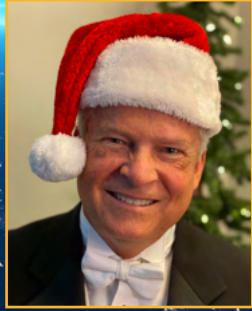


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# BARBARA

A LETTER FROM THE  
BOARD PRESIDENT

# HAGERMAN

On behalf of the entire Board and the talented musicians of the Terre Haute Symphony Orchestra, I welcome you to our new and exciting 2023-24 season.

One of our musicians recently said, "while most audiences applaud, the **Terre Haute audiences CHEER!**" What a great endorsement of how much we appreciate the talent and dedication of this orchestra!



This year especially, we have MUCH to cheer about. For almost a century, our orchestra has been a source of community pride that continues to grow. This year we welcome a **record number of new patrons** as we salute the return of our loyal season ticket holders.

Our board recently completed a strategic plan that sets forth an ambitious direction for the THSO to continue to provide our audience with captivating performances. We are also making big plans to **celebrate the 100th anniversary** of the Oldest Professional Orchestra in Indiana.

We are so grateful to have the **leadership of our artistic director**, Dr. Bowden, to help us with this goal as he continues to provide us with exceptional musicians and programs of excellence. Our executive director, Samantha Johnson-Helms, has been invaluable in **promoting the orchestra** and expanding its exposure through the Wabash Valley.

**We are thrilled to have YOU here** and hope that you find additional reasons to applaud, cheer, put your hands together, give a standing ovation, and bring the house down this season!

As a thank you for your support and as a welcome to the new season, we would love to have you join us for a reception after tonight's concert. There will be refreshments and an opportunity to meet Drew Petersen and some of the musicians in our orchestra.



David Bowden has served as Artistic Director & Conductor of the Terre Haute Symphony Orchestra since 1997. During his years

of leadership, the THSO has seen significant growth artistically and continues to provide exciting accessible concerts. David's charismatic energy and special gift of bringing music to life result in performances that have unusual spirit, dramatic power and vitality.

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 four, he talked her into teaching him piano. In addition to the piano, he has played clarinet, oboe, percussion, and organ.

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*.

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 American Public Media's *Performance Today* and *Pipedreams* as well as NPR's *With Heart & Voice*. His commercial recording of Marcel Dupré's *Complete Music for Organ and Orchestra* (Naxos) received rave international reviews. He has also received five ASCAP awards for programming.



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, David returned to IU and earned a Doctor of Music in Orchestral Conducting.

After serving for 35 years as the Founding Artistic Director and Conductor of the Columbus Indiana Philharmonic and the Philharmonic Chorus, he recently retired from those positions and has been named Conductor Laureate of the Philharmonic. He also served as Artistic Director of the Carmel Symphony Orchestra from 1999 to 2016.

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 two decades. He has served as a member of the Board of Directors of the International Conductors Guild, a global service and music advocacy organization for conductors. He also served as Director of the Guild's *New Music Project* for almost two decades.

David is a proud recipient of the prestigious *Sagamore of the Wabash* award presented by the Governor of Indiana.

David loves basketball, football, and tennis and enjoys reading and spending time with his family, including his 5 grandchildren.



**ARTISTIC DIRECTOR & CONDUCTOR**



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# SAMANTHA JOHNSON-HELMS

## A LETTER FROM THE EXECUTIVE DIRECTOR



Welcome to our **98th season** as the **oldest professional symphony in Indiana!** It's hard to believe we are only two short years away from our **centennial celebration.**

I am particularly thrilled to **welcome our season ticket holders** this year. We have the highest number of season ticket holders **EVER**, over 780! I also want to share a warm welcome to those that are brand new season ticket holders. There are over 130 of you! This promises to be a year of **stellar** performances, and I am so grateful you chose to become a valued season ticket holder this season.

I am also excited to welcome our new **Concertmaster, Erina Buchholz**, to the orchestra!

I'm looking forward to another great season of music-making with my world-class colleagues. I'm **consistently amazed** at the **talent** we have **right here in Terre Haute**, and I always look forward to each performance with these amazing musicians.

