be hearing the full orchestra, and my section in particular, create a compelling performance. When everything clicks and all are playing our hearts out, it is a glorious thing of which to be a part. A recent performance of Tchaikovsky’s *Serenade for Strings* brought me that kind of pride in all of the DMSO strings. It was top class!”

Jonathan has many wonderful memories of playing with the Des Moines Symphony, but a few standouts include performances with Yo Yo Ma, Gil Shaham, Itzhak Perlman, Earl Wild, Emanuel Ax, and Ray Charles. “Some other fun moments have happened when I got to dance onstage with Duke Ellington’s granddaughter and got kissed onstage by Kristen Chenoweth. My chair does have a few unwritten benefits!”

Jonathan typically begins working on pieces as soon as he receives them from the Music Librarian – sometimes months in advance of a concert. For those that he has played many times before, he typically begins about 3 weeks in advance. While the pandemic has kept him at

home more than usual, he’s had the opportunity to practice much more – he teaches music history and private violin lessons at Iowa State University and has served as the President of the faculty senate.

Outside of music, Jonathan loves wine tasting. “There is so much variety between grapes, growing regions, producers, and vintages! It is like a symphony in a glass. Perhaps in retirement I will work in a wine shop.” When he’s not practicing violin, he also spends time trying to improve his golf game and even better if he gets to travel while doing so (though of course that has curtailed this year). He also periodically scuba dives and loves being in nature – hiking, biking, and canoeing. During quarantine, he has made a little extra time to try doing crossword puzzles and, if they’re not too hard, he quite enjoys them.

“It has been the joy of a lifetime to perform with the Des Moines Symphony for 30 seasons, to have made some wonderful friends, met many outstanding musicians, performed the best orchestral music that history has to offer, welcomed several of my talented students into the orchestra, and met my wife there, too. And though the audience must necessarily have some different members in it today than it did when I arrived in 1991, yet you and they are fundamentally the same—you love the sound of great art and love the experience of watching people work hard to realize the best version we can of the elusive, challenging, strenuous, yet perpetually delicious masterpieces that history has left to us all to enjoy.”

Jonathan Sturm is featured in our January Live from the Temple concert *Dance, Rhythm, & Blues*.



DES MOINES SYMPHONY

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83rd Season

Masterworks Subscription Series
2020–2021

Fourth Program

LIVE FROM THE TEMPLE: DANCE, RHYTHM, & BLUES

Thursday, January 21, 2021 at 7:00pm

Streamed Online from The Temple for Performing Arts, Des Moines

Joseph Giunta, *conducting*
Jonathan Sturm, *violin*
Nicholas Roth, *piano*
Aaron Williams, *percussion*

Michael DAUGHERTY	<i>Sinatra Shag</i> for Solo Violin & Chamber Ensemble (1998) Dr. Sturm
D'INDY	“Dances” from <i>Chanson et Danses</i> , Op. 50 (1899)
MILHAUD	Concerto for Percussion & Small Orchestra, Op. 109 (1930) Mr. Williams
STRAVINSKY	Three Dances from <i>L'Histoire du soldat</i> (1918) I. Tango II. Waltz III. Ragtime
PIAZZOLLA/ Arr. Kazik	Libertango (1974)
STILL	“Blues” from <i>Lenox Avenue</i> (1937) Dr. Roth
JOPLIN/ Arr. Hamlich	Solace (1909) Dr. Roth
JOPLIN/ Arr. Schuller	The Entertainer (1902)

Guest Artist Sponsor: **Kemin Industries**

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.



