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DECEMBER 2018

JOHN MORRIS RUSSELL

FANFARE CINCINNATI CSO Pops

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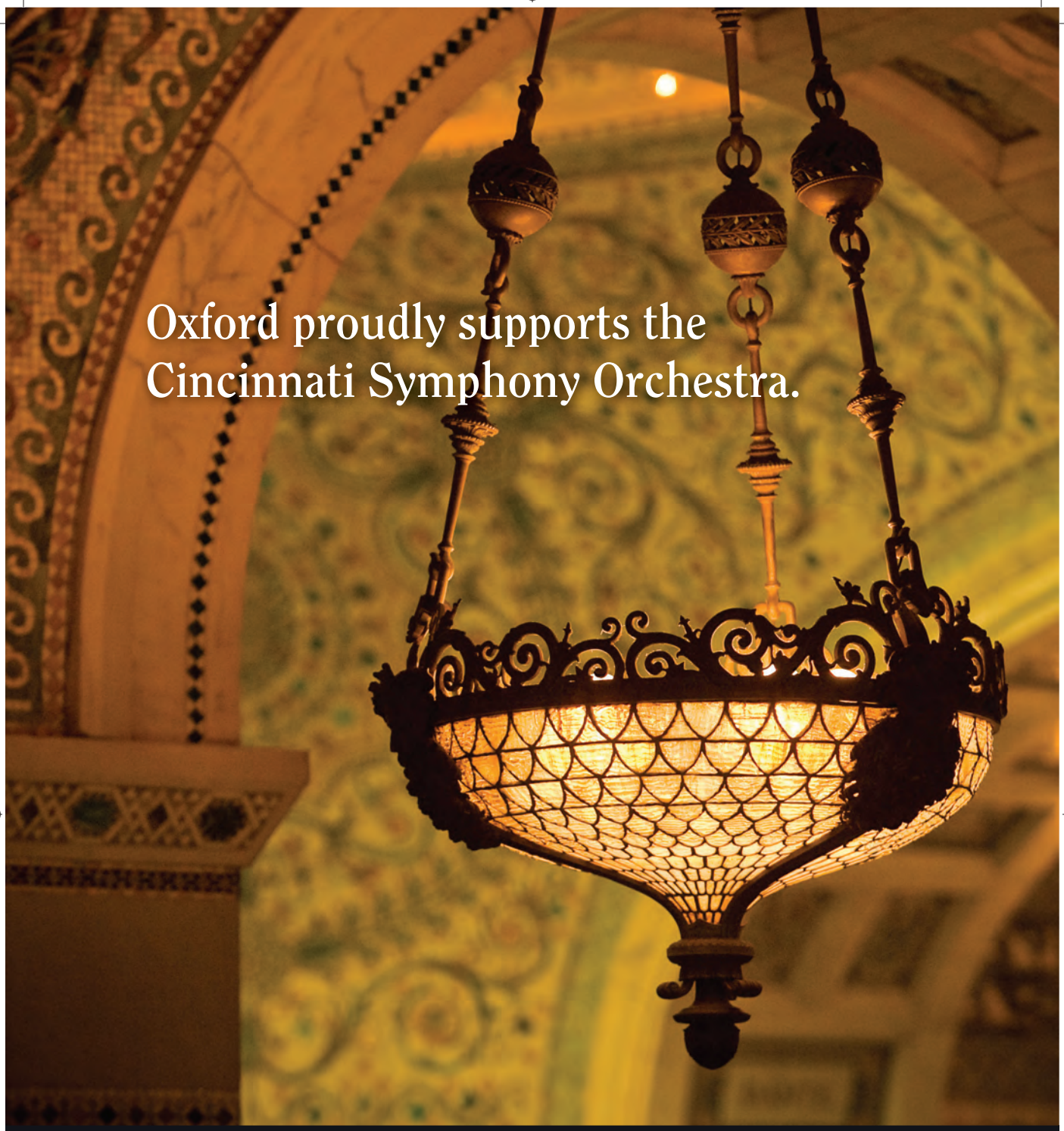

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FANFARE CINCINNATI

CSO Pops

DECEMBER 2018

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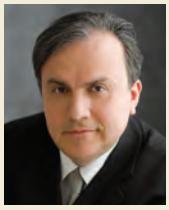

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Internationally recognized as one of today's most acclaimed and admired pianists, **Yefim Bronfman** returns to Music Hall **Nov. 30–Dec. 1** for performances of Brahms' First Piano Concerto. **Louis Langrée** conducts.

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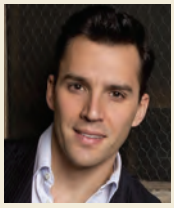

50
Ryan Silverman, whose career has spanned Broadway, film and the concert stage, most recently starred in *Side Show* on Broadway. He makes his Music Hall debut with the Cincinnati Pops to celebrate **New Year's Eve 2018**, performing hits from the Great American Songbook.

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ON THE COVER Cincinnati Pops Conductor **John Morris Russell** invites you to experience Cincinnati's favorite holiday music tradition, **Dec. 7–9**, in a Music Hall beautifully adorned for the season. Make new family memories while listening to a blend of seasonal favorites, and send your holiday spirit soaring with singers and dancers, humor and joy, magic and music. CCM graduate and Broadway star **Ashley Brown** joins the fun.

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A LETTER FROM THE PRESIDENT—Jonathan Martin

Dear Friends,

Throughout this holiday season and the coming new year, please know the Cincinnati Symphony Orchestra and Cincinnati Pops remain firmly committed to our mission: To seek and share inspiration. Next month we announce the 125th anniversary season with that mission in mind. Yes, there will be great musical offerings, but we will also point the way to bold new initiatives both on and off the stage that will build on the CSO's legacy and chart a new path.

The celebratory season will not only reflect the Orchestra's artistry, but will also demonstrate a commitment to advancing the art form and fulfilling the CSO's vision: to more fully engage broader audiences and our wider community.

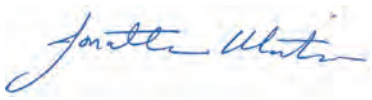
Music is for everyone, and the CSO is committed not only to inclusiveness, but to better reflecting the world in which we live through everything the Orchestra does.