This year we continue our partnerships with the **Osher Lifelong Learning Institute** to provide **Tour of the Orchestra** presentations throughout the season, **Westminster Village** for our **Symphony Sundays** chamber music series, and **The LAB** in the Ryves neighborhood to bring free concerts to the community. We are also looking forward to **expanding** our **Adventure Concert programs** for elementary school children with school tours and an additional concert! Plus, don't miss our **THSO Presents!** concerts this season with Brazilian trio **Choro Das 3** at **Hatfield Hall**, **Mozart & Mixology** at **Terre Haute Brewing Company**, and **String Spring Fling** at **Hatfield Hall** featuring our amazing string section.

As you sit back in your seat and soak in the music this season, I hope you will **reflect on how important YOU are as a patron** of the THSO. **Thank you** for **attending** our events, **donating** to our Symphony Fund, **sponsoring** our concerts and musicians, **advertising** in our program, or simply sharing with your friends that you had a great time at one of our shows. Terre Haute is **incredibly lucky** to have **one of the best regional orchestras in the county**, and it's because of you. **Thank you!**

I hope you enjoy **A Stellar Season!**

*Sammy*



# MEET OUR

23 | 24

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Erina Buchholz  
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Juli Enzinger  
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Jiangzhongnuo (Eva) Tao  
*Assistant Concertmaster II*

Inkyung Oh

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William Mayhew

Kelsea Au

Maria Cherkassova

Anastasia Knies

## VIOLIN II

Jisu Youn  
*Principal*

Delia Li  
*Assistant Principal*

Samantha Hearn

Yi-Fan Sun

Ryan Tolentino

Bingxin Leng

Jana Kaminsky

Wendi Li

Spencer Day

Nathaniel Shapiro

## VIOLA

Esteban Hernández Parra  
*Principal*

Nicolette Cheauré  
*Assistant Principal*

Ila Rondeau

Sophie Choate

Eugene Chin

Katherine Deneris

John Cho

Lori Carpenter

Yu-En Hsieh

Alanna Mossell

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*Principal*

Kyle Johnson  
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Heng-Li (Henry) Lin  
*Assistant Principal*

Keegan Bamford

Chih-Yi (Joy) Chu

Jaemin Lee

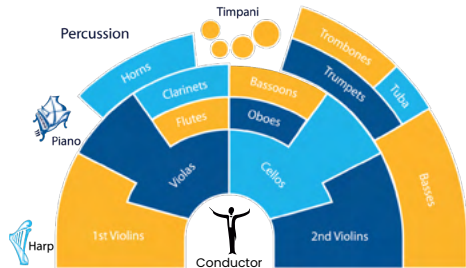
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# DREW PETERSEN

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.

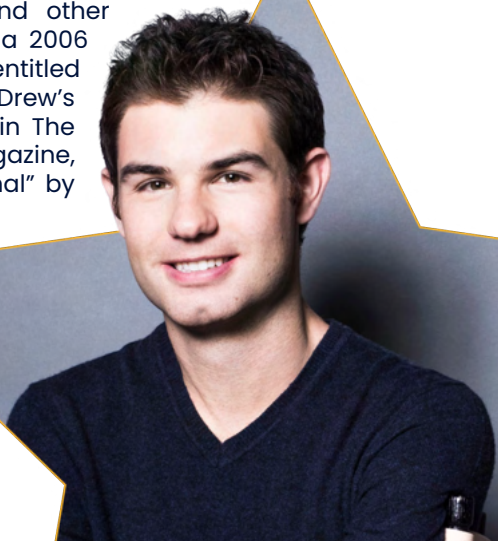
The Avery Fisher Career Grant is a major accolade in a decorated career that includes being prizewinner in the Leeds International Piano Competition, the Hilton Head International Piano Competition, Kosciuszko Foundation Chopin Competition and the New York Fryderyk Chopin Piano Competition.

Recent appearances have included performances with orchestras in Cincinnati, Santa Fe, Buffalo, Delaware, Columbus, Indianapolis, Sarasota, Houston, Phoenix, Milwaukee, Terre Haute, 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 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 fourth performance under the baton of Dr. David Bowden. He and David most recently performed Rachmaninoff's Second Piano Concerto with the THSO in April 2022.



A vertical poster with a space-themed background. The top half is dark blue with white stars. The bottom half shows a view of Earth from space, with city lights visible on the dark side of the planet. A thin orange horizontal line separates the top and bottom sections. The text is centered and uses a mix of white and orange colors.