PERFORMING AT THIS CONCERT

First Violins

Jonathan Sturm
Concertmaster
Connie & David Belin Chair
Julie Fox Henson
Associate Concertmaster

Second Violins

Gretchen Theesfield
Acting Principal
Madeline Capistran

Violas

Benjamin Burgdorf
Acting Principal
Charles Miranda

Violoncellos

Julie Sturm
Principal
Robert & Gloria Burnett Chair
Jesse Nummelin

Double Bass

Dominic Azkoul
Principal
John Merriman &
Dr. Barbara Beatty Chair,
in Honor of Eva & James
Brauninger

Flutes & Piccolo

James Blanchard
Principal
Irene T. Sideman Chair
Sonja Giles

Oboe

Jennifer Wohlenhaus
Principal
Meredith Corporation
Foundation Chair

Clarinets & Bass Clarinet

Gregory Oakes
Principal (+bass cl.)
Clarence Padilla

Bassoons

Kevin Judge
Principal
Eileen & Paul Tyler Chair
Timothy Gale

Horn

Bret Seebeck
Principal
Robert E. & Gladys G.
Wilkins Chair

Trumpet

Andrew Bishop
Principal
Drs. Robert &
Rebecca Shaw Chair

Trombone

Casey Maday
Principal

Tuba

Ravil “Bo” Atlas
Principal
Gene Wibben Memorial Chair

Percussion

Aaron Williams
Principal
Gardner & Florence Call
Cowles Foundation Chair

Piano

Nicholas Roth

hios

January 21

**LIVE FROM THE TEMPLE:
DANCE, RHYTHM, & BLUES**



JONATHAN STURM VIOLIN

Dr. Jonathan Sturm has been concertmaster of the Des Moines Symphony since 1991 and, in his 30th season

in 2020-21, he is the longest-serving concertmaster in the orchestra's history and has appeared as a soloist with the orchestra nine times. Besides his violin performing, Jonathan is also world-touring violist, and for 19 years he performed as violist in the Ames Piano Quartet with concerts in Russia, Cuba, South Africa, and across the United States and Canada. He has been heard on *St. Paul Sunday and Performance Today* radio broadcasts and has recorded 11 compact discs on labels including Dorian, Sono Luminus, Fleur de Son, and Albany. His audio/video project entitled *Fire and Romance*—on which he arranged, conducted, performed, produced and edited solo and accompanied violin repertoire—was a silver medal winner in the Global Music Awards in 2014.

Jonathan has taught private lessons to numerous violin and viola students in Central Iowa many of whom have won regional competitions and continued their studies at reputed conservatories of music. He was the recipient of the Iowa String Teacher

Association's Leopold LaFosse outstanding studio teacher award in 2018.

Jonathan has presented at numerous conferences and at universities on music success strategies, financial planning for musicians, assessment tools for the private lesson, stage fright, performing with new colleagues, and Baroque performance practice. His articles in peer-reviewed journals range from violin pedagogy to higher education administration. As Professor of Music at Iowa State University, he was the recipient of an outstanding teaching award in 2009 and an outstanding service award in 2017, and he has served as president of the Iowa State University Faculty Senate twice, in 2016 and 2019.

Jonathan first became a professional orchestra musician at age 15, joining the second violins of the Norfolk (VA) Symphony, which has since become the Virginia Symphony. His professional training came from Oberlin Conservatory, The Eastman School of Music, and Indiana University, where he studied with renowned concertmaster Josef Gingold. Prior to assuming the concertmaster chair in Des Moines, Jonathan was acting concertmaster of the Rhode Island Philharmonic Orchestra.

This is Dr. Sturm's tenth solo appearance with the Des Moines Symphony. He most recently appeared as soloist on September 24 & 25, 2016 in Bach's Brandenburg Concerto No. 5 in D Major.



NICHOLAS ROTH PIANO

Nicholas Roth is Associate Professor of Music at Drake University and was hailed by the Indianapolis News as “a

world of talent, displaying lyrical beauty, percussive driving power never out of control, and never without security and assurance.” Roth began his formal studies at age twelve and was receiving critical acclaim for his appearances by the age of eighteen. He has appeared as soloist with the St. Louis Symphony and the Indianapolis Symphony under Raymond Leppard, among many others. Roth has been featured in recitals and festivals in the United States, Canada, Mexico, Germany, Serbia, and Spain, including the prestigious Dame Myra Hess Memorial Concerts Series of Chicago, the Irving S. Gilmore International Keyboard Festival, the Kalamazoo Bach Festival, and Sunday Afternoons Live from the Elvehjem in Madison, Wisconsin. An avid collaborative pianist, he has performed with premier chamber ensembles such as the Cypress String Quartet, Euclid String Quartet, Felici Piano Trio, and vocalist Cheryl Studer.

