



# 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

**D**ear 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](http://dmsymphony.org). For questions about your purchase or accessing the concerts, please contact us at [info@dmsymphony.org](mailto: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](mailto: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](http://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](mailto: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](mailto: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](http://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](http://dmsymphony.org/howtostream) for more information!

### How do I access the concert livestream?

Visit our website, [dmsymphony.org](http://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](mailto: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](http://dmsymphony.org/howtostream).

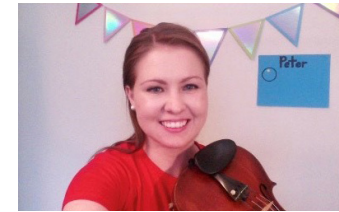
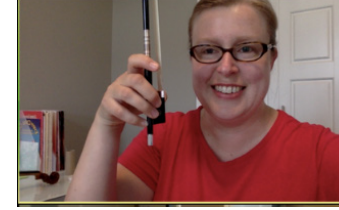
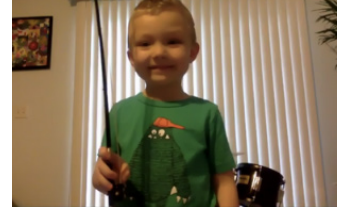
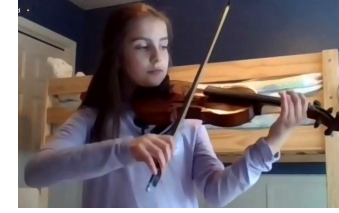
**If I miss the livestream, can I watch the concert later?** Yes. If you've purchased a streaming pass, you will continue to have access to the livestream for 30 days after the original broadcast. Just use the same access instructions provided in your confirmation email!

**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 Teatro Municipal. The two sold-out performances received multiple standing ovations. He also conducted the SODRE Orchestra in Montevideo, Uruguay to critical acclaim. One



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.





## 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 Memory of Eva & James Brauningner*

- 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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83RD SEASON  
2020-2021

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Supporting the Des Moines Symphony Orchestra, the Des Moines Symphony Academy and the Des Moines Symphony Youth Orchestras.

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83RD SEASON  
2020-2021

## A PAGE FROM OUR HISTORY

### Des Moines Symphony Music Directors

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30 SEASONS: 1937-1967
- ROBERT GUTTER**  
TWO SEASONS: 1967-1969
- WILLIS PAGE**  
TWO SEASONS: 1969-1971
- THOMAS GRISWOLD**  
TWO SEASONS: 1971-1973
- YURI KRASNAPOLSKY**  
13 SEASONS: 1974-1987
- SIXTEN EHRLING Music Advisor**  
TWO SEASONS: 1987-1989
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31 SEASONS AND COUNTING:  
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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.

Want to enhance your experience? Add on an optional wine & cheese pairing! Learn more and sign up online at [dmsymphony.org](http://dmsymphony.org).

# 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*.





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**2020–2021**

Seventh Program

## LIVE FROM THE TEMPLE: FIREWORKS & FANFARE

Thursday, April 15, 2021 at 7:00pm  
Streamed Online from The Temple for Performing Arts, Des Moines

**Joseph Giunta, conducting**

**HANDEL/Arr. Rickard** “The Rejoicing” from *Music for the Royal Fireworks* (1749)

**Katy ABBOTT** Punch (2013)

**Anthony DILORENZO** An American Anthem (2015)

**RAUTAVAARA** A Requiem in Our Time, Op. 3 (1954)  
I. Hymnus: Festivamente  
II. Credo et Dubito: Vivace – Grave  
III. Dies Irae: Allegro  
IV. Lacrymosa: Larghetto tranquillo

**John CHEETHAM** Keystone Celebration (1989)

**Kevin PUTS** Elegy for Brass (2009)

**PIAZZOLLA/Arr. Allen** Tango Suite (c. 1984)  
I. Fugata  
II. Milonga del Ángel  
III. Libertango

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](http://dmsymphony.org) to find broadcast dates.