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2023-2024 ✦ A STELLAR SEASON

# PETERSEN PLAYS GRIEG

SATURDAY, SEPTEMBER 23, 2023

7:30 PM ✦ TILSON AUDITORIUM

DAVID BOWDEN ✦ CONDUCTOR

DREW PETERSEN ✦ PIANO

Suite of Dances

Hoe Cake

Rabbit Foot

Ticklin' Toes (Juba)

Florence Price

Piano Concerto in A minor, op. 16

Allegro molto moderato

Adagio

Allegro moderato molto e marcato

Edvard Grieg

INTERMISSION

Symphony No. 2 in D major, op. 43

Allegretto

Tempo Andante, ma rubato

Vivacissimo

Finale: Allegro moderato

Jean Sibelius



# PROGRAM IN NOTES

SEPTEMBER 2023

## **Florence Price (1887–1953)** **Suite of Dances (1933, orchestrated 1951)**

Price, née Florence Beatrice Smith, was born in 1887 in Little Rock, Arkansas. She became something of a prodigy, playing piano in public at four years old, and publishing her first composition at age 11. Graduating as Valedictorian of her High School at 14, she was accepted to the New England Conservatory, studying piano and organ as well as composition with George Chadwick, one of the leading American composers of the day. After graduation, she held various teaching positions and briefly was chair of the music department at what is now Clark Atlanta University. In 1912 she married Thomas Price, a lawyer, and returned to Little Rock.



After a series of racial incidents including a lynching, the Price family (which now included two young daughters) left Little Rock for Chicago in 1927. Here her musical career began to take off. She studied composition and orchestration with several Chicago-based composers. A breakthrough came in 1932 when she won first prize (for her First Symphony) and third prize (for her Piano Sonata) in the Wanamaker Foundation Awards (her onetime student Margaret Bonds also won first prize in the song category). The following year, the Chicago Symphony Orchestra gave the Symphony its premiere; it would be the first time a female African-American composer had ever had a work performed by a major orchestra.

Although her music received generally positive reviews wherever it was performed, the social mores of the time stood in the way of her career advancing much further. All told, she wrote over three hundred works in a variety of genres, including four symphonies.

After her death in 1953, her work almost disappeared from concert programs for over fifty years. In 2009, a couple purchased a “fixer-upper” house in St. Anne, Illinois, not knowing that it had once been Florence Price’s home. The discovery of several boxes of Price’s manuscripts in the attic fueled a resurgence of interest in her work.

While the bulk of attention has gone toward her symphonies and other major works, many of her smaller works have also returned to the concert hall. Her *Suite of Dances* began as a group of piano pieces called *Three Little Negro Dances*, composed in 1933. She made several arrangements of these charming pieces, first for concert band, then piano four-hands, before creating a version for small orchestra shortly before her death in 1953. In each of these versions, she took some liberties with the original version, adding texture and background material that would have been awkward to play for only one pianist. The suite consists of three fast dances, individually titled *Hoe Cake*, *Rabbit Foot*, and *Ticklin’ Toes*. The last dance is a Juba dance, a vigorous dance in which the dancers accompany themselves with body percussion (hand claps, chest slaps, foot stomps, and the like). Price returned to this form in many of her works, including all her symphonies. The suite is notable for its brevity, lasting under six minutes altogether.

### **Edvard Grieg (1843–1907)**

#### **Concerto in A minor for Piano and Orchestra, op. 16 (1868)**

It’s a little surprising to realize that Grieg’s Piano Concerto is not really a typical work for the composer, who by his own admission was more in his element with shorter forms, especially songs and piano pieces. Grieg once wrote: “Composers with the stature of a Bach or Beethoven have erected grand churches and temples. I have always wished to build villages: places where people can feel happy and comfortable.” Despite this, he did complete a number of larger scale works which remain popular, including the piano concerto which may be the most enduring of all his work.

The concerto was written during the summer of 1868 at Sölleröd, a Danish country town north of Copenhagen, during one of the happiest periods of Grieg’s life. At twenty-five, he was happily married, the father of a newborn daughter, and had made a promising beginning to what would be a successful career as a pianist and composer. The concerto was dedicated to the pianist Edmund Neupert, who premiered it in Copenhagen in 1869.

