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2021-2022 🎵 96TH SEASON

DAVID BOWDEN ARTISTIC DIRECTOR

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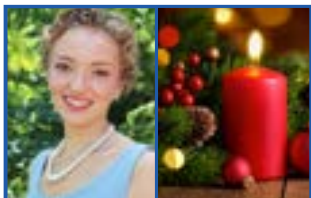
DANCE AROUND THE WORLD

NOVEMBER 5, 2022

with *Timothy Stephenson, piano*

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Florence Price Concerto in D minor in One Movement
Dvořák Symphony No. 8

Czech Dances, Hungarian Dances, Jazz & Blues, and even Highland folk dances! It's an evening made for dance-lovers and toe-tappers!



JOYFUL HOLIDAYS DECEMBER 3, 2022

with *Caroline Goodwin, soprano*

This beloved annual tradition embraces the season with Christmas classics and enchanting discoveries! Plan now to let the music of the season weave another magical memory for you and your family.



MUSICAL TREASURES

APRIL 1, 2023

Hear GREAT music – many styles and periods drawn from audience requests, familiar favorites, and works featuring our THSO musicians. Among the pieces included are: Enescu's *Romanian Rhapsody No. 1*, Coates' *Knightsbridge March*, and even a rockin' tuba solo!



BRAHMS AND TCHAIKOVSKY

APRIL 29, 2023 with *Elina Rubio, violin*

Coleridge-Taylor Danse Nègre
Brahms Violin Concerto
Tchaikovsky Symphony No. 4

In our final concert, Elina will be featured in Brahms *Violin Concerto*. The Coleridge-Taylor piece is light and effervescent, and Tchaikovsky's 4th Symphony is simply thrilling!!

All concerts take place at Tilson Auditorium on ISU's campus. Event dates, times, artists, and venues subject to change.



Terre Haute **Symphony** Orchestra

David Bowden, Artistic Director



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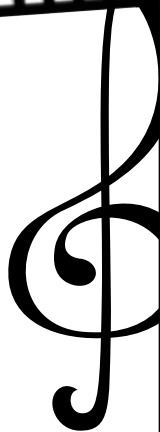
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SAMANTHA JOHNSON-HELMS

EXECUTIVE DIRECTOR

Welcome to the THSO's 96th season!

I am beyond thrilled to be back at Tilson Auditorium performing in a full orchestra setting with my colleagues for our 2021-2022 season, *Sights, Sounds & Stories*.

The past several months have not been without challenges, but I can tell you **I am still in love with my job** as Executive Director of the THSO and can't wait for our audiences to experience this season.

Even with the many twists and turns of the pandemic, I am so proud that the THSO is *thriving*. Not many orchestras can say they are adding programs and concerts to their offerings during a pandemic! This season we will continue partnering with the **Osher Lifelong Learning Institute (OLLI)** for educational presentations as well as partner with **Westminster Village** to perform a chamber music series once a month on Sunday afternoons. I am particularly thrilled about re-launching our *THSO Presents!* series to feature our world-class THSO musicians in **intimate chamber music concerts** performing some of the world's greatest music for small ensembles. We will continue to post video content on our **YouTube channel**, as well, featuring **musician profiles**, pieces from our **concerts** this season, and more!



But these new and exciting programs could not have happened without one major element. **YOU!** Thank you for continuing to purchase tickets, upgrading to season tickets, purchasing advertising, donating, volunteering, providing in-kind gifts and services, or simply spreading the word about our concerts and events. **We are incredibly grateful for the support we have in the Wabash Valley.**

I hope you enjoy the 2021-2022 season!

Sammy

BARB HAGERMAN *BOARD PRESIDENT*

Tonight marks the **final performance of a spectacular season** for the THSO that came roaring back from 18 months of “pandemic pivoting”.

The pride and enthusiasm for our THSO has developed and grown because of the commitment of many individuals. We continue to be **extremely grateful** for the gifts and vision that our conductor and **Artistic Director Dr. Bowden** brings to the symphony. Our **Executive Director Samantha Johnson Helms** is a master of the clarinet but also at efficiency and creative thinking. Together the two of them are a powerhouse that would be the **envy of ANY organization**.



I also want to thank our **THSA Board of Directors** for their work, effort, and dedication. This diverse group of extremely talented volunteers has been **actively involved** in planning education outreach programs, marketing campaigns, and fundraising activities while looking to the future as we move toward the **100th year of the Terre Haute Symphony Orchestra**.