Roth has served as an Artist in Education for the Yamaha Corporation of America since 2010, which recognizes excellence in performing and teaching and he was a Beethoven Fellow of the American Pianists Association from 1993-1996. He has won first prizes in several international competitions including the chamber music competitions of Tortona and Pietra Ligure, Italy. He was the recipient of a Deutscher Akademischer Austausch Dienst (DAAD) grant that enabled him to further his studies in Germany. He was honored by the House of Representatives of the General Assembly of the State of Indiana for his “contribution to the

performing arts, his accomplishments as a concert pianist, and his inspiration to young musicians.”

Nicholas Roth holds a Doctor of Musical Arts degree from Michigan State University, an Artist Diploma from the Hochschule für Musik in Munich, and Master and Bachelor of Music degrees from Indiana University, where he was the recipient of the Jacobs School of Music's highest honors including the Performer's Certificate and the Joseph Battista Memorial Scholarship. His teachers include Ralph Votapek, Elisso Virsaladze, Helmut Deutsch, Edward Auer, Emilio del Rosario, and Michel Block.

Dr. Roth has taught master classes at the Isidor Bajić School of Music in Novi Sad, Serbia, the Blair School of Music at Vanderbilt University, the University of Chicago, and the University of New Hampshire at the Music Hall in Portsmouth. He was a presenter for the European Piano Teachers Association - Second World Piano Conference in Serbia, and served on panel discussions at the World Piano Pedagogy Conference in Las Vegas, and Teaching Music History Day at Depauw University. As a Nationally Certified Teacher of Music (NCTM) of the Music Teachers National Association (MTNA), he is a frequent presenter and adjudicator for MTNA events. He has been guest artist faculty for summer music programs at the Indiana University Jacobs School of Music, Western Michigan University, Goshen College, Blue Lake Fine Arts Camp, and Centrum Music Festival in Port Townsend, Washington.

In addition to teaching piano at Drake University, he has also served on the faculty of the University of Wisconsin - Stevens Point and Alma College. His recordings with the Blue Griffin Recording label have garnered many favorable reviews from International Record Review, Gramophone, Fanfare, and American Record Guide.

This is Dr. Roth's third solo appearance with the Des Moines Symphony. He most recently appeared on November 12, 2020 in Copland's Suite from Appalachian Spring.



AARON WILLIAMS PERCUSSION

Aaron Williams has served as Principal Percussionist with the Des Moines Symphony since 2010. He is also

the Principal Percussionist for the Quad City Symphony and has held the positions of Principal Percussionist with the Mansfield Symphony (Mansfield, OH) and percussionist with the Waterloo-Cedar Falls Symphony.

Aaron is also an active freelance percussionist. He has performed with the Kansas City Symphony, Milwaukee Symphony, Omaha Symphony, Wichita Symphony, Orchestra Iowa, Buffalo Philharmonic, Toledo Symphony, Dayton Philharmonic, West Virginia Symphony, and the New World Symphony, among others.

Additional orchestral engagements have led Aaron to performances on three other continents. He performed with the Rome Festival Orchestra and toured China with the Oberlin Conservatory Orchestra, giving concerts in Beijing and Shanghai, among other cities. He also performed with the Orquestra de Professores at the Festival de Música de Santa Catarina in Jaraguá do Sul, Brazil.

As a soloist, Aaron has performed David Gillingham's Marimba Concerto No. 2 with the Des Moines Symphony, Antonio Vivaldi's Mandolin Concerto in C Major (marimba) with

the Fort Dodge (Iowa) Area Symphony, Áskell Másson's Konzertstück for Snare Drum and Orchestra with the Firelands Symphony (Sandusky, Ohio), and Paul Creston's Concertino for Marimba and Orchestra with the Quincy Symphony in Illinois. During the summer, Aaron performs on the steps of the Iowa State Capitol with the Des Moines Metro Concert Band where he has been a featured soloist.