## PERFORMING AT THIS CONCERT

### Horns

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

### Trumpets

Andrew Bishop  
*Principal*  
*Drs. Robert & Rebecca Shaw Chair*  
Andrew Classen  
Craig Swartz  
Christopher Haas

### Trombones

Casey Maday  
*Principal*  
William Mann  
Scott Anderson

### Bass Trombone

Matthew Halbert

### Euphonium

Scott Anderson

### Tuba

Ravil “Bo” Atlas  
*Principal*  
*Gene Wibben Memorial Chair*  
Michael Short

### Timpani

Robert Meunier  
*Acting Principal*  
*Kruidenier Family Chair, in Honor of Elizabeth & David Kruidenier*

### Percussion

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



# notes

April 15

## LIVE FROM THE TEMPLE: FIREWORKS & FANFARE

By Dr. Richard E. Rodda

**30 SECOND NOTES:** The modern symphony orchestra is a magnificent corporate entity, but it is also an assembly of individuals joined into like groups — strings, woodwinds, brass, percussion. There have been few benefits to concert life during this pandemic, but one might be that the restrictions on personal proximity it has imposed require that live performances be limited to small groups, even on a large stage. That condition has been met by exploring seldom-performed repertory for small ensembles, such as the Orchestra's brass section. This Des Moines Symphony concert features works that demonstrate the variety and virtuosity of the Orchestra's most noble instrumental choir. 🎵



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

### “THE REJOICING” FROM *MUSIC FOR THE ROYAL FIREWORKS*

- First performed April 27, 1749 in London, directed by the composer.
- The first and only prior performance by the full Des Moines Symphony was on October 9 & 10, 1971 with Thomas Griswold conducting. This concert marks the first performance of the Rickard arrangement for the Orchestra's brass section and timpani.  
(Duration: ca. 2 minutes)

When Frederick the Great of Prussia set off in 1740 to conquer the Austrian province of Silesia

to expand his own political and economic base and diminish the power of the Habsburg ruler, Maria Theresia, he began the eight years of conflict known as the War of the Austrian Succession. Britain was drawn into the fracas by its king, George II, a German, who wanted to make sure that he retained his succession in the house of Hanover. So determined was George to protect his privilege that he even took a contingent into battle, the last British monarch to actively lead troops in conflict. After the war had shifted enough national boundaries to satisfy the participants, the business was brought to an end by the Treaty of Aix-la-Chapelle in 1748. Though George was pleased personally with the outcome, Britain gained little from the settlement, except for enough economic strength from standing down its troops to institute a 3% bank interest rate that remained in effect for the next century and a half. George thought, however, that a grand celebration was in order,

and he allowed that it should be the most magnificent thing of its kind ever seen in England.

As soon as the Aix-la-Chapelle treaty was signed on October 7, 1748, George II appointed the Duke of Montague, Master General of Ordnance, to oversee the celebratory festivities. The famed French architect (of St. Sulpice, Paris) and stage designer (of the Paris Opéra) Jean Nicolas Servan, who was known by the more theatrically fashionable name Servandoni, were engaged to provide an ostentatious setting for the highlight of the celebration: a brilliant display of fireworks. So immense was the set — the “machine” — Servandoni devised that work on it had to begin in early November, fully six months before the date of the festivities. Louise Beck described the finished edifice as “a Doric temple of huge proportions; a center structure, one hundred feet high, with wings to the right and to the left, which measured more than four hundred feet. A gigantic figure of Peace attended by Neptune and Mars, and a likeness of equal size of good King George delivering peace to Britannia, adorned the pavilion. A monster sun topped the whole, and there was a special gallery for musicians large enough to accommodate a hundred men.”

Special music for the occasion was commissioned from the Composer to the Royal Chapel, a shrewd, thickly accented Saxon immigrant who was also England's most popular musician — George Frideric Handel. The *Royal Fireworks Music* combines the pomp of the French courtly style with the rhythmic drive and instrumental inventiveness of the Italian *concerto grosso*. The penultimate of its six movements is a martial strain called *La Réjouissance* (“*The Rejoicing*”).