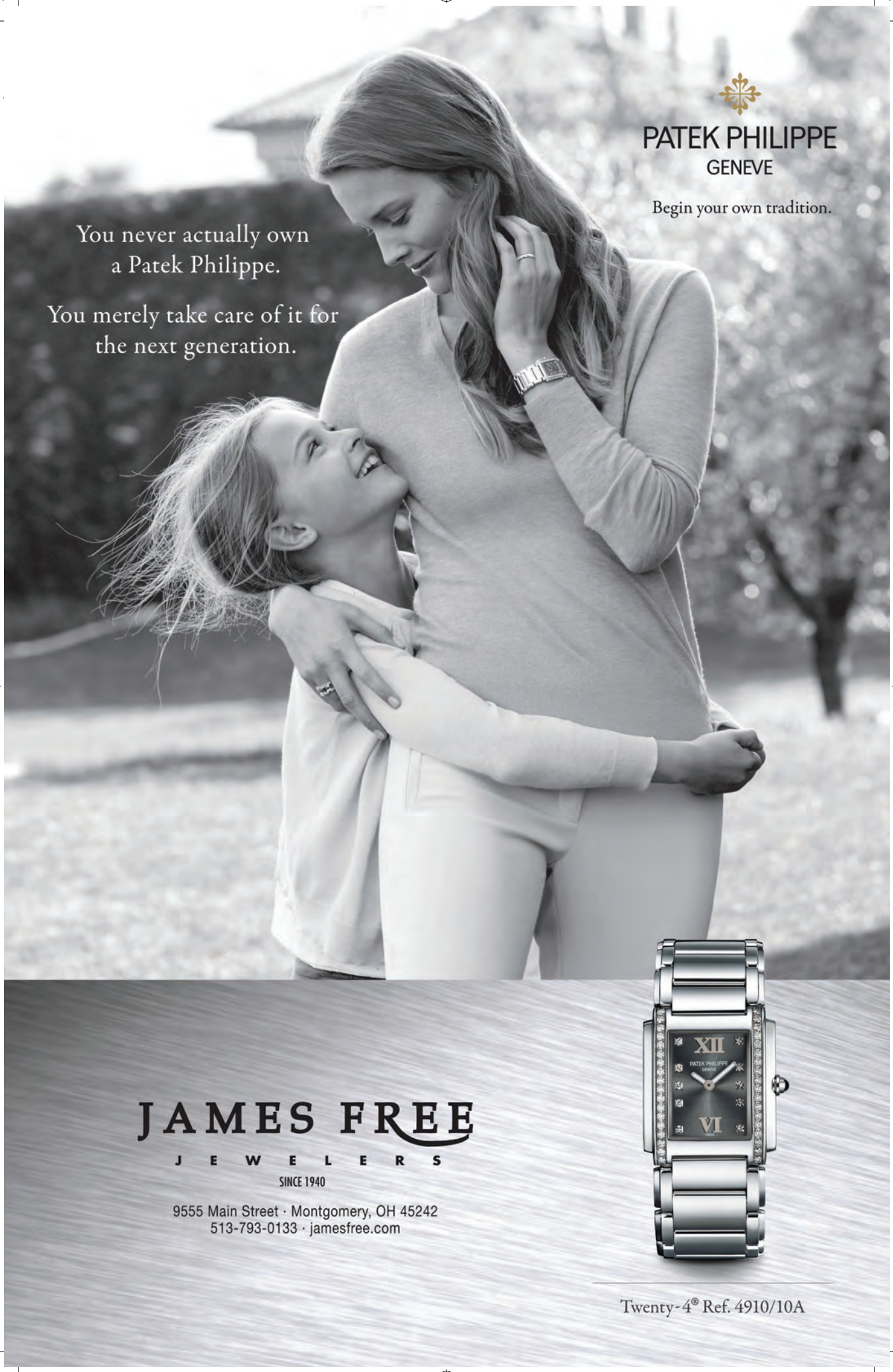
Many of you are part of the CSO's work to create moments of musical connection with dynamic performances and outreach through your support of the Orchestra Fund. If you have not yet participated, we invite you to become a donor. All of this organization's important work

is possible because of a generous and supportive community.

Enjoy the performance, and best wishes for a wonderful holiday season!

Sincerely,

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Welcome to Music Hall, a National Historic Landmark and the crown jewel of Over-the-Rhine. Built in 1878, this building is a welcoming beacon for the community and a pantheon of the arts for generations to come. Reopened in fall of 2017 following a complete renovation, Music Hall's legacy is ensured for decades to come.

The extensive renovation rediscovered numerous aspects of the building. Windows have been reopened, including those overlooking Washington Park, now flooding the Lindner Grand Foyer with natural light. Fourteen feet of additional ceiling height were regained in Corbett Tower, allowing full restoration of the original coved and stenciled ceiling. Historic details including transoms, alcoves, tracery windows, façade details, original doors, and marble flooring are once again on display.

Originally built to house the May Festival, Music Hall has been home to the Cincinnati Symphony since 1896.

Founded in 1895, the Cincinnati Symphony Orchestra is the sixth oldest orchestra in the United States and represents the evolution of 200 years of musical tradition in the Queen City. The Cincinnati Orchestra Association Company, founded by 15 enthusiastic women under the presidency of Mrs. William Howard Taft, sponsored nine concerts in its inaugural season.

Visit the Society for the Preservation of Music Hall at spmhcincinnati.org to learn more about the storied history of Music Hall or schedule a guided tour of this historic Cincinnati treasure.

CLASSICAL CONVERSATIONS

Take a deep dive! Beginning one hour before CSO subscription concerts, Classical Conversations are the perfect way to get to know the music and musicians on a program. Program notes can be found at cincinnatisymphony.org.

BRAVO SHOP

The Bravo Shop, located near the escalators, features CSO and Pops merchandise, audio recordings, and locally crafted items. Stop in and say hi!

CONCESSIONS

Enjoy exciting options curated by a council of Cincinnati tastemakers, including locally roasted coffee, wine offerings, delicious flavors from Findlay Market and Divine's European Chocolates. Skip the line by pre-ordering drinks for intermission. Note that drinks with ice are not allowed in the auditorium during classical concerts.

Frequently Asked Questions

PARKING

Subscribers are encouraged to reserve pre-paid parking in advance. Act early, as any remaining spaces will be released for single ticket buyers the week of the concert. Reserve your spot with the Box Office at 513.381.3300. Cost is $15.

More parking information: cincinnatisymphony.org/parking.

GUEST DROP-OFF LANE

The guest drop-off lane at the South End of the Hall, in front of the Box Office entrance, is open to guests with mobility challenges. Volunteer Access Ambassadors are stationed there to assist.

VALET

Valet parking is offered for any CSO or Pops performance (Lollipops and Chambers Players excluded). Available curbside or by advance reservation with the Box Office at 513.381.3300. Cost is $20. Subject to availability.

LATE SEATING

Out of consideration for fellow patrons, late seating is not permitted. In some circumstances, including Pops concerts, late seating is at the discretion of ushers and house staff. Latecomers, including patrons leaving the auditorium before or during a performance, will be invited to the P&G Founders Room to view the concert via video monitors until an appropriate break in the program, when they may return to their seats.

ACCESSIBILITY

Elevators connecting all floors, a street-level accessible entrance at the Box Office, increased wheelchair and companion seating options, plus a new assistive listening device system are available. Listening devices can be checked out at the Guest Services counter, located in the Lindner Grand Foyer. Accessible restrooms are located on all levels.

Lollipops and Classical Roots performances are American Sign Language interpreted for the Deaf and Hard of Hearing. Call the Box Office at 513.381.3300 for more information.

RESTROOMS

Restrooms are located on every level of the building. Ushers are available to assist patrons in locating the nearest facility.

CHILDREN

CSO and Pops performances are recommended for children ages six and up. Out of consideration for all audience members, children under six will not be admitted to CSO performances. For family concerts, booster seats are available on a first-come, first-served basis in the Foyer.

DEVICES

Please silence all noise-making electronics before entering the auditorium. Flash photography, glowing screens, and audio/video recording are prohibited during concerts.

LOST AND FOUND

Located at Guest Services in the Lindner Grand Foyer. For inquiries, call Cincinnati Arts Association at 513.744.3344.

TICKETS

Subscribers have unlimited free ticket exchange privileges and single ticket buyers may make exchanges for a $3-per-ticket service charge. Some restrictions may apply.

Can't make the concert and want to give back? Unused tickets can be donated at the Box Office prior to any concert, in person or by phone, so that others can enjoy the performance.

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§ *Begins the alphabetical listing of players who participate in a system of rotated seating within the string section.*
* *Associate Principal*
** *Assistant Principal*
† *One-year appointment*
‡ *Leave of absence*
\+ *Cincinnati Pops rhythm section*
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Should Old Acquaintance Be Forgot

Ringing in the New Year at Music Hall

by MEGHAN BERNEKING ISAACS

Whether it's puckering up with a lover (or stranger) at midnight, popping bubbly, or watching the ball drop in Times Square, traditions govern us on New Year's Eve, and those pertaining to music hold fast as the strongest, most unbreakable rituals. Singing "Auld Lang Syne" is almost mandatory, and many people relish fond memories of listening to or watching the Vienna Philharmonic perform on New Year's Day.