Also, **we appreciate YOU**, our patrons and sponsors, and the support you have brought to the symphony this year! **After tonight's concert please join us in the McKee Family Heritage Lounge for a reception** and an opportunity to meet our phenomenal guest artist, Drew Petersen, along with the exceedingly talented musicians of our orchestra.

Thank you for your part in bringing **Great Music! Close to home!**

DAVID BOWDEN ARTISTIC DIRECTOR

Born and raised in North Carolina, David has loved music since he was a very young child. He grew up listening to his mother teaching piano lessons in their home. At the age of 4, he talked her into teaching him piano. In addition to the piano, he has played clarinet, oboe, and organ.

Majoring in piano performance with a minor in organ at Wheaton College Conservatory of Music, David has a particular love for orchestral music that features piano and organ. Recordings of his concerts have been broadcast nationwide on National Public Radio's *Performance Today* and Public Radio International's *Pipedreams*. His commercial recording of Marcel Dupré's *Complete Music for Organ and Orchestra* (Naxos) received rave international reviews.

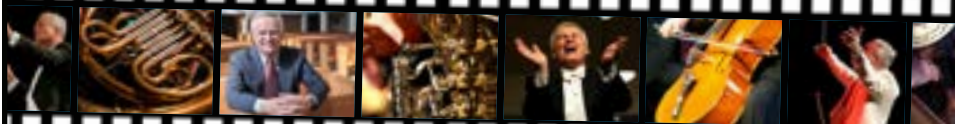
While a student at Wheaton, David met his wife, Donna, a registered nurse, during an intramural volleyball game. Graduate school took them to Bloomington, where David received his M.M. in Choral Conducting at Indiana University. After teaching in the college setting for several years, David returned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

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

This season marks David's 25th with the Terre Haute Symphony. David is also the Artistic Director and Conductor of the Columbus Indiana Philharmonic and the Philharmonic Chorus.

He is a member of the Pi Kappa Lambda National Music Honor Society and has been listed in *Who's Who in America* and *Who's Who in the World* for the past twenty years. He has served as a member of the Board of Directors of the Conductors Guild, an international service organization for conductors, and served as Director of the Conductor's Guild New Music Project for almost two decades.

David and Donna make their home in Bloomington and enjoy traveling and spending time with their children, grandchildren and extended families.





MEET YOUR THSO MUSICIANS

VIOLIN I

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Juli Enzinger

Assistant Concertmaster

Marisa Votapek

Assistant Concertmaster

Gary Brown

Cindy Chen

Pablo Fernández

Yuri Santos

Michelle Kim

Shelby Mass

VIOLIN II

Erina Buchholz

Principal

Christa Cole

Assistant Principal Second

Kelsea Au

Anna Larson

Paul Roby

Yeonglee Kim

Ryan Tolentino

Spencer Day

Nahye Hannah Lee

Terry Smith

VIOLA

Esteban Hernández Parra

Acting Principal

Dan Powers

Assistant Principal

Elizabeth Doubrava

Matthew Norman

Lisa Ponton

Shek Wan Li

Lori Carpenter

Jonathan Burns

John F. Moon

CELLO

SeungAh Hong

Principal

Philip Kettler

Associate Principal

William Cayanan

Assistant Principal

Kevin Flynn

Jacob Thompson

Teiun Kim

Paul Zmick

Olivia Hunt

DOUBLE BASS

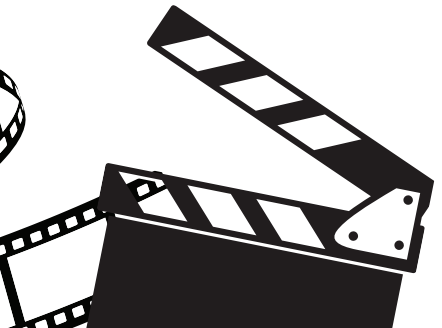
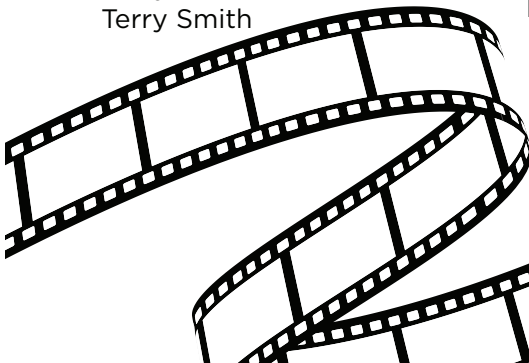
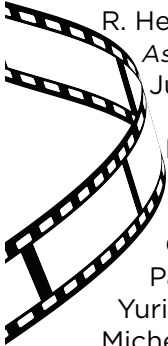
Brian McAnally