**The score calls for two horns, four trumpets, two trombones, two tubas and timpani.**



**KATY  
ABBOTT**  
Born June 12, 1971 in  
Surrey, England.

### PUNCH

- First performed May 2, 2013 by the Melbourne Conservatorium of Music Brass Ensemble, conducted by Don Immel.
- This concert marks the first performance of this piece by the Des Moines Symphony.  
(Duration: ca. 3 minutes)

“The music of Katy Abbott,” the composer wrote in the third person, “leads the listener through a narrative of sound, exploring concepts of home, place, connection and human nature, frequently exhibiting a cheeky humor and cleverly juxtaposing contemporary flavors on traditional settings.” A certain world-view seems innate in Abbott, who was born in 1971 in England, where her Australian parents made an extended stop during a round-the-world journey, but taken home to Melbourne before she was one. Melbourne has since remained her home, though she has also lived in Sydney, Malaysia and Dubai. Abbott earned her undergraduate degree in education at the University of Melbourne and taught in high schools early in her career, but in her mid-twenties she started composing in earnest and returned to the University of Melbourne for graduate study; she completed her Doctorate in 2007. She has since built successful parallel careers teaching composition at the Melbourne Conservatorium of Music and working as a freelance composer. Abbott's compositions, mainly for orchestra, chamber ensembles and solo voice, have been performed widely in Australia and the UK, Europe, Asia and America, and featured on five recordings; she



has also held residencies at the Banff Centre for the Arts, Bundanon Trust and UKARIA Cultural Centre. Her honors include the Paul Lowin Prize, Albert H. Maggs Composition Award, International Alliance for Women in Music Sylvia Glickman Memorial Award, Boston Metro Opera Gold Medal for Art Song, and Australia Council for the Arts New Music Fellowship.

Abbott wrote of *Punch* for Brass and Timpani, “*To punch above your weight, Punch and Judy, punch in the nose, pack a punch, drink some punch . . .* This piece was commissioned for the Melbourne Conservatorium of Music, University of Melbourne Brass Ensemble and premiered on May 2, 2013, followed by performances at the Sydney International Brass Festival and on an international tour. It was recorded by the Melbourne Symphony Orchestra Brass and became the title track of the ABC Classics recording *Punch: The Brass Music of Katy Abbott*.”

**The score calls for four horns, three trumpets, three trombones, tuba and timpani.**



**ANTHONY  
DILorenzo**  
Born in 1967 in  
Stoughton,  
Massachusetts.

#### AN AMERICAN ANTHEM

- First performed in 2015 by the Boston Pops.
  - This concert marks the first performance of this piece by the Des Moines Symphony.
- (Duration: ca. 5 minutes)

Composer and trumpeter Anthony DiLorenzo was born in 1967 in the Boston suburb of Stoughton and studied with Boston Symphony

Orchestra trumpeters Peter Chapman and Roger Voison before attending the Curtis Institute of Music in Philadelphia; he also studied at the Tanglewood Music Center, where he was nominated for an Avery Fisher Career Grant by Leonard Bernstein. DiLorenzo has appeared as soloist with the Boston Symphony, Boston Pops, New York Philharmonic and other leading ensembles, and held positions with the Philadelphia Orchestra, New World Symphony, Santa Fe Opera and Utah Symphony. He is currently a member of the Center City Brass Quintet and the mixed chamber group Proteus 7. DiLorenzo is also an Emmy Award-winning composer who has written numerous original concert works and arrangements as well as the music for the feature film *Benji: Off the Leash*, more than eighty theatrical trailers for such memorable releases as *Toy Story*, *The League of Extraordinary Gentlemen*, *Red Dragon*, *Fool's Gold* and *The Simpsons Movie*, and countless cues for ESPN, HBO, NBC and ABC.