Here at Music Hall, the Orchestra has been performing concerts on New Year's Eve since at least 1965. These concerts cap off a busy season for the Orchestra after several weeks of performances ranging from Holiday Pops to *The Nutcracker* with Cincinnati Ballet. The continuation of the holiday season means Music Hall is still bedecked with greenery and lights, providing a festive ambience to match the opulent mood. Despite the less formal, celebratory atmosphere (or perhaps because of it), audiences can't resist dressing to the nines, making New Year's Eve at Music Hall "the classiest party in town."

"I know from great experiences that Music Hall is a magical place to celebrate the coming year with your spouse, significant other, friends and family," said CSO Vice President of Communications Chris Pinelo. "It's romantic, refined and a lot of fun."

New Year's Eve concerts around the world often provide revelers an opportunity to delight in popular

Confetti filled the air as the audience joined in the singing of "Auld Lang Syne" to celebrate the beginning of 2013. JMR led the Cincinnati Pops, with special guest Byron Stripling, trumpet.

classics (Strauss' waltzes, anyone?). The CSO has taken advantage of this worldwide tradition by performing beloved works such as Beethoven's Ninth Symphony and the aforementioned Strauss waltzes for New Year's Eve concerts in years past. More recently, the repertoire for New Year's Eve with the Cincinnati Pops involves various displays of pops and especially jazz. The *leitmotif* for each year varies, with recent themes such as "The Big Easy" or "Fly Me to the Moon" hinting at the music itself (favorites from Louis Armstrong and Frank Sinatra, respectively). These concerts often showcase artists new to Music Hall's stage. For instance, just last year, songstress Morgan James made her Pops debut on New Year's Eve.

One would be hard-pressed to argue that Music Hall isn't an icon. Since its construction in 1878, Music Hall has been the center of Cincinnati life and culture. From hosting countless world-class musical performances to presidential rallies, Music Hall represents all that Cincinnati has accomplished and all that is yet to come. How appropriate, therefore, to make it a place for the community to gather and celebrate new beginnings.

For many years the Orchestra hosted a New Year's Eve Ball to accompany the concert performance. Partygoers (musicians and audiences alike) would continue the merriment in the Music Hall Ballroom for dinner, dancing and a champagne toast at midnight. While no longer an annual tradition, the Ball remains a favorite memory of many Cincinnatians. These days, lively restaurants and bars surround Music Hall, giving concertgoers countless options for their countdown to midnight.

New Year's Eve is a time for nostalgia as well as reflection. We use the opportunity to look back at the past year in all of its joys and trials. Sometimes we smile and laugh with these memories; sometimes the year was just plain tough. There's a reason we sing "Auld Lang Syne," which translates literally to "old long since," or more colloquially to "days gone by." The lilting Scottish tune only adds to its wistfulness. But no matter what last year brought with it, New Year's Eve is always a time of hope—and even more than hope, resolve—that things will be better next year. Music gives voice to this resolution, so when the Orchestra performs on New Year's Eve and wraps "Auld Lang Syne" in full orchestral splendor, those present start the new year with a keen sense of unity and, therefore, optimism.

This year's New Year's Eve concert with the Pops features the return of vocalist Ryan Silverman, who will perform suave "cocktail hour" classics with a healthy dose of New Year's Eve enchantment with the Orchestra. And yes, there will certainly be a singing of "Auld Lang Syne." ■

From top: John Morris Russell conducting the New Year's Eve 2011 concert. Tony DeSare with guest conductor Damon Gupton for New Year's Eve 2015, "Fly Me to the Moon." Vocalist Storm Large entertains New Year's Eve 2014 concertgoers.

LOUIS LANGRÉE
Music Director, Cincinnati Symphony Orchestra

The French conductor Louis Langrée has been Music Director of the Cincinnati Symphony Orchestra (CSO) since 2013. He recently toured with them to both Asia and Europe, with appearances including the Hong Kong Arts Festival, Edinburgh International Festival, BBC Proms (London) and La Seine Musicale (Paris). He has been Music Director of the Mostly Mozart Festival at New York's Lincoln Center since 2002, where, at the 2018 festival, he led a celebration of the Bernstein Centenary, including a staged performance of *Mass*.

Recent and future conducting projects include debuts with the Czech Philharmonic (Prague Spring Festival), Orchestre National de France and the Konzerthaus Berlin Orchestra. Return engagements include the Wiener Symphoniker, Orchestre des Champs-Elysées and the Philadelphia, Toronto and Leipzig Gewandhaus orchestras. He also returns to The Metropolitan Opera in New York, Wiener Staatsoper and Opéra Comique in Paris. Louis has conducted several world premieres, including works by Daníel Bjarnason, Magnus Lindberg and Caroline Shaw. During the 2018–19 season, he also leads the first performance of a piece by Jonathan Bailey Holland, CSO composer-in-residence.

Louis has conducted the Berliner Philharmoniker, Wiener Philharmoniker and London Philharmonic. He has worked with many other orchestras around the world, including the Orchestre de Paris, Orchestre de la Suisse Romande, Santa Cecilia (Rome), Budapest Festival, Sao Paulo and NHK symphony orchestras, as well as Deutsche Kammerphilharmonie Bremen, Freiburger Barockorchester and the Orchestra of the Age of Enlightenment. Festival appearances have included Wiener Festwochen, Salzburg Mozartwoche and Whitsun and Glyndebourne Festival Opera. He has also conducted at La Scala, Bayerische Staatsoper in Munich, Royal Opera House Covent Garden, Opéra-Bastille, Lyric Opera of Chicago, Dresden Staatsoper and Netherlands Opera in Amsterdam.

He was Music Director of the Orchestre de Picardie (1993–98) and Orchestre Philharmonique Royal de Liège (2001–06) and Chief Conductor of the Camerata Salzburg (2011–16). Louis was also Music Director of Opéra National de Lyon (1998–2000) and Glyndebourne Touring Opera (1998–2003).

Louis Langrée's recordings with the CSO feature Copland's *A Lincoln Portrait* (narrated by Dr. Maya Angelou) and world premieres by Sebastian Currier, Thierry Escaich, David Lang, Nico Muhly and Zhou Tian (which was nominated for a "Best Orchestral Performance" Grammy). His recordings have received several awards from *Gramophone* and *Midem Classical*. He is a *Chevalier des Arts et des Lettres* and *Chevalier de la Légion d'Honneur*. ■

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Cincinnati Pops Orchestra

A remarkable artist with boundless enthusiasm for music-making of all kinds, John Morris Russell is a modern conductor who engages

and enthralls audiences with the full breadth of the orchestral experience. Now in his eighth season as Conductor of the Cincinnati Pops Orchestra, JMR's diverse programming and electric stage presence have infused new creativity and energy into one of the world's most iconic pops orchestras.

Consistently winning international praise for his extraordinary music-making and visionary leadership, this Ohio native is also Music Director and Principal Conductor of the Hilton Head Symphony Orchestra in South Carolina, where his commitment has yielded a new level of artistic excellence. John Morris Russell is also Principal Pops Conductor of the Buffalo Philharmonic Orchestra and Conductor Laureate of the Windsor Symphony Orchestra in Ontario, Canada, where he served as Music Director for eleven years.

With the Cincinnati Pops, JMR regularly leads electric performances at Music Hall and Riverbend Music Center and throughout the Greater Cincinnati region and on tour. He has collaborated with generations of great performers, including Aretha Franklin, Sutton Foster, Lea Salonga, Edward James Olmos, Gregory Porter, Ray Charles, Rosemary Clooney, Idina Menzel, Vince Gill, Branford Marsalis, Brian Stokes Mitchell, Megan Hilty, Michael McDonald, George Takei, Amy Grant, Rosanne Cash, Brian Wilson, Katharine McPhee and Marvin Winans.