Principal

Jonathan Piccolo

Assistant Principal

Emily Krajewski



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Angela Reynolds
Principal
Shelley Criss
Elizabeth Ornduff

PICCOLO

Elizabeth Ornduff

OBOE

Rebecca McGuire
Principal
Jay Kidwell
Jennifer Kirby

ENGLISH HORN

Jennifer Kirby

CLARINET

Samantha Johnson-Helms
Principal
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Keith Northover

BASS CLARINET

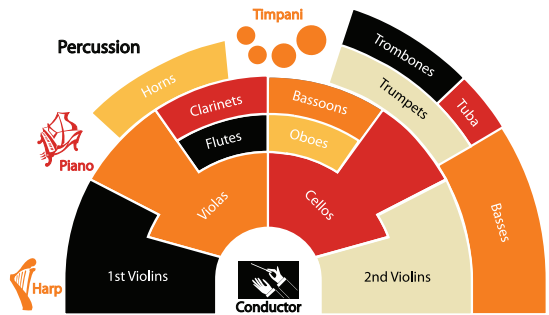
Keith Northover

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Principal
Sara Fruehe

HORN

Brian T. Kilp
Principal
Judith A. Hamilton
Assistant Principal
Sharon Weyser
Cameron Wray
Layne Anspach



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Principal
Eric Rodriguez
Richard Stinson

TROMBONE

Randy Mitchell
Principal
Norman R. Hanson
Matthew Fowler

TUBA

Glen Dimick
Principal

TIMPANI

Brian McNulty
Principal

PERCUSSION

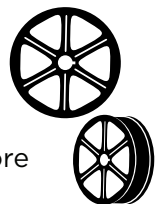
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Program Notes

BRAHMS &
RACHMANINOFF

Overture for the THSO (2005) Daniel Powers (b. 1960)

The composer writes:

Overture for the THSO was commissioned by the Terre Haute Symphony. It was originally intended as a concert opener for the 2005 season and was titled *Overture to the Season* to reflect its original purpose. Since it is now being used as a season closer, the original title was no longer appropriate, hence the new title. It was composed during July and early August 2005.

The commission specified a time limit of five minutes, so I kept things simple. There is a slow introduction featuring a horn call, repeated by trumpets. A lively middle section follows, based on a more rhythmic theme first heard in the violins. The theme is repeated, building in volume and momentum. Finally, the opening call is heard again, and the Overture comes to an exuberant conclusion.

Overture to the Season is dedicated to David Bowden.



Piano Concerto No. 2 in C minor, op. 18 (1902) Sergei Rachmaninoff (1873-1943)

By the time Rachmaninoff graduated from the Moscow Conservatory at the age of 19, he had already made a name for himself as an outstanding young pianist, winning the Gold Medal in piano performance (which he shared with Josef Lhevinne and Alexander Scriabin—truly an extraordinary graduating class!). He had also written the *Prelude in C sharp minor*, a piece which became so popular that he eventually came to detest it, since he would never be permitted to leave the stage until he had performed it as an encore.

He quickly established himself as a brilliant virtuoso, performing throughout Russia and Europe. But while he wished to put greater emphasis on composition, that side of his career would suffer serious setbacks early on. The premiere of his First Symphony in 1897 met with the worst possible reception, hissed by the audience and lambasted by critics, one of whom described it as “a symphony about the plagues of Egypt performed by a Conservatory in Hell.” Rachmaninoff was only 25, and a fiasco like this threw him into a severe creative depression. For three years he could not bring himself to face a blank page.

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Program Notes

CONTINUED
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Not even a highly successful concert tour in London could help. In a way, it made matters worse. The London Philharmonic invited him to return to London to perform a piano concerto of his own composition. The problem was that, while he had already written his first concerto, he no longer had any confidence that it was good enough for London. But the thought of writing a new one had him completely paralyzed.