Having great enthusiasm for contemporary chamber music, Aaron served as Artistic Director and percussionist for "Rhythm Unleashed: The Music of Marc Mellits", a concert on the Quad City Symphony's Signature Series. In Des Moines, he collaborated with organist Tin-Shi Tam to give the U.S. premieres of two duets for organ and percussion: *Phaikon 493* by Leander Kaiser and *The Shining City* by JacobTV. He has performed on Chamber Music at Salisbury House and the Des Moines Symphony's Spotlight at the Temple.

Aaron resides in Des Moines where he maintains a private teaching studio and is on the faculty of the Des Moines Symphony Academy. He is also the Director of Operations for the Des Moines Symphony. He has a Master of Music degree from Cleveland State University and a Bachelor of Music from the Oberlin College Conservatory of Music. He received his high school diploma from the Interlochen Arts Academy. His former teachers include Tom Freer, Michael Rosen, John Alfieri, Keith Aleo, and Dr. Donna Bohn.

Aaron is a Performing Artist for the Pearl Corporation and Adams Musical Instruments.

This is Mr. Williams' second solo appearance with the Des Moines Symphony. He first appeared as soloist on March 15 & 16, 2014 in David Gillingham's Marimba Concerto No. 2.

notes

January 21

LIVE FROM THE TEMPLE: DANCE, RHYTHM, & BLUES

By Dr. Richard E. Rodda

30 SECOND NOTES: Dances are part of almost every culture and era, and have influenced countless works written for the concert hall, a sampling of which are included in this Des Moines Symphony program. *Sinatra Shag* by Grammy Award-winning American composer Michael Daugherty references the luxurious shag carpeting and the show-biz glitz of the old Sands Hotel in Las Vegas, Frank Sinatra's favorite performance venue. The closing section of Vincent D'Indy's *Chanson et Danses* was suggested by the exhilarating traditional dances of Catalonia. Though the *Concerto for Percussion* of Darius Milhaud is not modeled on a specific dance type, it is indebted to the infectious rhythms and varied moods of dance. Igor Stravinsky included the venerable European *Waltz* as one of the dances in *The Soldier's Tale*, but framed it with a *Tango* and a *Ragtime*, both from the New World and both represented on this program by *Libertango* of the Argentinean composer and bandoneónist Astor Piazzolla and two of the legendary Scott Joplin's best-known rags — *Solace* and *The Entertainer*. William Grant Still incorporated the musical influences of his Black heritage into many of his compositions, including the Blues from *Lenox Avenue* of 1936, one of the first pieces composed specifically for radio. 🎵



MICHAEL DAUGHERTY

Born April 28, 1954 in Cedar Rapids, Iowa.

Michael Daugherty, born in 1954 in Cedar Rapids, Iowa, has been Professor of Composition at the University of Michigan since 1991; he taught at the Oberlin College Conservatory of Music during the preceding five years. While pursuing his undergraduate degree at North Texas State University from 1972 to 1976, Daugherty played jazz piano in the school's lab bands and was encouraged to study composition by James Sellars. Daugherty received his Master's degree in composition from the Manhattan School of Music in 1978, and spent the following year on a Fulbright Fellowship studying and composing computer music at IRCAM (Pierre Boulez's Institute for Research

SINATRA SHAG FOR SOLO VIOLIN & CHAMBER ENSEMBLE

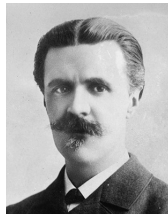
- First performed on October 7, 1998 at Indiana State University in Terre Haute by Present Music, conducted by Kevin Stalheim.
- This concert marks the first performance of this piece by the Des Moines Symphony. (Duration: ca. 5 minutes)

and Coordination of Acoustics and Music in Paris). From 1980 to 1982, he continued his professional training at the Yale School of Music while collaborating with jazz arranger Gil Evans in New York; he received his Doctorate from Yale in 1984. Daugherty has received awards from the NEA, American Academy and Institute of Arts and Letters, BMI, Tanglewood and ASCAP; in 1989, two of his compositions, *SNAP!* and *Blue Like an Orange*, received awards from the Friedheim Competition at the Kennedy Center. Daugherty won the Grammy Awards for Best Classical Contemporary Composition in 2010 (*Deus ex Machina*) and 2016 (*Tales of Hemingway*).