His first four recordings released with the Cincinnati Pops on the Orchestra's Fanfare Cincinnati label, *Home for the Holidays, Superheroes!, Carnival of the Animals* and *American Originals*, have all appeared on the *Billboard* charts; *American Originals:1918* is being released in November. JMR recently led the Cincinnati Pops on tours to Florida (2014) and Asia (2017).

A sought-after guest conductor across the continent, John Morris Russell's list of frequent engagements includes the Los Angeles Philharmonic at the Hollywood Bowl, the New York Philharmonic, Toronto Symphony Orchestra, The Cleveland Orchestra, Vancouver Symphony Orchestra, Utah Symphony, National Symphony (Capitol Lawn) and Dallas Symphony Orchestra, among others. ■

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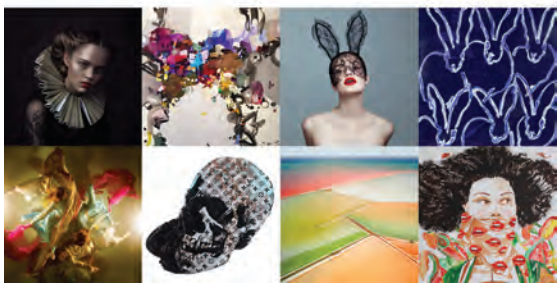

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by JOHN MORRIS RUSSELL

Exceptional music education is the center of Cincinnati's musical ethos.

The Cincinnati Conservatory of Music got its start over 150 years ago by Clara Bauer, a tenacious 31-year old German immigrant; its one-time rival, Cincinnati College of Music, was founded in 1878 by many of the visionaries behind the May Festival, including Festival Music Director Theodore Thomas, who also served as the college's first director. Both of these schools established a tremendous legacy for music education in Cincinnati and merged in 1955 to form the College-Conservatory of Music—what we affectionately call CCM today. The rest, as they say, is history.

The connections between CCM and the Cincinnati Symphony Orchestra and Cincinnati Pops are lasting and significant. Several members of our Orchestra are CCM grads; numerous others hold teaching positions there, training some of the best and brightest in the field. The Orchestra also partners with CCM on the extraordinary and groundbreaking CSO/CCM Diversity Fellowship. Now in its third season, this fellowship continues to garner attention from across the country and is celebrated as a model for orchestras committed to better reflecting the communities they serve.

This year marks the 50th anniversary of CCM's prestigious musical theatre program, the oldest in the country. During my nearly 20 years in Cincinnati, both as the Associate Conductor from 1995 to 2006 and as the Pops Conductor since 2011, I've had the pleasure to work with CCM students on a number of programs over the years and have always been struck by their talent, preparation and professionalism. They are a testament to the school's quality, and a number of those students have gone on to major roles and awards on Broadway.

One such performer is Ashley Brown, who originated the title role in *Mary Poppins* on Broadway. She also played Belle in the stage production of *Beauty and the Beast* on Broadway and recently starred as Laurey in *Oklahoma* at the Lyric Opera of Chicago. Ashley graduated from CCM in 2004 and is no stranger to the Cincinnati Pops. We are thrilled to welcome her "home" for our Holiday Pops concerts this month at Music Hall, where she will again thrill audiences with her artistry and charm.

The arts contribute immeasurably to the quality of life in Cincinnati, and we are all fortunate to have a vibrant and renowned school of music like CCM in our community. ■

JMR

Christopher Pell, CSO Principal Clarinet

Emma Margaret & Irving D. Goldman Chair

by KAYLA MOORE

Christopher Pell's life has always been filled with music. With an opera singer for a father and a ballerina for a mother, he was born into a life steeped in the arts, and his parents introduced him to music. He started taking piano lessons as a young child and later elected to explore school offerings to participate in band, orchestra or choir. A self-proclaimed "bad singer," he chose band, where he tried out the different sounds and techniques of each instrument. When Chris tried the clarinet, however, the band director made everyone else stop to listen. He had found his instrument.

From then on, Chris studied and played clarinet. He moved from his hometown to New York City, where he studied under the tutelage of clarinet greats David Weber and Jon Manasse. He attended Juilliard Pre-College during high school and continued to The Juilliard School, where he earned his Bachelor of Music degree in 2013. His first orchestra position was with the Louisiana Philharmonic Orchestra, where starting in 2012 he served as Principal Clarinet, and in the fall of 2018 he came to Cincinnati as Principal Clarinet with the Cincinnati Symphony Orchestra.

Chris reflects on his life as a musician and notes that he doesn't have particular inspirations but rather *influences*. "My teacher growing up, Jon Manasse, was a primary influence, and listening to his recordings drew me further into playing clarinet. Alongside of that though, incredibly emotive artists I listen to influence me, and I'm also inspired by the work ethic of athletes. I feel like athletes and musicians have a lot in common, in that we have 'solitary professions.' Athletes, tennis players for example, work incredibly hard, train daily, and learn the intricacies of their sport. Musicians practice and live in a similar headspace, while functioning as part of a multi-faceted creative system when working in an orchestra."

Christopher Pell

From this idea of influence and inspiration, Chris went on to discuss his thoughts on learning and breaking away from the sound of other musicians. "Wind instrumentalists tend to emulate others. We have a concept of a sound we like, from teachers we like, and then we have to learn how to 'break off.' This is one of the biggest challenges, finding your own sound. Finding your own feeling for your performance. That's what distinguishes you from others." Chris has found the CSO to be a place where he can let his unique personal sound, as well as his technical skill, shine.

Spontaneity and laughter are important to Chris as well: "I think my favorite part of performance is being spontaneous—playing around with what I've worked on in rehearsal, and knowing that the others around me know what's happening. It allows for incredible sound and creativity during a performance. I've also come to find that trying to get others to laugh is important. Maybe someone might be nervous, or have a really difficult part in the piece we're rehearsing. Looking over at someone when you're not playing and making them laugh is something I love about being in the Orchestra."

The technical skill, passion, collaborative creativity, and joy Chris brings to his solo and orchestral roles point to an exciting future of music-making in Cincinnati. Welcome to the CSO family, Chris! ■

Christopher Pell (right) with fellow CSO clarinetists Benjamin Freimuth, Ixi Chen and Ron Aufmann.

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BRAHMS (1833–1897) — Variations on a Theme of Joseph Haydn, Op. 56a

HAYDN (1732–1809) — Symphony No. 44 in E Minor, *Trauersinfonie* ("Mourning Symphony")
- Allegro con brio
- Menuetto (Canone in Diapason)
- Adagio
- Finale: Presto

INTERMISSION

BRAHMS — Concerto No. 1 in D Minor for Piano and Orchestra, Op. 15
- Maestoso
- Adagio
- Allegro

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THIS PROGRAM HIGHLIGHTS *the brilliance of Johannes Brahms and Franz Joseph Haydn and the connections between their music. Brahms' Variations on a Theme of Joseph Haydn is a testament to his mastery of composition and orchestration. Throughout his life, Brahms excelled at this, writing wonderfully articulated variations on themes by Handel, Schumann, Paganini and more. He carried forward and built upon the Viennese Classical Style. Next on the program is Haydn's Symphony No. 44, composed during his* Sturm und Drang *or "Storm and Stress" period. The symphony alludes to the musical upheavals that accompanied romanticism with conflicting intensity and subtlety, vibrant rhythmic expressions, violent contrasts, surprises, and masterful counterpoint. This amazing piece carries the nickname "Funeral" because the composer asked that the serene and sublime slow movement be performed at his funeral. Finally, it is a unique privilege to share the stage with Yefim Bronfman, one of the world's most admired artists and a faithful friend of the Cincinnati Symphony Orchestra. We will perform together Brahms' Piano Concerto No. 1, a powerful work born from the composer's tormented early attempts to write a symphony. The result is Brahms' very first orchestral masterpiece.* **—LOUIS LANGRÉE**