The Rachmaninoffs were a close-knit family, and help would come when some of his cousins arranged a visit to Dr. Nicolai Dahl, a specialist in the new field of hypnotherapy and an amateur musician. In later years, Rachmaninoff described the sessions: “I heard the same formula repeated day after day, while I lay half-asleep in an armchair in Dahl’s study. ‘You will begin to write your concerto...You will work with great facility...The concerto will be of an excellent quality...’ It was always the same, without interruption. Although it may sound incredible, this cure really helped me. Already at the beginning of the summer I began again to compose...By the autumn I had finished two movements of the concerto: the *Andante* and the *Finale*.”

The concerto was finished in May 1901, and bears a grateful dedication to Dr. Dahl. Rachmaninoff performed the premiere in Moscow that November. The concerto was an immediate success, and would go on to be one of the most frequently performed concertos in the concert repertory. All of the ghosts of the First Symphony’s failure were finally banished, and Rachmaninoff never lost confidence again.

Rachmaninoff had a gift for crafting memorable melodies, which influenced generations of American songwriters, some of whom lifted tunes intact and turned them to jazz standards. The Second Concerto alone spawned three such songs; in the 1940s, a Tin Pan Alley composer named Ted Mossman turned two of Rachmaninoff’s melodies into the standards “Till the End of Time” and “Full Moon and Empty Arms.” Sadly, copyright law at the time allowed this—Rachmaninoff’s work, being Russian, was not protected in the United States—and Mossman reportedly earned more in royalties from these two songs than Rachmaninoff did from the entire concerto. In 1975, Eric Carmen used the principal theme of the second movement of the concerto as the basis for the power ballad “All By Myself,” believing that the work was in the Public Domain. It wasn’t, but he didn’t find out until after he had already released the single. Copyright law had changed, and Carmen was forced to negotiate with the Rachmaninoff estate for permission to use the melody. Today Rachmaninoff shares a credit as co-composer of the song.

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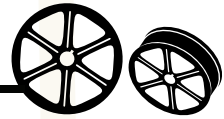
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David Bowden *Artistic Director*

Brahms & Rachmaninoff

APRIL 30, 2022 🎵 7:30 PM 🎵 TILSON AUDITORIUM

DAVID BOWDEN, CONDUCTOR

DREW PETERSEN, PIANO



Overture for the THSO

Daniel Powers

Piano Concerto No. 2

Sergei Rachmaninoff

in C minor, op. 18

Moderato

Adagio sostenuto

Allegro scherzando

intermission

Symphony No. 1 in C minor, op. 68

Johannes

Un poco sostenuto – Allegro

Brahms

Andante sostenuto

Un poco Allegretto e grazioso

Adagio – Allegro non troppo, ma con brio

Drew Petersen PIANO



Acclaimed young American pianist Drew Petersen is a sought-after soloist, recitalist, and chamber musician in the United States, Europe, and Asia. Winner of a prestigious 2018 Avery Fisher Career Grant, the 2017 American Pianists Awards and the Christel DeHaan Fellow of the American Pianists Association, and Artist-in-Residence at the University of

Indianapolis, he has been praised for his commanding and poetic performances of repertoire ranging from Bach to Zaimont.

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

Recent appearances have included performances with orchestras in Cincinnati, Santa Fe, Buffalo, Delaware, Columbus, Indianapolis, Sarasota, Houston, Phoenix, Milwaukee, Buffalo and recitals in San Francisco, Madison, and Chicago's Ravinia Festival, as well as his recital debut at the Kennedy Center.

Born in New Jersey in 1993, Drew Petersen's career had an auspicious and early beginning - he was presented at Carnegie Hall's Weill Recital Hall at age 5 and by age 9 performed a solo recital at Steinway Hall in Manhattan for the company's 150th Anniversary. His prodigious intellect

and insatiable curiosity led him to winning a Davidson Fellow Award for the profoundly gifted at age 12 and graduating cum laude from Harvard at 19 with a Bachelor of Liberal Arts in Social Sciences. He completed both his undergraduate and graduate music studies at The Julliard School, where he also was awarded the esteemed Artist Diploma and the Arthur Rubinstein Music Prize.

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

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

Today marks Drew's third performance under the baton of Dr. David Bowden. He and David most recently performed Tchaikovsky's First Piano Concerto.





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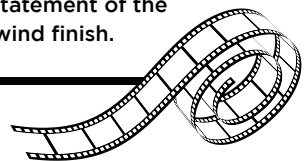
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FROM PG. 17

The first movement of the concerto was actually the last to be composed. The piano begins alone, with a series of deep chords beginning softly but gradually building in intensity. Once the orchestra enters with the principal theme, the piano recedes to the background, accompanying the theme with brilliant figurations (Rachmaninoff loved accompanying, and he liked his accompaniments to be interesting). A somber phrase in the violas leads to the pianist introducing the lyrical second theme. The development begins vivaciously, but gradually takes on a heroic quality, until the recapitulation begins with the principal theme in a march-like variation.