DiLorenzo wrote that *An American Anthem* was “composed [in 2015] for the Boston Pops and for the John F. Kennedy Library and Museum. *An American Anthem* captures the sound and feeling of the quintessential expansive orchestration depicting the many lush landscapes of our beautiful country in addition to honoring one of America’s greatest Presidents.”

**This score calls for two horns, three trumpets, three trombones and tuba.**



**EINOJUHANI  
RAUTAVAARA**  
Born October 9, 1928 in  
Helsinki;  
died July 27, 2016 in  
Helsinki.

#### A REQUIEM IN OUR TIME, OP. 3

- First performed October 10, 1954 by the Cincinnati Conservatory of Music Brass Choir, conducted by Ernest N. Glover.
  - This concert marks the first performance of this piece by the Des Moines Symphony.
- (Duration: ca. 11 minutes)

Einojuhani Rautavaara, born in Helsinki in 1928, studied at the Sibelius Academy and Helsinki University before being selected in 1955 by Jean Sibelius to receive a Koussevitzky Foundation scholarship awarded to a young Finnish musician in honor of that venerable composer’s ninetieth birthday. Rautavaara used the grant to study at Juilliard and at Tanglewood with Aaron Copland. After returning to Finland, he composed steadily and also served as librarian of the Helsinki City Orchestra, director of Helsinki’s Käpylä Music School and faculty member of the Sibelius Academy. His many awards included the Finnish Artist Professor of State, Sibelius Prize, Bax Society Medal, membership in the Royal Swedish Academy and Commander in the Order of the Finnish Lion.

“*A Requiem in Our Time*,” wrote Rautavaara, “composed when I was still a student in 1953, has been called my ‘breakthrough composition’; it won an American competition for composers [the 1954 Thor Johnson Brass Composition Competition, founded by and named for the Music Director of the Cincinnati Symphony Orchestra and

administered by the Cincinnati Conservatory of Music; the distinction brought my music to the notice of Sibelius, who chose me to receive the Koussevitzky Foundation scholarship honoring his ninetieth birthday]. My relationship to the title of this work and to the names of its parts (*Hymnus*, *Credo et Dubito*, *Dies Irae* and *Lacrymosa*) was very personal, even autobiographical. The most severe tragedy of my life had been the death of my Mother during World War II as a victim of it. That had been a traumatic experience, which had rocked my worldview in many ways. It had been difficult to find a balance. *Requiem* was dedicated to Mother because for me it meant precisely a Mass for her soul. Therefore, ‘*A Requiem*’ and ‘*in Our Time*,’ not ‘of’ — as the name has sometimes been mistranslated.”

*Hymnus* provides a surprisingly festive opening for a work titled after the Catholic Mass for the Dead. Seen in the context of the following *Credo et Dubito* (“*Faith and Doubt*”), however, it might indicate Rautavaara’s suggestion of a happy time before his Mother’s death, which is undermined as the nervous, skittering music of “faith” gives way to the solemn chorale of “doubt.” Both the character and the thematic material of the *Dies Irae* were inspired by the most dramatic portion of the Requiem liturgy: *This day of wrath shall consume the world in ashes. Oh, what great trembling there will be when the Judge will appear to examine everything in strict justice!* The inherent grief of the Requiem Mass is distilled in the closing *Lacrymosa* (“*Oh, this day full of tears*”).

**The score calls for four horns, four trumpets, three trombones, euphonium, tuba, timpani, snare drum, crash cymbals, suspended cymbal, glockenspiel, chimes and xylophone.**



## JOHN CHEETHAM

Born January 13, 1939 in Taos, New Mexico.

### KEYSTONE CELEBRATION

- First performed in 1989 by Summit Brass in Keystone, Colorado.
- This concert marks the first performance of this piece by the Des Moines Symphony.