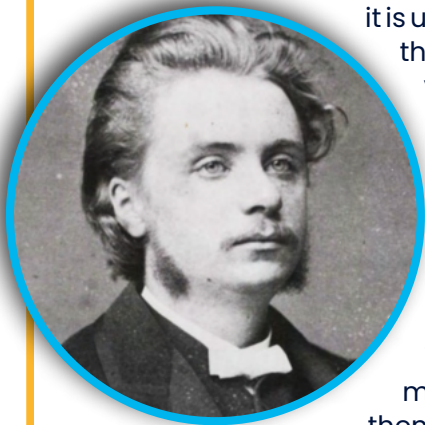
# PROGRAM NOTES

SEPTEMBER 2023

*continued from pg. 27*

Shortly after, Grieg's piano music came to attention of Franz Liszt, who wrote Grieg a very complimentary letter and invited him to call on him in Rome. When Grieg finally made the trip, in October 1869, he brought along the still-unpublished manuscript of the concerto. According to Grieg's account of the meeting, Liszt invited Grieg to play the concerto, but Grieg declined since he hadn't practiced it. "Well, then," replied Liszt, "I will show you that I can't play it either!" Liszt proceeded to sight-read the concerto with great vigor, ending with the words, "Keep steadily on your course. I tell you, you have the stuff in you!" Liszt also made several suggestions, most of which Grieg followed in preparing the score for publication. He would revise the score several times throughout his life, with the final, definitive version not appearing until 1905.

Considering Grieg's difficulties with longer forms, it is understandable that the concerto follows the traditional three-movement structure very closely. But whatever the work may lack in formal originality, it more than makes up for in its lush melodic invention—always Grieg's strong suit—and opulent orchestration. Opening with a stormy flourish in the piano, one of the most recognizable in the concerto repertoire, clarinets introduce the first theme, a kind of slow march. The more passionate second theme follows in the cellos.



The serene *Adagio* is a set of free variations on a lyrical theme introduced in the muted strings. For the most part, the orchestra carries the principal melodic lines, which the piano decorates with delicate filigree touches. The slow movement leads without pause into the *Finale*, in which Grieg indulges in a penchant for themes with a distinctly Norwegian folk-like character.

The principal theme is built on the vigorous rhythm of the *lalling*, a popular Norwegian folk dance, and recurs several times in the course of the movement. In the middle, the tempo abruptly slows as the flute introduces a more songful melody, which the piano develops before returning to the *lalling*. As the concerto approaches its conclusion, the character changes completely as the *lalling* is transformed to a *springdans*, a lighter and more graceful dance form. The concerto ends with a majestic climax, based on a transformation of the song-like theme in a manner strongly influenced by Liszt.

### **Jean Sibelius (1865–1957)** **Symphony No. 2 in D, op. 43 (1901)**

In 1907, a conducting engagement brought Gustav Mahler to Helsinki, where he met his fellow composer Sibelius. As Sibelius later reported, he and Mahler met several times, during which they “thoroughly discussed all the great questions of music.” Eventually the subject of the symphony came up. Sibelius later recalled the conversation: “I said that I admired its severity of style and the profound logic that created an inner connection between the motifs ... Mahler’s opinion was just the reverse. ‘No, the symphony must be like the world. It must embrace everything!’”

Embracing an aesthetic outlook is one thing, putting it in practice another. While Sibelius’s symphonies are outstanding examples of formal logic and “severity of style,” does that necessarily mean that they are nothing more than pure form? Sibelius himself seemed to contradict that notion when he described his symphonies as “confessions of faith from the different periods of my life,” and admitted that “it pleases me greatly to be known as a poet of nature, for nature has truly been the book of books for me.”

Then, too, the political situation in Finland at the time almost guaranteed that his countrymen would read deeper meaning in his symphonies, whether Sibelius put them there intentionally or not. The Finland that Sibelius grew up in was ruled by czarist Russia, and for centuries before that had been under the political domination of Sweden. During all this time, the Finnish people longed for political independence, but it took a series of Russian decrees curtailing Finnish freedoms for a true independence movement to form.



# PROGRAM NOTES

SEPTEMBER 2023

## *continued from pg. 29*

Coinciding with the political movement came a cultural one. Interest in traditional Finnish art and customs began to take center stage in Finnish life. The ancient Finnish epic poem, the *Kalevala*, was widely discussed, and the Finnish language itself experienced a renaissance (most business in Finland had been conducted in Swedish). Sibelius was caught up in a younger generation of artists engaged in rediscovering their Finnish heritage.