The second movement begins with four measures of muted strings modulating from the home key of C minor to the distant key of E major. The piano enters as accompanist again, while the first clarinet introduces the principal theme; the theme is heard again with the two instruments reversing roles. After a faster middle section, ending with a brief cadenza, the principal theme returns in the violins while the piano returns to its role as accompanist.

The Finale begins with a longish introduction, mainly concerned with accomplishing the modulation back to C minor. The piano introduces the dazzling first theme in a brilliant display of pyrotechnic fingerwork. The tempo slows considerably for the second theme, presented by violas and taken up by the piano; this is the biggest tune in a work full of big tunes, and is possibly the most familiar portion of the concerto. The exposition ends with a surprising passage; the momentum comes almost to a complete halt for several seconds, but it is only the calm before an approaching storm. The development returns to the faster tempo of the beginning, and is mainly concerned with the principal theme, including an extended fugal variation. After both themes return, there is a long transition to another short cadenza, a triumphal statement of the big tune by full orchestra and soloist, and a whirlwind finish.

Symphony No. 1 in C minor, op. 68 (1876) **Johannes Brahms (1833-1897)**



The year 1876, listed as the composition date for Brahms' First Symphony, must actually be regarded as a *completion* date. Brahms' work on the Symphony—sketching, revising, recomposing—took place over an incredible 21 years.

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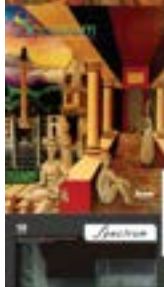
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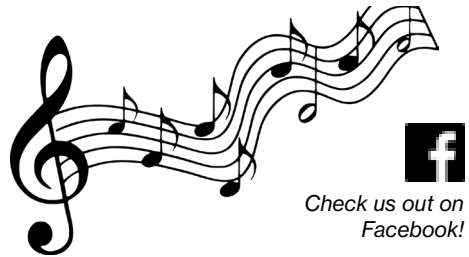


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Program Notes

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Brahms' long struggle with the symphonic form began in the mid 1850s, shortly after his first meeting with Robert Schumann. Schumann, an influential music critic as well as a composer, hailed Brahms as the new standard-bearer in a long-standing aesthetic battle between the German traditionalists (including Schumann and Mendelssohn) and the more radical ideas of the "New German School" (Liszt and Wagner). Brahms was held up as the next Beethoven, and Schumann and his colleagues began urging Brahms to write a Symphony.

Despite misgivings, Brahms attempted to comply, but was not successful. A large portion of a Symphony in D minor was sketched by 1856, but abandoned after it became clear that Brahms was simply not ready for the challenge. (The effort was not totally wasted. Brahms soon reworked much of the aborted symphony in his first Piano Concerto.) Up to that point, Brahms had only written smaller-scale works, and had never attempted to write an orchestral piece, let alone a symphony. Clearly a long apprenticeship would be required before he would be deserving of Schumann's hopes.

By 1860 Brahms had completed his first Piano Concerto and two *Serenades* for orchestra, which give the impression of attempts at symphonic writing on a small scale. By the end of the 1860s, he had composed the *German Requiem* and a number of smaller pieces for voices with orchestra. As well, he grappled with the problems of large-scale structure in a series of extended chamber works.

In 1873 he sent a few small pieces to his publisher Fritz Simrock, who replied, "Aren't you going to do anything more? Am I not to have a symphony from you in 1873 either?" Simrock did not have much longer to wait, but in fact Brahms had been working in secret on a Symphony all along. The seeds of his First Symphony had been planted at about the same time as the unfinished D minor symphony. An early version of the first movement was finished in 1862; it is no longer extant, but was apparently in C major rather than the C minor of the final version. Brahms showed the movement to no one but Schumann's widow, Clara. She expressed admiration, but also concern that the movement ended too abruptly.

