



GLIMPSES OF THE FUTURE

March 6, 2016, 3:00 PM

Concert Conversations with Music Director,
Eric McIntyre at 2:15 PM

Reception to meet our Young Artists
following the concert.

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Eric McIntyre

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Thank you to Janet & Erv Klaas for underwriting this concert.

The Central Iowa Symphony is funded in part by local option tax funds provided by the City of Ames through the Commission on the Arts.

MARCH 6, 2016 3:00 PM
AMES CITY AUDITORIUM

CENTRAL IOWA
Symphony

ERIC MCINTYRE

Music Director

GLIMPSES OF THE FUTURE
YOUNG ARTISTS CONCERT

OVERTURE TO *DIE ZAUBERFLÖTE*, K. 620
Wolfgang Amadé Mozart (1756-1791)

"DANCE OF THE BLESSED SPIRITS"
FROM *ORFEO ED EURIDICE*
Christoph Willibald Gluck (1714-1787)

VIOLIN CONCERTO IN E MINOR, OP. 64
ALLEGRO MOLTO APPASSIONATO
Felix Mendelssohn (1809-1847)

Jina Park, *violin*

INTERMISSION

PIANO CONCERTO NO. 2 IN G MINOR, OP. 22
PRESTO
Camille Saint-Saëns (1835-1921)

Veronika Silkin, *piano*

ANDANTE FESTIVO
Jean Sibelius (1865-1957)

OVERTURE TO *DER FREISCHÜTZ*, OP. 77
Carl Maria von Weber (1786-1826)

PROGRAM NOTES

Although incredibly prolific in output across many musical genres, **Jakob Ludwig Felix Mendelssohn Bartholdy** (1809-1847) is probably best known for the incidental music to Shakespear's *A Midsummer Night's Dream* from which comes the universally recognized "Wedding March." This march is still often (in former times even more frequently) employed to provide recessional music at nuptials. However, the Mendelssohn work performed most often on the orchestral stage is undoubtedly the Violin Concerto in E minor, op.64. Louis Biancolli writes that "in classical poise, melodic suavity, and refined romantic feeling, it is an epitome of Mendelssohn's style," and "in sheer popularity the Concerto probably stands first, or at any rate, has stood first for long periods." In addition to its popularity with concert audiences, it is often among the first of the great concerti learned by aspiring young violinists, perhaps in part because of technical considerations, but also, in the words of a biographer, because this concerto carries with it "the charm of eternal youth." The concerto was initially conceived as early as 1838, but was not completed and performed until 1844. Due to illness, Mendelssohn was unable to be in Leipzig to conduct the Gewandhaus Orchestra for the premiere, but the solo part was performed by the composer's long-time friend and consultant, Ferdinand David.



Felix Mendelssohn

In the first movement, Mendelssohn dispenses with the usual lengthy sonata-form orchestral exposition. The solo violin enters with the first theme after only one measure of orchestral accompaniment, providing from the start a more equal footing between soloist and orchestra. After a quiet and yearning second theme, and a development section based on materials from the first theme, the solo *cadenza* enters before, rather than after, the recapitulation — another example of deviation from the standard textbook sonata form. When the *coda* is reached, the tempo accelerates, bringing the movement to an exciting close.



Camille Saint-Saëns

The celebrated French piano virtuoso and composer **Charles Camille Saint-Saëns** (1835-1921) composed the G-minor Concerto for Piano and Orchestra, the second of his five piano concerti, in just seventeen days during April 1868. At the time, the Russian pianist and composer Anton Rubenstein happened to be conducting a three-week series of concerts in the famous Pleyel Room (*Salle Pleyel*) in Paris, and invited Saint-Saëns (at the last minute!) to perform for one of the concerts. Saint-Saëns readily agreed, but then informed Rubenstein that he would not only play, but also compose a new concerto for the occasion. The G-minor Piano Concerto was

PROGRAM NOTES

premiered on May 13, 1868 in the Salle Pleyel with Rubenstein conducting and the composer appearing as soloist. The premiere was well received, and the greatly encouraged Saint-Saëns sent the score to Franz Liszt for critical comment. Liszt was very happy with the work, and after making some minor technical suggestions, he wrote back: "Pardon me this detailed remark, dear Monsieur Saint-Saëns, which I venture to make only while assuring you in all sincerity that the totality of your work pleases me singularly." In fact, Liszt liked the work so much that he performed it multiple times himself. The first U.S. performance of the concerto took place in 1876 on a concert sponsored by the Harvard Musical Association in Boston.v

Commentator Ted Wilks writes about the third movement: "The finale, a sparkling *presto*, is a fiery tarantella [a fast jig-like Italian dance] that dazzles with its cascades of rippling notes that mask the dexterity required to play it. The second subject begins as piano trills and evolves into a vivacious dialog between piano and strings. After recall of the opening idea, both themes are developed. The movement rushes headlong to the recapitulation and finally to a brilliant closing coda."

— Jeffrey Prater

A NOTE FROM THE CIS BOARD

Dear Central Iowa Symphony patron,

When you think of classical music in Ames and Central Iowa, you know that the Central Iowa Symphony consistently brings you entertainment from some of Central Iowa's finest musicians.

Throughout the year, we bring you high-quality performances of some of your favorite pieces of musical literature. In addition, Central Iowa Symphony helps you to expand your musical horizon by introducing you to some of the newest pieces of music and novel musical collaborations.