JOHANNES BRAHMS
Variations on a Theme of Haydn, Op. 56a

- **Born:** *May 7, 1833, Hamburg, Germany*
  Died: *April 3, 1897, Vienna*
- **Work composed:** *1873 (completed the two-piano version in July and the orchestral version in October)*
- **Premiere:** *November 2, 1873 in Vienna, Johannes Brahms conducting*
- **Instrumentation:** *2 flutes, piccolo, 2 oboes, 2 clarinets, 2 bassoons, contrabassoon, 4 horns, 2 trumpets, timpani, triangle, strings*
- **CSO notable performances:** *21 previous subscription weekends | Premiere: November 1915 (Emery Auditorium), Ernst Kunwald conducting | Most recent: October 2005, Erich Kunzel conducting | The work has also been performed several times on CSO Young People's Concert programs.*
- **Duration:** *approx. 18 minutes*

Brahms' Haydn Variations is an important work for many reasons. As his first composition for large orchestra without soloist, it prepared him to tackle the monumental task of composing a symphony (his First Symphony appeared three years later). More significantly, these variations mark a turning point in Brahms' development from an impressionable young romantic to a fully disciplined latter day classicist. They are important also because they are apparently the first set of independent (not part of a larger work) variations ever composed by anyone for orchestra. That Brahms thought highly of the work is evidenced by the fact that he kept his preliminary sketches, which he otherwise almost never did. That he labored hard on the piece is shown by the numerous changes and careful calculations in those sketches.

Brahms first encountered the theme on which he based the variations in 1870, when it was shown to him by his friend C. F. Pohl, biographer of Haydn. It comes from the slow movement of one of six divertimentos for wind instruments that Pohl had recently discovered. Neither Brahms nor Pohl could have known that latter day scholars were to pronounce the six divertimentos spurious, probably the work of one of Haydn's students, such as Ignaz Pleyel. Furthermore, the tune, which is labeled *Chorale St. Antoni*, was not original with the divertimento composer. No one has explained the title or the exact origin of the melody, but current speculation is that it was an old folk tune that might have been sung by penitents in honor of Saint Anthony's Day.

Whatever the origin, the theme made an excellent candidate for variations. The original composer of the divertimento so used it, and Brahms resolved to do likewise. He was attracted to its irregular phrase structure. Each of the first two phrases (which are both repeated) is five, rather than the standard four, measures long.

Brahms planned from the start to make the variations an orchestral work, perhaps because he was taken with the wind scoring that Pohl had shown him. He does, in fact, retain much of this orchestration for the opening statement. Because the composition turned out to be difficult and complex, he first wrote a version for two pianos. This is not simply an unorchestrated sketch but rather a full fledged keyboard work.

KEYNOTE. The composition consists of a theme, eight variations and a coda. Each variation retains the irregular phrase structure of the theme, as well as certain melodic contours and important harmonies. Yet each also has its own particular mood, tempo, orchestration and figuration.

Like the subsequent variations, the *andante* theme is divided into two parts, each repeated. The second half starts with a brief development of the material of the first part, followed by a restatement of the basic melody with its irregularities somewhat smoothed out.

Variation I, *poco più animato*, presents wide ranging string

figures against repeated notes (from the theme) in the winds. Variation II, *più vivace*, develops the theme's opening dotted rhythm. Variation III, *con moto*, contains a version of the theme in even eighth notes, to which sixteenth notes are added. In Variation IV, *andante con moto*, in the minor, winds and strings constantly trade off roles of melody and accompaniment. Variation V, *vivace*, returns to the major for a *scherzo*-like interlude. Variation VI, *vivace*, is march-like, featuring brass and woodwinds. Variation VII, *grazioso*, is stately. Variation VIII, *presto non troppo*, is in the minor. It starts in the low strings and moves in continuous motion into higher instruments.

The *andante* finale is a *tour de force* of compositional technique. It is, in effect, another set of variations, based not on the full 29-measure theme but on a five-measure derivative of it. This phrase is repeated, usually in the bass, some 20 times. This form, called *passacaglia* or thorough bass or *chaconne*, was to serve Brahms also in the finale of his Fourth Symphony. Against this repeating phrase is heard a wonderfully varied series of contrapuntal lines, so that the excitement and interest build to the end.

—Jonathan D. Kramer

FRANZ JOSEPH HAYDN
Symphony No. 44 in E Minor, *Trauersinfonie* ("Mourning Symphony")

- **Born:** *March 31, 1732, Rohrau, Lower Austria*
  Died: *May 31, 1809, Vienna*
- **Work composed:** *1770 or 1771*
- **Premiere:** *Unknown*
- **Instrumentation:** *2 oboes, bassoon, 2 horns, harpsichord, strings*
- **CSO notable performances:** *Two previous subscription weekends | Premiere: March 1962, Max Rudolf conducting | Most recent: October 1987, Jesús López-Cobos conducting | The CSO also performed this work at Carnegie Hall in April 1962 under Max Rudolf.*
- **Duration:** *approx. 22 minutes*

There exists a strain in the German character that seems to need the expression of strong emotions and profound thoughts in its art works. It was probably inevitable, therefore, that the ephemeral sweetness of much music of the Rococo and early Classic periods would not be entirely satisfactory to northern tastes. Beginning as early as the 1750s, there came into the works of several important composers, notably Carl Philip Emanuel Bach, a striving after a heightened musical style through the use of minor keys, sudden contrasts, chromatic harmonies and a pervasive sense of agitation. The name given to this expressive, new tonal dialect was borrowed from Friedrich Maximilian von Klinger's 1776 play, *Wirrwarr, oder Sturm und Drang* ("Confusion, or, Storm and Stress"). Klinger's drama grew from the soil of Rousseau's philosophy of free personal expression, an idea that was to become doctrine for Romantic artists and which found

an earlier manifestation in some music of the late 18th century. Mozart tried out the *Sturm und Drang* style in his Symphony No. 25 in G minor of 1773, and returned to it with stunning results in *Don Giovanni*, the Symphony No. 40, the Requiem and other of his Viennese masterworks. Haydn, as well, explored the expanded expression of the *Sturm und Drang* in his Op. 20 String Quartets and the symphonies No. 26 in D minor ("Lamentatione"), No. 44 in E minor ("Mourning"), No. 45 in F-sharp minor ("Farewell"), No. 49 in F minor ("La Passione") and No. 52 in C minor.

It was on the strength of such works as Haydn's Symphony No. 44 that the Classical style entered the period of its full maturity around 1770. The uncluttered textures, periodic melodies and carefully segmented forms essential to the stylistic vocabulary of Classicism had appeared as early as 1720 in Italy, and were first hammered into an independent symphonic genre about 20 years later. Haydn began composing symphonies in 1759, and experimented constantly with the form for the next decade before hitting on the manner of combining the instrumental and compositional resources of the Classical style with the expressive profundity of older Baroque music. He jostled techniques borrowed from fugues, church sonatas and concertos with balanced, folk-like melodies, simple dance forms and purified harmonies until his perfected versions of the symphony, quartet and trio emerged quite suddenly just after 1770. "In the development of almost any great composer," wrote the eminent Haydn scholar H.C. Robbins Landon, "there comes a surge of brilliant works that mark the advent of his maturity.... Not even the finest of the works prior to 1770 quite prepare us for the fascinating and profound series of symphonies written [by Haydn] in 1771 and 1772." The Symphony No. 44 is among the first masterworks of the German symphonic tradition.