The Second Symphony was written in 1901, shortly after his patriotic tone poem *Finlandia*, and shares much of that work's musical language. Sibelius never articulated a definitive program for it, but it seems to be accepted that the first movement depicts the quiet pastoral life of the Finns; the second movement brings the ominous foreshadowing of foreign rule and oppression; the *scherzo* depicts the awakening of national resolve, and the *Finale* the coming of hope and deliverance.



But it is interesting to note that the second movement, at least, began with a very different inspiration, as a series of sketches for a proposed tone poem (never written) on Don Juan. The sketches include a short program note that could easily be applied to the beginning of the second movement: "Sitting in the twilight in my castle. A stranger comes in. I ask him more than once who he is. Finally, he strikes up a song. Then Don Juan sees who he is - Death." A theme that follows, a warm, *pianissimo* string melody, is marked "Christus," with no further explanation.

This begs the question; did Sibelius intend the second movement as a musical depiction of a struggle between Life (Christus) and Death? Or is it simply that when he came to compose the second

movement, he found this unused material, shorn of its original context, musically useful?

The first movement, marked *Allegretto*, begins with soft, pulsating chords in the strings, over which oboes and clarinets present a simple tune with the feeling of a folk dance. A pastoral feeling, tinged occasionally with melancholy, pervades the movement; passion and drama is avoided.

Drama makes itself heard in the second movement, *Tempo andante ma rubato*. It begins with low *pizzicato* strings (the footsteps of Death?), leading to a lugubrious lament for two bassoons. The tempo increases to *Allegro* as a feeling of struggle is heard, followed by the “Christus” theme in the strings. The remainder of the movement is dominated by lengthy buildups of tension, followed by abrupt cutoffs, finally ending with heavy triads.

The third movement, *Vivacissimo*, is in the nature of a Scherzo, though not actually labeled as such. The main part of the movement introduces several lively themes, while in the trio section the oboe introduces a more nostalgic theme, beginning with nine repetitions of the same note. The movement concludes with a long sequence on a three-note motive, which leads without a break into the *Finale*.

The last movement begins with a bold theme in the strings supported by heroic fanfares in the brass. Later, a second theme, heard over an endless *ostinato* in the lower instruments, introduces an uneasy note, but the symphony ends in a mood of optimism and triumph.

Finns have embraced the Second Symphony as an expression of patriotic sentiment, a “Liberation Symphony” as some have called it. Sibelius denied that this was his intent. Still, given the dramatic arc of the symphony, and the way that it mirrors his own countrymen’s aspirations of the time, it would seem that Sibelius’s embrace was wider than he realized.

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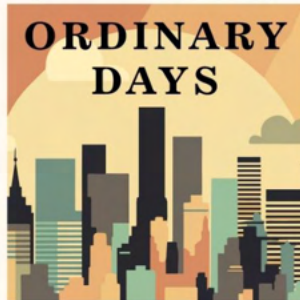
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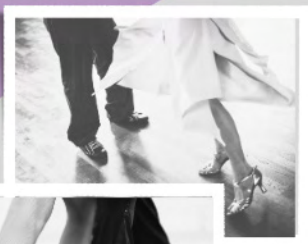
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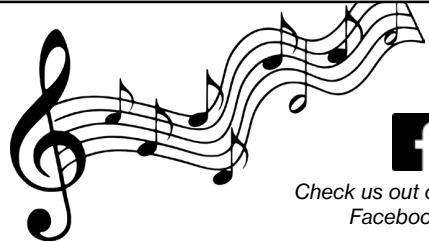


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Anderson's Medical Products	16	Morgan Stanley	19
Arts Illiana	22	Muse Art	42
Baesler's Market	44	Northwestern Mutual	16
Century 21 - Brandon Halleck	35	Paitson Roofing Co.	32
Coldwell Banker Real Estate Group	42	Riddell National Bank	Inside Back Cover
Community Theater of Terre Haute	34	Ross Elliott Jewelers	Outside Back Cover
Dapper Dog	44	Saratoga Bar and Café	43
Dorsett Automotive	40	Tabco	44
Duke Energy	43	Terre Haute Convention	33
Elite Smiles Dental	45	& Visitors Bureau	
Ellis Law	46	Terre Haute Federation	43
Epic Insurance Midwest	41	of Musicians, Local 25	
First Financial Bank	4	Terre Haute Symphony League	10
Greek's Pizzeria	45	The Hometown Savings Bank	44
Haute Body Bar	33	The Dance Studio	35
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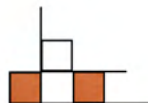
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