The composer wrote, "*Sinatra Shag* (1998) is part of my series of compositions inspired by the seminal 1972 book on American architecture entitled *Learning from Las Vegas* by Robert Venturi, Denise Scott Brown and Steven Izenour. For these authors, Las Vegas was to the strip what Rome was to the piazza. Las Vegas was the final refutation of the 'Either/Or' of traditional high culture. Architecturally, *Learning from Las Vegas* revealed the strip as a complex neon landscape of symbol and iconography in space.

"In *Sinatra Shag*, the seven members of the combo are divided into various rhythmic groups to create layers of pulse and complexity. The performers play chromatically ascending passages to the groove of a bass line in the cello played '*col legno battuto*' [i.e., striking the string with the wood of the bow]. Swinging lounge instrumental riffs and swirling glisses are looped and layered virtuosically throughout the composition, like a multi-colored shag carpet. The composition evokes the Las Vegas era when leading American popular music entertainers of the 1960s such as Frank Sinatra and his daughter Nancy performed at the Sands Hotel, known for its luxurious shag carpeting."

The score calls for violin, flute, bass clarinet, cello, drum set and piano.



VINCENT D'INDY

Born March 27, 1851 in Paris;
died December 2, 1931 in Paris.

"DANSES" FROM *CHANSON ET DANSES*, OP. 50

- First performed on March 7, 1899 in Paris by the Société des Instruments à Vent.
- This concert marks the first performance of this piece by the Des Moines Symphony. (*Duration: ca. 7 minutes*)

Vincent d'Indy was one of the leading lights of French music when Paris was the artistic capital of Europe during the decades surrounding the turn of the 20th century — student of César Franck, acclaimed composer, respected conductor, erudite music theorist, venerated teacher, and founder of the Schola Cantorum (established in 1896 as a school to revive the singing and study of Gregorian chant but soon thereafter one of the world's foremost music conservatories), church organist, chorus master and timpanist with the Colonne Orchestra, secretary and president of the *Société Nationale de Musique*, close friend of Duparc, Chausson, Guilmant, Dukas and Debussy (though he decried his Impressionist idiom), biographer of Franck, Wagner and Beethoven (whose work he was the first to propose dividing into the now-customary "three creative periods"), and Grand Officer in the *Légion d'honneur*.

D'Indy composed *Chanson et Danses* for Winds in 1898 for Prosper Mimart, professor of

clarinet at the Paris Conservatoire and, a decade later, the dedicatee and first performer of Claude Debussy's *Première Rhapsodie*; Mimart premiered *Chanson and Danses* with other members of the *Société des Instruments à Vent* ("Society of Wind Instruments") in Paris on March 7, 1899. The closing *Danses* was inspired by an extended visit D'Indy made to Catalonia, where he was impressed by "the exertions of the Spanish dancers."

The score calls for flute, oboe, two clarinets, two bassoons and horn.



DARIUS MILHAUD

Born September 4, 1892 in Aix-en-Provence;
died June 22, 1974 in Geneva.

CONCERTO FOR PERCUSSION & SMALL ORCHESTRA, OP. 109

- First performed in 1930 in Brussels, conducted by the composer.
- This concert marks the first performance of this piece by the Des Moines Symphony. (*Duration: ca. 7 minutes*)

Darius Milhaud, the descendant of a Jewish family whose roots in southern France stretched back over many centuries, took his earliest musical training as a violinist. Milhaud (pronounced mee-OH) first entered the Paris Conservatoire at the age of seventeen as a performer, but, inspired by the exciting new music of Debussy, Stravinsky, Mussorgsky and, especially, the iconoclastic Erik Satie, he soon switched his focus to composition. Plagued throughout his life by rheumatoid arthritis, he

was unable to join the military during the First World War, so he was assigned as secretary to the poet and dramatist Paul Claudel, and served with him at the French embassy in Brazil during those years. After the war, Milhaud returned home from Brazil by way of America, where he was greatly taken with the jazz clubs of New York's Harlem — the music of the New World was a lasting influence on his compositions. Milhaud became recognized as one of the leading modern composers during the time between the wars. He returned to the United States during World War II to teach at California's Mills College, and divided his remaining thirty years between his native France and America.