The Symphony No. 44 is said to have gained its sobriquet—"Mourning"—because the composer asked that its slow movement be played at his funeral. (The request, if true, would have been difficult to grant, since Haydn died in Vienna on May 31, 1809, just two weeks after Napoleon's troops had occupied the city.) The Symphony's somber E minor tonality is heightened by enormous rhythmic energy and expressive tension to create a work that Robbins Landon judged to have "overwhelming intensity," reaching "new heights of nervous power" in its finale. Music of such elemental passion was brazenly daring when it was new (a compliment by way of its challenging nature to the sophistication of Haydn's aristocratic audience at Esterháza), and still moves listeners in a manner that seems almost beyond

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the capability of its small ensemble. "These new symphonies [of the early 1770s] still impress for their striking sincerity and directness," wrote Jens Peter Larsen. "In their own time, they must have come as a revelation. The symphony was by that date more or less established as an elegant piece of entertainment for a noble audience…and Haydn had the courage to write symphonies that were completely different."

The Symphony No. 44 opens with a bold, unison presentation of its craggy main theme—a sharp leap upward, followed by quiet, sighing figures and a pathos-laden melody for the violins. The music becomes more animated, and moves grudgingly and with little conviction into the brighter major tonality of the subsidiary subject. The development section is restless and premonitory, and leads seamlessly to the recapitulation of the earlier themes, which are returned fully in the sunless home key of E minor. After the enervated drama of the first movement (Robbins Landon once wondered if some of Haydn's lost incidental music for a production of *Hamlet* might have ended up in this Symphony) comes not the expected Adagio but instead a Menuetto written as a strict canon [i.e., imitation] at the octave (the movement is subtitled "Canone in Diapason") between the outer voices. The placement of this dance-based movement as the second element in the architecture of the Symphony is a stroke of genius, since its abbreviated form and restrained expression allow it to serve as a buffer separating the tragic opening Allegro and the deeply felt Adagio. (Beethoven adopted the same structural plan in his Ninth Symphony for a similar reason.) As a foil to the rugged strains of the Menuetto, Haydn wrote a sweet, lyrical central trio in the halcyon tonality of E major. The blissful strains of the Adagio, given in the veiled sonority of muted strings, are not only beautiful in their own right but also throw into high relief the turbulent character of the surrounding music. The finale, according to Robbins Landon, "is perhaps the most concentrated and overwhelming *Sturm und Drang* movement Haydn ever wrote: in the development section, the tension, and the line, rise in jagged motivic sequences to the point of exhaustion." It is with such highly charged 18th-century symphonic adventures as this remarkable Symphony that the seeds for musical Romanticism were sown.

—Dr. Richard E. Rodda

JOHANNES BRAHMS
Concerto No. 1 in D Minor for Piano and Orchestra, Op. 15

- **Work composed:** *1854–1858*
- **Premiere:** *January 22, 1859 in Hanover, Joseph Joachim conducting; Johannes Brahms, pianist*
- **Instrumentation:** *solo piano, 2 flutes, 2 oboes, 2 clarinets, 2 bassoons, 4 horns, 2 trumpets, timpani, strings*

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—Thanh Pham, CSO Board Member and Events Committee Chair

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Have you ever wanted to see behind-the-scenes of a concert? John Morris Russell will host donors who give $125 or more this spring, as the Cincinnati Pops prepares to present *Pops in Space*, a celebration of the 50th anniversary of the moon landing. Hear the Pops as they perfect the concert pieces, and enjoy desserts with fellow donors.

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To make a donation to the Orchestra Fund, please visit **cincinnatisymphony.org** or call us at **513.744.3371**.

■ **CSO notable performances:** *29 previous subscription weekends | Premiere: January 1925 (Emery Auditorium), Fritz Reiner conducting; Wilhelm Bachaus, pianist | Most recent: January 2014, Louis Langrée conducting; Hélène Grimaud, pianist | The work has also been performed by such luminaries as Myra Hess, Claudio Arrau (twice), Rudolf Serkin (twice) and his son, Peter Serkin (twice, as well as on a 1986 domestic tour that included a stop at Carnegie Hall), Arthur Rubinstein, André Watts, and many others.*

■ **Duration:** *approx. 44 minutes*

Brahms was just 20 years old when he first showed some of his compositions to Robert Schumann. Schumann was so impressed that he came out of retirement as a music critic to write a special article in praise of Brahms. In this review he prophesied that the younger composer would "reveal his mastery not by gradual development but would spring, like Minerva, fully armed, from the head of Jove.… If he will dip his magic wand where the powers of the choral and orchestral masses will lend him their strength, then there will appear before us more wonderful glimpses into the secrets of the spiritual world."

This was enormous praise for a young composer who had thus far written mostly chamber music and piano works. He was suddenly thrust before the musical world with a reputation to uphold. He felt that he had an obligation to try to compose a symphony, and so he wrote to Schumann in January 1854, "I have been trying my hand at a symphony during the past summer and have even orchestrated the first movement and composed the second and third."

The next month Schumann, suffering from mental illness, threw himself into the Rhine. He was rescued, but spent the remaining two-and-a-half years of his life in an asylum. Brahms was devastated. He moved into Schumann's home to try to help take care of Clara Schumann and her children. He developed a strangely deep feeling for Clara, with whom he was in love but who was also a mother figure for him. He continued to work on his symphony, and he painted a musical portrait of Clara into the slow movement.

Brahms received help with the orchestration from his friend Julius Grimm. The composer was dissatisfied, however. He felt that he was not yet ready to attempt such a monumental form as the symphony. His actual First Symphony was not to be finished for another 23 years. He changed the early, partially complete symphony into a sonata for two pianos, which he played with Clara. He also listened to her play it with Grimm. Still he was not satisfied. Grimm suggested he combine his two ideas and make it a piano concerto. The notion seemed plausible, and the composer set to work revising again. He rescored the first two movements for piano and orchestra, but he replaced the third movement with a new finale. The discarded movement eventually became the chorus "Behold All Flesh" in the *German Requiem*.

The concerto was nearly ready by the spring of 1858. Brahms had the opportunity to try it out in rehearsal. He made more changes. He was still not totally satisfied, and he was unsure of bringing it before the public, but he finally decided to go ahead with two performances in January 1859. At the first performance, conducted by Joseph Joachim, the audience listened politely but with little understanding or appreciation. Five days later Brahms played it in Leipzig, and he wrote to Joachim about its failure. "My concerto has been a brilliant and decisive—failure.… The first rehearsal excited no kind of feeling either in the performers or the audience. No audience at all came to the second, however, and not a performer moved a muscle of his face.… In the evening…the first and second movements were listened to without the slightest display of feeling. At the conclusion three pairs of hands were brought together very slowly, whereupon a perfectly distinct hissing from all sides forbade any such demonstration.… This failure has not impressed me at all. After all, I am only experimenting and feeling my way. All the same, the hissing was rather too much. In spite of everything the concerto will meet with approval when I have improved its bodily structure, and the next one will sound quite different."

The concerto's emotionalism is perhaps its most interesting trait, because this was the last work of Brahms' passionate early stage. Never again did he let his romantic spirit have such free rein.

Several reasons have been offered for the lukewarm reception. The work was too boldly passionate for the conservatives, yet not colorful enough for the radicals. The piano part had far less virtuosity than audiences expected. It was exceptionally long for a concerto. Some of the orchestration was rather clumsy, such as the opening, where the modest scoring seems too thin for the passions expressed.