By 1874, Brahms felt he was ready to tackle the symphony again. He revised the first movement, changing the key and adding an introduction alluding to themes already almost 20 years old, then turned his attention to the remaining movements. Work on the symphony, though steady,

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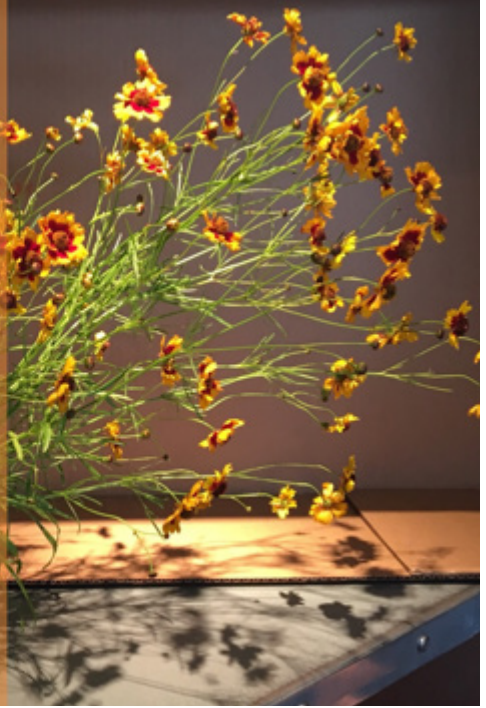
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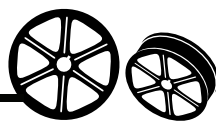
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was still slow, and it wasn't until the summer of 1876 that the long-awaited First Symphony was finally ready.

Those who had waited for so long for a symphony from Brahms were well satisfied. The conductor Hans von Bülow declared that Schumann's prophecy had been fulfilled, and dubbed Brahms' symphony "The Tenth" (i.e., the symphony Beethoven *would* have written after his ninth). Moreover, as Carl Dalhaus wrote, Brahms' First was the beginning of "the second age of the symphony". Brahms had single-handedly revitalized the symphony as a genre, rescuing it from years of dormancy, and paving the way for the achievements of Dvorak, Mahler, Sibelius, Nielsen, Shostakovich, and later generations.

The symphony opens with a movement of unmatched passion and power. It begins with a 37-measure introduction (*Un poco sostenuto*), a rare feature in Brahms' music. The remainder of the first movement (*Allegro*) is in the traditional sonata form, with an unusually long, complex, and dramatic development section, and concluding with a slower coda. The second movement (*Andante sostenuto*) features rich, chordal string writing, answered by a lyrical oboe solo. Near the end of the movement, the oboe repeats its theme, joined by horn and solo violin (the only appearance of a concertmaster solo anywhere in Brahms' orchestral music). In place of the expected *Scherzo*, the third movement (*Un poco allegretto e grazioso*) is a moderate, graceful, and relatively short interlude. The Finale begins with a vast introduction (*Adagio*). Some writers have suggested that the movement really begins with two introductions; the first tragic, beginning mysteriously and culminating in a series of outbursts, the second optimistic, with a sunny, lyrical horn call and a brief chorale in the trombones. Finally, the main body of the movement (*Allegro non troppo, ma con brio*) begins, with a long theme which is notable for its similarity to the "Ode to Joy" theme in Beethoven's Ninth Symphony. (The similarity seems to have been deliberate; when one audience member remarked on it, Brahms acidly replied, "Any ass can see that!") The remainder of the movement is in sonata form, ending with a quickening tempo leading into a triumphant coda.

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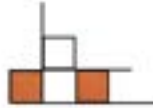


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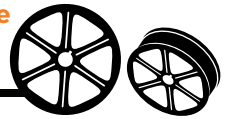


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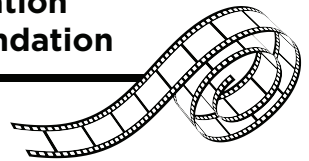
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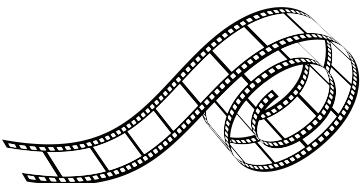
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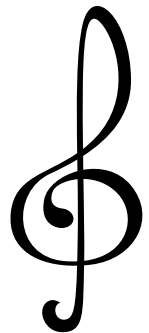
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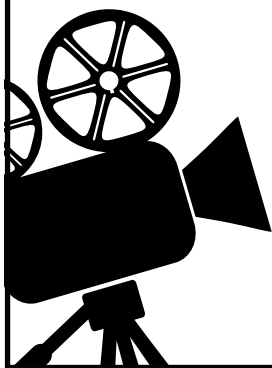
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