Milhaud wrote, "The *Concerto for Percussion & Small Orchestra* consists of two parts connected together. It is a dramatic work. In view of the fact that when I composed it (between 1929 and 1930 in Paris) jazz was enjoying a decisive influence on musical composition, I wanted to avoid at any cost the thought that anyone might think it that kind of work, and so I therefore stressed the rough and dramatic part of the piece. This is also why I did not write a cadenza and always refused that anyone add one on. I had already paid my tribute to jazz, since in *La Création du Monde*, except for a part written for a kettle-drummer, there is only one performer designated for the percussion part (which is also quite complex)."

The score calls for two flutes (each doubling piccolo), two clarinets, trumpet, trombone, strings (each part in pairs with one double bass) and solo percussion consisting of woodblock, cowbell, ribbon crasher, castanets, ratchet, slapstick, tambourine, triangle, two suspended cymbals, wind gong, three tom-toms, kick drum, bass drum and four timpani.



IGOR STRAVINSKY

Born June 17, 1882 in Oranienbaum, near St. Petersburg; died April 6, 1971 in New York City.

THREE DANCES FROM *L'HISTOIRE DU SOLDAT*

- First performed on September 28, 1918 in Lausanne, conducted by Ernest Ansermet.
- This concert marks the first performance of this piece by the Des Moines Symphony. (*Duration: ca. 6 minutes*)

Stravinsky created *L'Histoire du soldat* or *The Soldier's Tale* while living in Switzerland in 1918, when the exigencies of World War I allowed only a small instrumental ensemble to accompany a story, told by a Narrator, whose characters would be portrayed by dancers. The tale was based on old Russian stories:

A Soldier, granted ten days leave, marches home to his village. He rests along the way, takes out his fiddle, and plays. The Devil, disguised as an old man with a butterfly net, persuades the Soldier to trade his fiddle for a magic book. He invites the Soldier to spend three days with him, when he will show him how to earn immense wealth from the book. Arriving at his village after their encounter, the Soldier discovers that not three days but three years have passed. He tries to console himself with the wealth obtained through the book, but can find no peace, and wanders into another kingdom. The Princess of the land is ill, and the King has promised her hand in marriage to anyone who can cure her. The Soldier determines to try. The Devil appears, playing the Soldier's violin. The Soldier challenges him to a game of cards. The Soldier loses his wealth to the Devil, whose

power over him is thus ended. When the Devil collapses, the Soldier reclaims his violin and plays the Princess back to health. She dances a *Tango*, a *Waltz* and a *Ragtime*. The Devil reappears, the Soldier fiddles him into contortions, and the Soldier and the Princess drag him into the wings. The Devil swears vengeance. Some years after their marriage, the Soldier wants to visit his village. The Narrator counsels him not to seek the lost joy of his youth, now that he has found wedded happiness in a new home with the Princess. Refusing the advice, the Soldier sets out. When he crosses the frontier, however, he again falls under the mastery of the Devil, who takes his violin and leads him away, powerless to resist.

The score calls for violin, clarinet, bassoon, trumpet, trombone, triangle, tambourine, cymbal, tom-toms, bass drum and double bass.