Still, the work eventually gained approval and enthusiasm. Today it is popular with audiences, although less so than the Second Concerto. We understand its excesses and occasional awkwardness as inevitable products of a young and inexperienced composer.

The concerto's emotionalism is perhaps its most interesting trait, because this was the last work of Brahms' passionate early stage. Never again did he let his romantic spirit have such free rein. After this concerto he began to explore the

restraints of classicism, which he learned through careful study of the works of Beethoven, Mozart, and others, but the First Concerto as a whole makes little attempt to harness its emotions. Burnett James, in his book *Brahms: A Critical Study*, clearly sums up this issue:

> The D Minor Concerto is a direct and authentic transcript of Brahms' deepest and most tortured experiences at the time of its production. It also marks the end of Brahms' youthful romantic period. Never again was he to let himself go with such uninhibited passion; never again to wear his heart so unashamedly on his sleeve; never to let his guard so down that all the turbulence of his heart and mind would appear in his music, or in his life. Never again was he to seek open battle with life through his public art on terms of exposed blood, sweat, and tears.... He did henceforth turn his back finally upon all extravagance and only allow as much of his inner life to appear on the surface as he quite consciously and deliberately wished to appear. If the openly passionate and impetuous side of his nature ever had the chance of taking command of him, its last full fling was in the D Minor Concerto.

KEYNOTE. The turbulent, dramatic nature of the piece is evident immediately. The forceful opening motive, though absent for much of the first movement, casts its spell over even the most lyrical of secondary themes, so that we can never quite believe in their apparent peacefulness. For most of the exposition, the piano and the orchestra have separate themes. The process of development is in part the process of integration. Particularly beautiful is the second theme, first heard in the piano alone. Although this vast movement passes through many moods, its underlying brooding passion is felt throughout.

The second movement tries, by its expansive gentleness, to dispel the intensity of the first. But there is an undercurrent of remembered tension, because the slow movement is cast in the opening movement's meter (6/4) and key (D major as opposed to D minor, although the first movement spends a long time in the major just before the end). The steady rhythm suggests a hymn.

The finale is a Hungarian gypsy rondo, with several themes, two cadenzas, and a developmental *fugato*. There is a transformation of the main theme into a major mode slow march in the coda.

—Jonathan D. Kramer

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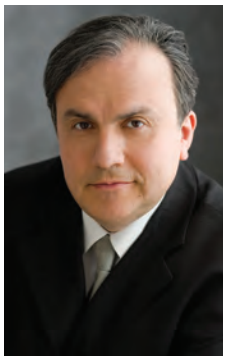
YEFIM BRONFMAN, pianist

- **Previous CSO Performances:** *10 previous subscription weekends, starting with his 1988 debut playing Saint-Saëns' Concerto No. 2.*
- **Read more:** *yefimbronfman.com*



Yefim Bronfman, © Dario Acosta

Internationally recognized as one of today's most acclaimed and admired pianists, Yefim Bronfman stands among a handful of artists regularly sought by festivals, orchestras, conductors and recital series. His commanding technique, power and exceptional lyrical gifts are consistently acknowledged by the press and audiences alike.

In celebration of the 80th birthday of Maestro Temirkanov, Bronfman's 2018–19 season began with a European tour with the St. Petersburg Philharmonic. This is followed by a Scandinavian tour with The Royal Concertgebouw and Maestro Gatti and orchestral concerts in Europe during the season including Paris (Orchestre National de France), London (LPO), Cologne (WDR), Rome (Santa Cecilia), Berlin (Philharmonic), and with the Vienna Philharmonic on tour. In the U.S. he will return to orchestras in Cleveland, New York, Los Angeles, Houston, St. Louis, Cincinnati, San Francisco and Dallas, and in recital he can be heard in New York (Carnegie Hall), Berkeley, Stanford, Aspen, Madrid, Geneva, Cologne, Leipzig, Munich, Berlin, Naples, Rome, and on tour in the spring with mezzo-soprano Magdalena Kožená.

He has also given numerous solo recitals in the leading halls of North America, Europe and the Far East, including acclaimed debuts at Carnegie Hall in 1989 and Avery Fisher Hall in 1993. In 1991 he gave a series of joint recitals with Isaac Stern in Russia, marking Bronfman's first public performances there since his migration to Israel at age 15. That same year he was awarded the prestigious Avery Fisher Prize, one of the highest honors given to American instrumentalists. In 2010 he was honored as the recipient of the Jean Gimbel Lane prize in piano performance from Northwestern University.

Born in Tashkent in the Soviet Union, Yefim Bronfman immigrated to Israel with his family in 1973, where he studied with pianist Arie Vardi, head of the Rubin Academy of Music at Tel Aviv University. In the United States, he studied at The Juilliard School, Marlboro School of Music, and the Curtis Institute of Music, under Rudolf Firkusny, Leon Fleisher and Rudolf Serkin. He is a 2015 recipient of an honorary doctorate from the Manhattan School of Music.

Yefim Bronfman became an American citizen in July 1989. ■

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CINCINNATI POPS ORCHESTRA
JOHN MORRIS RUSSELL • CONDUCTOR

2018–2019 SEASON
FRI DEC 7, 8 pm
SAT DEC 8, 2 pm
SAT DEC 8, 8 pm
SUN DEC 9, 2 pm
SUN DEC 9, 7 pm
Music Hall

HOLIDAY POPS

JOHN MORRIS RUSSELL, conductor
ASHLEY BROWN, vocalist
May Festival Youth Chorus, Matthew Swanson, director
Winton Woods High School Varsity Ensemble, Joe Whatley & Beth Menke Miller, co-directors
Fly Hip-Hop Dance Company • The Studio for Dance, Shari Poff, director

THE FIRST NOEL	Traditional
O CHRISTMAS TREE!	Traditional
ANGELS WE HAVE HEARD ON HIGH	Traditional
IT'S THE MOST WONDERFUL TIME OF THE YEAR	Eddie Pola
MY FAVORITE THINGS from *THE SOUND OF MUSIC*	Richard Rodgers
O HOLY NIGHT	Adolphe Adam
MIS ZEH HIDLIK ("Behold the Lights")	Jeff Tyzik
PEANUT BRITTLE BRIGADE from *THE NUTCRACKER SUITE**	Duke Ellington
PARADE OF THE WOODEN SOLDIERS from *BABES IN TOYLAND*	Leon Jessel
JINGLE BELL ROCK	Joe Beal

INTERMISSION

ON CHRISTMAS DAY	Steven Amundson
HOLIDAY FAVORITES SING-ALONG Jingle Bells • Santa Claus is Coming to Town • Up on the Housetop • Rudolph the Red-Nosed Reindeer	Various
HARK! THE HERALD-ANGELS SING	Felix Mendelssohn
SLEIGH RIDE	Leroy Anderson
DANCE OF THE TUMBLERS from *THE SNOW MAIDEN*	Nikolai Rimsky-Korsakov
HOLIDAY HITS All I Want for Christmas is You • Hard Candy Christmas • Happy Xmas (War is Over) • Feliz Navidad	Various
YES, VIRGINIA, THERE IS A SANTA CLAUS/NIMROD from *ENIGMA VARIATIONS*	Edward Elgar
I BELIEVE	Wesley Whatley/William Schermerhorn
SOULFUL HALLELUJAH	George Frideric Handel
SILENT NIGHT/NIGHT OF SILENCE	Franz Gruber/Daniel Kantor

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PNC

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Cincinnati Pops Orchestra recordings are found on the Fanfare Cincinnati, Telarc, Moss Music Group, Vox Cum Laude, MCA Classics, Caedmon and Musical Heritage Society labels.