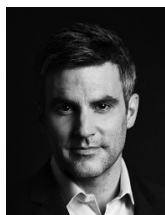
(Duration: ca. 6 minutes)

Composer and educator John Cheetham was born in Taos, New Mexico in 1939, received his Bachelor's and Master's degrees from the University of New Mexico, and his Doctor of Musical Arts in composition from the University of Washington in Seattle. Cheetham began his career in education as an instrumental music teacher for the Albuquerque Public Schools before joining the faculty of the University of Missouri–Columbia in 1969, where he served as Professor of Music Theory and Composition until his retirement in 2000. Cheetham has composed in many media, but he is especially known for his works for wind instruments, many written on commission, which have received four ASCAP Special Awards, Centennial Distinguished Alumni Award from the University of New Mexico, and Abraham Frost Prize in Composition. His music has been recorded on the Crystal, Concord, Pro-Arte, Cedille, Antara, Summit and NPR Classic labels.

Cheetham wrote, "*Keystone Celebration*, commissioned by Summit Brass in 1989, was inspired by the annual Keystone Brass Institute hosted by that ensemble in Keystone, Colorado. It was written in traditional French [opera] *ouverture* style [a noble opening section, a fast, polyphonic central episode, and a return of the

opening music]. As the piece begins, the melody is slowly unfolded. It is fractured, with each section of the ensemble playing part of the melody. The piece transitions to a fast-paced conversation between the various sections. The energy is continuous, often starting with just one voice and expanding into sweeping melodies and jarring rhythmic passages. Just when the piece appears to have reached its natural climax, the slow, unfolding melody of the opening comes back. The music again transitions to an even more frenzied dialogue between sections before ending in a glorious fanfare."

**The score calls for four horns, four trumpets, four trombones, two tubas, timpani, chimes, tenor drum, xylophone, suspended cymbal, snare drum, bass drum, tambourine and crash cymbals.**



## KEVIN PUTS

Born January 3, 1972 in St. Louis.

### ELEGY FOR BRASS

- First performed in 2009 in San Francisco by the Bay Brass.
- This concert marks the first performance of this piece on a Des Moines Symphony program.

(Duration: ca. 4 minutes)

Kevin Puts, born in 1972 in St. Louis, received his Bachelor's degree from the Eastman School of Music, his Master's degree from Yale, and his Doctorate from Eastman; his composition teachers have included Jacob Druckman, Joseph Schwantner, Christopher Rouse, Samuel Adler and David Burge. He also participated in the

1996 Tanglewood Festival Fellowship Program, where he worked with Bernard Rands and William Bolcom. Puts taught at the University of Texas at Austin from 1999 until the fall of 2006, when he joined the faculty of the Peabody Institute in Baltimore; he is also Director of the Minnesota Orchestra Composer's Institute. Kevin Puts has accumulated an impressive array of distinctions: the Pulitzer Prize in Music for his acclaimed opera *Silent Night*, based on the 2005 French film *Joyeux Noël* and premiered by the Minnesota Opera in November 2012; from 1996 to 1999, he served concurrently as Composer-in-Residence with the California Symphony (which premiered three of his works) and Young Concert Artists, Inc. in New York; he was the first undergraduate to be awarded the Charles Ives Scholarship by the American Academy of Arts and Letters; he has received grants and fellowships from BMI, ASCAP, Tanglewood, the Hanson Institute for American Music and the Guggenheim Foundation, as well as the Benjamin H. Danks Award for Excellence in Orchestral Composition from the American Academy of Arts and Letters and the Barlow International Prize for Orchestral Music; and in 2007 he was Composer-in-Residence with both the Bravo! Vail Valley Music Festival and Fort Worth Symphony. His most recent opera is *The Trial of Elizabeth Cree*, whose libretto by Mark Campbell is based on the Gothic novel by Peter Ackroyd, which was premiered by the Philadelphia Opera in September 2017.

Puts wrote, "*Elegy for Brass*, based on an earlier piece for string quartet, was written for the [San Francisco-based] Bay Brass in 2009. I composed the original version at the request of Barry Jekowsky, Music Director and founder of the Walnut Creek-based California Symphony, in memory of our friend and avid supporter of the orchestra Dr. Stanton Schwartz, for which I had the great honor of serving as Young American

Composer-in-Residence from 1996 to 1999."