ASTOR PIAZZOLLA

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

LIBERTANGO

- First performance unknown, but probably in 1974 in Rome.
- This concert marks the first performance of this piece by the Des Moines Symphony. (*Duration: ca. 4 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 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 1974, Piazzolla moved to Rome, claiming that, "I'm sure I'm going to write better there than in Buenos Aires." His European agent, Aldo Pagani, set him up with an apartment near the Piazza Navona, guaranteed him \$500 a month for living expenses, and started arranging appearances and recordings, beginning with a program on Italian television with Charles Aznavour on March 25, 1974. When Pagani urged him to compose pieces that were short enough to be easily programmed on the radio, Piazzolla protested, "But Beethoven wrote ..." "Beethoven died deaf and poor," the agent told his client. "Up to this point, you are neither deaf nor poor." Piazzolla took Pagani's point, and wrote a series of short instrumental pieces during the following months, including the

hard-driving *Libertango*, which the composer called "a sort of song of liberty," a release of new ideas inspired by a new place. Piazzolla included *Libertango* on his first Italian LP (which he titled *Libertango*), and the number became a hit in vocal versions recorded by the French singer Guy Marchand and Jamaican performer Grace Jones.

This arrangement calls for shaker, congas, piano and strings in pairs with one double bass.



WILLIAM GRANT STILL

Born May 11, 1895 in Woodville, Mississippi; died December 3, 1978 in Los Angeles.

"BLUES" FROM *LENOX AVENUE*

- First performed on May 23, 1937 over the Columbia Broadcasting System, conducted by Howard Barlow.
- This concert marks the first performance of this piece on a Des Moines Symphony program. (*Duration: ca. 3 minutes*)

William Grant Still was born in 1895 in Woodville, Mississippi, where his father was town bandmaster. At sixteen, Still matriculated as a medical student at Wilberforce University in Ohio, but soon switched to music. He graduated in 1915, and two years later entered Oberlin College. In 1921, he moved to New York as oboist with the orchestra of the Noble Sissle-Eubie Blake revue *Shuffle Along*. There he studied with Varèse and ran Black Swan Records. In 1928, Still received the Harmon Award for the most significant contribution to Black culture in America. While continuing to

compose large-scale classical pieces, he also arranged for radio, for Broadway shows, and for Paul Whiteman, Artie Shaw and other popular bandleaders. After moving to Los Angeles in 1934, he wrote and arranged for films (*Lost Horizon*) and television (*Gunsmoke, Perry Mason*). Still continued to hold an important place in American music until his death in 1978.

Lenox Avenue in New York City (now renamed Malcolm X Boulevard) runs north from Central Park through the heart of Harlem. In the 1920s, it became the center of the Black intellectual, social and artistic explosion known as the “Harlem Renaissance,” and when Still was commissioned by the Columbia Broadcasting System (CBS) in 1936 to write a work specifically for radio broadcast, he chose that vibrant thoroughfare as the subject for the piece. Still conceived his 25-minute *Lenox Avenue* as a narrative for speaker, chorus, piano and small orchestra that tells of a visitor to Harlem soaking up the sounds of the neighborhood’s jazz clubs, missions and tenements. The work comprises a suite of short, varied movements, each preceded by a spoken introduction written and delivered at the premiere on May 23, 1937 by the Los Angeles-born pianist and writer Verna Arvey, the daughter of Russian Jewish immigrants, who married Still three years later and provided texts for many of his vocal compositions and operas. In 1938, the Dance Theatre Group of Los Angeles created a ballet based on *Lenox Avenue*. In Still’s work, the languid *Blues* for solo piano is heard through an open apartment window during a rent party.

The score calls for solo piano.



SCOTT JOPLIN

Born November 24, 1868 in Texarkana, Texas; died April 1, 1917 in New York City.

SOLACE

- First performance unknown, but probably by the composer in 1909 in New York City.
- This concert marks the first performance of this piece on a Des Moines Symphony program. (*Duration: ca. 3 minutes*)

Scott Joplin, the son of an ex-slave, played piano in honky-tonks as a teenager before settling in East St. Louis. He published his first piano rags in 1899 and the *Maple Leaf Rag* sold a half million copies within a decade. The success of the piece encouraged Joplin to get married, write more rags, and expand his artistic horizons to include ballet and opera. After several years of wandering in the Midwest, he moved to New York in 1907 and spent enormous effort in composing and trying (in vain) to find a publisher for his opera, *Treemonisha*. His self-financed production of the opera in 1915 failed (it has now been produced and performed by the Metropolitan Opera), and Joplin’s spirit was crushed. The following year he was admitted to a mental institution in New York, and died there on April 1, 1917 from the complications of syphilis. Today, so widespread and persistent is the popularity of Scott Joplin’s incomparable rags that they have come to represent an entire era in American musical and social history.