Without your consistent support, we would not be able to bring you the high-quality performances you have come to expect. Gifts in the amounts of \$150, \$300, \$500, \$1000, or \$2500 can significantly help us achieve our goal of fostering superb performances, offering satisfying musical experiences, and nurturing educational and cultural growth in Central Iowa. As a 501(c)(3) non-profit organization, your donations are tax deductible. We sincerely hope you consider Central Iowa Symphony in your planned giving.

Sincerely,

The Board of the Central Iowa Symphony

ERIC MCINTYRE

Eric McIntyre is now in his sixth season as music director of the Central Iowa Symphony. He has previously served as music director of the Fort Dodge Area Symphony, Ottumwa Symphony Orchestra, and the new music ensemble AURA, and he continues to perform as a guest conductor including recent performances with the Nanjing University Symphony Orchestra in Nanjing, China and directing the brass ensembles of the Swakopmunder Musikwoche in Swakopmund, Namibia.



Eric McIntyre

McIntyre's original compositions have been performed around the world by an array of performers and received support and awards from ASCAP, the Iowa Arts Council, the American Music Center, and the National Endowment for the Arts. Equally adept as a hornist, McIntyre was a member of the Houston Ballet and Houston Grand Opera Orchestras and has performed with the Houston Symphony, Des Moines Symphony and Orchestra Iowa. Also skilled as a natural hornist, McIntyre performs recitals on the classical horn and has appeared as a concerto soloist with orchestras throughout Iowa.

McIntyre is an Associate Professor of Music at Grinnell College, where he teaches music composition courses and directs the Grinnell Symphony Orchestra. He also contributes to Grinnell's Liberal Arts in Prison Program, for which he has presented lectures, taught credit-bearing courses, and conducted several orchestral performances. His current research involves the teaching of music listening skills among incarcerated populations.

McIntyre is an alumnus of Indiana University, where he received B.M. and M.M. degrees in music performance and was awarded the prestigious Performer's Certificate. He holds a D.M.A. in music composition from the University of Houston Moores School of Music.

In addition to his musical activities, McIntyre and his family raise dairy goats, chickens, and turkeys and grow much of their own food on their farms outside Grinnell.



A special thanks to Everts for the flower arrangements.

YOUNG ARTISTS

Jina Park was born in Naperville, Illinois, and following her family's move to Dallas, Texas, began studying the violin at the age of seven with Si Hyung Kim. In 2013, she studied with Jina Lee Aleman and became one of the youngest members of the Greater Dallas Youth Orchestra and principal of its second violin section. She also won first place in the Dallas Music Teacher's Association Concerto Competition, and was one of the finalists in the Fort–Worth Young Artist Competition. In September 2014, she moved to Ames, Iowa with her family. Now, as a current eighth grade student at Ames Middle School, she is currently a member of the first violin section of the Des Moines Youth Symphony. Three weeks after her arrival in Iowa, Jina was one of four winners in the Des Moines Youth Symphony's "Vivaldi Four Seasons Project" competition. As a winner, she was invited to participate in a master class with the internationally known solo violinist Anne Akiko Meyers. She also won the concertmaster chair of the Iowa Junior Honors String Orchestra in 2014 and 2015. In January 2015, she placed Honorable Mention in the Central Iowa Symphony Young Artist competition and in September, participated in a master class with the famous Elena Urioste. She is currently studying with the concertmaster of the Des Moines Symphony, Jonathan Sturm. Aside from practicing and performing on the violin, in her spare time, Jina also enjoys drawing and writing.



Jina Park



Veronika Silkin

Veronika Silkin is a High School freshman at Johnston. She currently studies piano with Larisa Kanevski in Ames. She began piano lessons in 3rd grade with Joan Smalley in Cedar Falls, and later studied with Polina Khatsko in UNI. In 2014, Veronika received Honorable Mention at CIS Young Artists Competition, was named First Runner-Up at State IMTA, Sprout Champion in the Bill Riley Talent Search, and Runner–Up for piano duet at State MTNA. In 2015, Veronika was a Winner at State IMTA, Winner at the Fort Dodge Concerto Competition, and a finalist in the senior division of the Bill Riley Talent Search for piano solo.

Veronika also studies flute with Claudia Anderson, and participates in Zauberflote, a pre-professional flute ensemble. In 2014, she won the Iowa Flute Wonders Junior Division Competition, and this year, she was selected to play as a first flute in All-State Band.

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Kathryn Penning
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Ashley Hansen
David Baegley
Amelia Fiscus
Amber Ringgenberg

VIOLIN 2

Ruth Fiscus*
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Sunday, 5/1/16, 3:00 PM | Ames City Auditorium

YOUNG ARTISTS HONORABLE MENTION

Derek Hwang is 12 years old and is currently in 8th grade at North Middle School in Sioux City, Iowa. Derek began playing the cello since the age of five and is a student of Mr. Peter Howard, the retired principal cello with Saint Paul Chamber Orchestra.

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Friends of the Central Iowa Symphony (FOCIS) is an auxiliary formed to support the orchestra. FOCIS will facilitate concert related activities like receptions and will recruit ushers. CIS wishes to thank tonight's ushers.

We welcome your involvement too!

Please let us know if you would like to support the orchestra and become a member of FOCIS.

KHOI REBROADCAST

This Central Iowa Symphony concert will be **rebroadcast on March 24th at 8 AM and March 26th at 5 PM, on KHOI 89.1 FM.**

KHOI is a local noncommercial radio station whose mission is to build community through communication. khoifm.org.

KHOI is proud to partner with CIS in providing excellent, locally-performed music to Central Iowa.



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