**The score calls for four horns, three trumpets, three trombones and tuba.**



## ASTOR PIAZZOLLA

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

### TANGO SUITE

- First performance of this arrangement for brass ensemble is unknown.
- This concert marks the first performance of this piece on a Des Moines Symphony program.

(Duration: ca. 5 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 August 1988, Piazzolla endured quadruple bypass surgery. He was ready to try performing again by early the next year, but he reconstituted his group with a second bandoneón player to ease the strain on himself (though he continued to work as hard as ever in concert), and then added guitar, cello, piano and bass; the customary violin was omitted. To match the dark sound of this sextet without a high lead instrument, Piazzolla composed the *Fugata*, which drew on his training with Boulanger in the contrapuntal techniques of Bach.

In 1957, Piazzolla wrote *Tango del Ángel*, the first of several works evoking those celestial spirits. He used the piece in his incidental music for Alberto Rodríguez Muñoz’s 1962 play *El Tango del Ángel*, in which an angel ministers to the people in a shabby district of Buenos Aires but is dispatched in a knife fight. Piazzolla also composed *Introducción al Ángel* and *Muerte del*

*Ángel* for the production, and completed his “angel series” in 1965 with *Resurrección del Ángel* and *Milonga del Ángel*, a rustic, slightly faster version of the tango.

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.

**The score calls for four horns, two trumpets, three trombones and tuba.**







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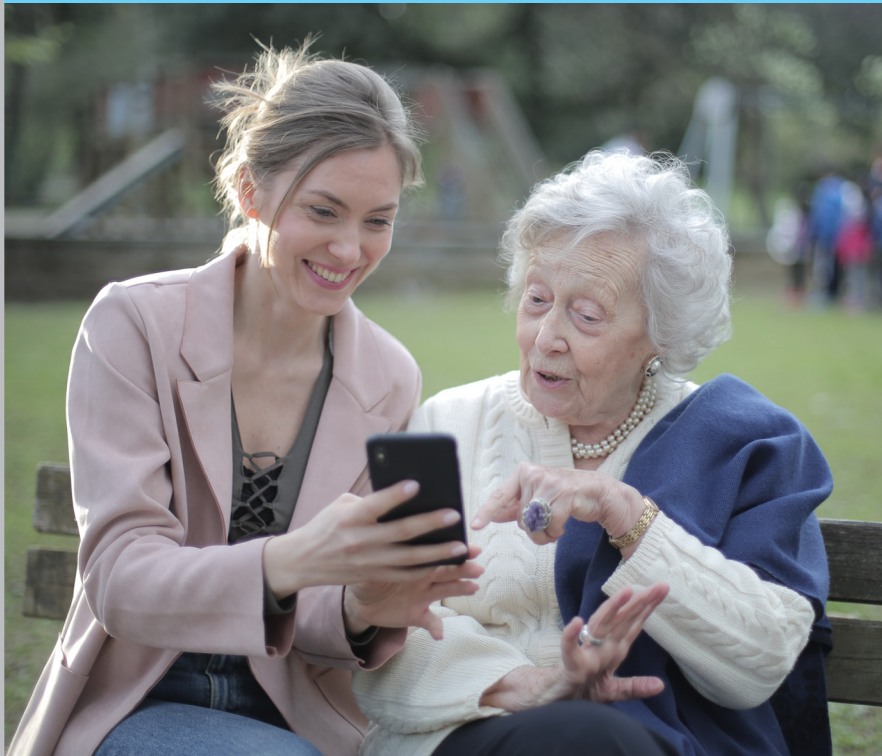
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For further information on giving to the Des Moines Symphony Foundation, contact Andrea C. Solomon, Director of Development at 515.280.4000 x4016 or [andrea@dmsymphony.org](mailto:andrea@dmsymphony.org)

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