Solace, issued in New York in 1909, was Joplin’s only work that employed the rhythms of

the *tango*, a dance style that first became known in the United States when Louis Moreau Gottschalk began playing his *Souvenir de la Havane* on tour in the 1860s.

The original score and this arrangement by Marvin Hamlisch call for solo piano.

THE ENTERTAINER

- First performance unknown, but probably by the composer in 1902 and maybe in Sedalia, Missouri.
- This concert marks the first performance of this piece by the Des Moines Symphony. (*Duration: ca. 5 minutes*)

The Entertainer, published in 1902, may have taken its title from the advertising issued by the

Maple Leaf Club in Sedalia, Missouri where Joplin was billed as “The Entertainer.” More than any other of his works, *The Entertainer* was responsible for the revival of interest in Joplin’s music and in American ragtime in general when it reached an enormous audience as the title music for the 1973 Academy Award-winning film *The Sting* (whose score, adapted by Marvin Hamlisch, received an Oscar and sold over two million copies).

This arrangement by Gunther Schuller calls for flute doubling piccolo, clarinet, trumpet, trombone, tuba, drum set, piano and the usual strings played here by first and second violins in pairs, violas and cellos in pairs, and one double bass.





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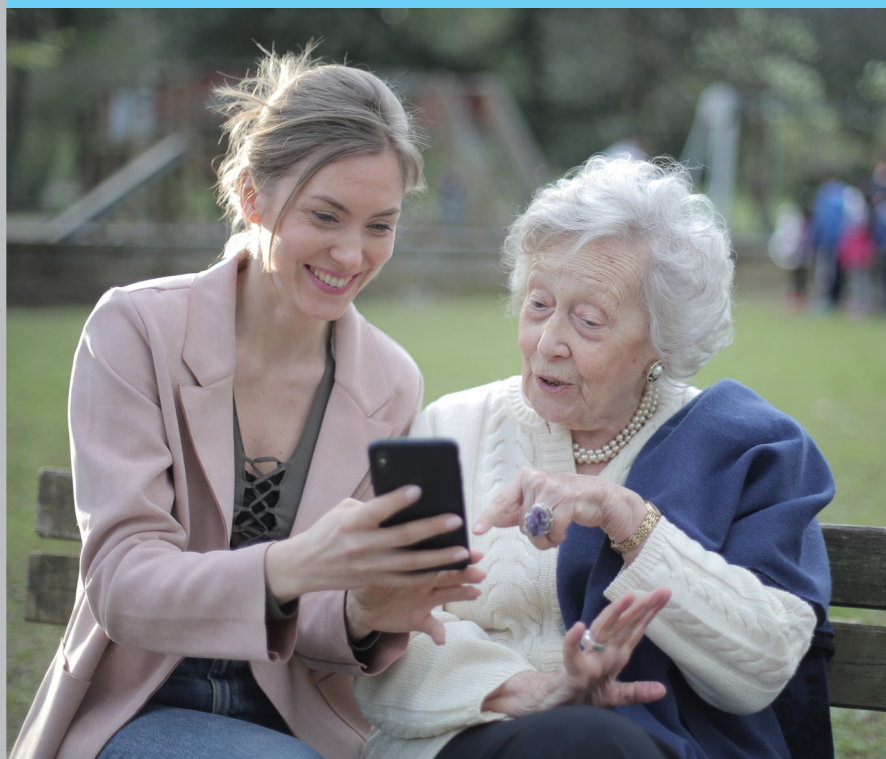
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For further information on giving to the Des Moines Symphony Foundation, contact Andrea C. Solomon, Director of Development at 515.280.4000 x4016 or andrea@dmsymphony.org

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