ASHLEY BROWN

■ **Previous Pops Performances:** *One previous performance in 2008 for the Pops' Disney music concerts, under Erich Kunzel.*

■ **Read more:** *ashleybrownonline.com, Twitter and Instagram: @ashleybrown9*

Ashley Brown

Ashley Brown originated the title role in *Mary Poppins* on Broadway, for which she received Outer Critics, Drama League and Drama Desk nominations for Best Actress. She also starred as Mary Poppins in the national tour of *Mary Poppins,* for which she garnered a Garland Award for "Best Performance in a Musical." Brown's other Broadway credits include Belle in *Beauty and the Beast*, and she has starred in Jack O'Brien's national tour of *The Sound of Music* and Disney's *On The Record*. She has starred in both *Oklahoma* and *Showboat* at Lyric Opera of Chicago, and she has performed with virtually all of the top orchestras in North America, including the Boston Pops (twice), New York Philharmonic, Hollywood Bowl Orchestra at Disney Hall, Pittsburgh Symphony, New York Pops at Carnegie Hall (four times), Fort Worth Symphony, Cincinnati Pops, Philadelphia Orchestra (twice), Milwaukee Symphony, Indianapolis Symphony (three times), Seattle Symphony, Houston Symphony, Vancouver Symphony, Jacksonville Symphony (two times) and Philly Pops.

Brown's PBS special, *Ashley Brown: Call Me Irresponsible,* received a PBS Telly Award. Other television credits include NBC's *The Sound of Music*. Ashley Brown is the voice of Disneyland's 60th anniversary celebration, singing the newly penned Richard Sherman song, "A Kiss Goodnight. Brown's album of Broadway and American Songbook standards is available on Ghostlight/Warner Brothers. She is a graduate of the University of Cincinnati College-Conservatory of Music.

MAY FESTIVAL YOUTH CHORUS

Matthew Swanson, director
David Kirkendall, assistant director/ accompanist
Rosanne Wetzel, chorus administrator

■ **Read more:** *mayfestival.com/chorus/youth-chorus/*

The May Festival Youth Chorus connects, inspires and educates young people through the study and performance of choral music. Since its founding in 1987, the Youth Chorus has appeared annually at the May Festival to perform masterworks of the choral repertoire with the May Festival Chorus, Cincinnati Symphony Orchestra, and internationally

renowned conductors and soloists. In addition, the chorus presents its own concert series and collaborates with cultural institutions throughout greater Cincinnati.

The May Festival Youth Chorus appears frequently in concert with the Cincinnati Symphony and Pops Orchestras at Music Hall, Riverbend Music Center and other prominent Cincinnati venues. The chorus's extensive performance history includes a 2007 appearance on NPR's *From the Top*, the preeminent showcase for America's best young musicians. Alumni of the chorus perform as professional and avocational singers in Cincinnati, across the country, and around the world.

Singers in the mixed-voice Youth Chorus focus on developing vocal technique and musicianship, and on language and performance skills. This breadth of education and training helps singers master concert repertoire ranging from the Medieval era to contemporary commissioned works.

To learn more about auditions, visit mayfestival.com/chorus/auditions, or contact Rosanne at rwetzel@mayfestival.com or 513.744.3229.

Matthew Swanson is the Associate Director of Choruses and the Director of the Youth Chorus at the Cincinnati May Festival. In this capacity, he leads the Youth Chorus in an active series of concerts across greater Cincinnati and their annual appearances at the May Festival. He has prepared the May Festival Chorus for performances with the Cincinnati Symphony Orchestra and the Cincinnati Pops at Music Hall and Riverbend Music Center. In addition to his artistic duties, Swanson leads community outreach, education, and engagement activities for the May Festival.

Previously, Swanson was Director of Special Projects for the May Festival. In this role, he led efforts to expand community involvement in the May Festival, including the formation of the May Festival Community Chorus for their critically acclaimed debut in Handel's *Messiah*, the presentation of the Sing Hallelujah! Community Arts Showcase at Music Hall, and the 2018 Festival production of Leonard Bernstein's *MASS*, featuring a cast of over 300 local residents.

Swanson is an instructor in the Early Music Lab at the University of Cincinnati's College-Conservatory of Music (CCM), where he teaches courses in early vocal repertoire. A native of southeast Iowa, he earned degrees at the University of Notre Dame, the University of Cincinnati College-Conservatory of Music, and King's College, Cambridge. He joined the May Festival Chorus as a singer in the 2011–12 season and was awarded the May Festival Choral Conducting Fellowship in 2015.

WINTON WOODS HIGH SCHOOL VARSITY ENSEMBLE

Joe Whatley & Beth Menke Miller, co-directors

The Winton Woods Choral Program currently has an enrollment of over 290 students in grades 7–12 and its curriculum spans three middle school choirs and five high school choirs, as well as courses in general music, music appreciation and music theory. Extra-curricular offerings include the WWHS pop *a cappella* groups "Clarity" and "Cadence." Both the middle and high schools present a musical theater production each spring. The award-winning high school ensembles have qualified for state OMEA competitions for the last 42 years and have been recognized by the United States House of Representatives as well as the Ohio State Senate and House of Representatives. They have recorded three CDs with the Cincinnati Pops Orchestra, one of which was a top 15 on the *Billboard* chart. In 2008 they were one of five choirs from the U.S. selected to perform in a pre-Olympic festival in Beijing and Shanghai, China. They were also awarded a gold medal and placed fifth in the world in the 2012 World Choir Games championship division, mixed choirs ages 12–24. This group performs regularly with the

May Festival Youth Chorus

Catherine Angelo
Calia Burdette
Macie Cunningham
Madeline Dadosky
Ellie Donnelly
Julia Grace Dunn
Randy Fleming
Anne George
Ke'von Gibson
Jillian Harris-Craver
Nathan Heitsman
Mitchell Henderson
Andie Lindemann
Parker Lindmark
Shelby Martin
Ciara Meece
Claire Mengel
Julia Musgrove
Anna Nappi
Sam Owens
Maya Parikh
Dionne Parker
Jakob Paytes
Caroline Reckers
Hayden Richardson
Kori Sebastian
Andrew Schmid
Sequoya Siler
Laurynn Smith
Yumi Song
Sophia Stanisic
Benjamin Starkey
Maria Stein
Cole Stockman
Cari Sullivan
Monique Wallace
Quincy Wilks
William Young

Winton Woods High School Varsity Ensemble

Soprano 1
Kiara Gaines
Tijah Griggs
Jasmine Horner
Madison Kutchera
Ellie Mavridoglou

Soprano 2
Aria Gaines
Kavita Nelson
Anne-Marie Nightingale
Jezreel Otchere
Carolina Sullivan
Qeturah Yisrael

Alto 1
Starr Adams
Tia Byrd
Kate Ingram
Victoria Okoh Okai
Monique Wallace

Alto 2
Faith Augustine
Kamille Austin
Amari Brandy
Zariah Sims
Briona-Joy Smith

Tenor 1
Godfred Annang
Mark Behrendt
Elijah Parker
Michael Shannon

Tenor 2
Marvin Bennett
Ethan Mills
Fred Noubieptie Kamang
Quincy Riley
Malik Thomas

Baritone
Angel Gil Mendez
Ryan Hamilton
Alex Ingram
Joshua Payne
Evan Stumpf
Ernest Wolke

Bass
Gideon Afolabi
Jeraude Evans
Joe'l Palmore
Nico Prentosito
Liam Whyte
Jason Young

Cincinnati Fusion Ensemble led by Howard Helvey, Brad Caldwell and Gwen Coleman Detwiler.

FLY HIP-HOP DANCE COMPANY

FLY Dance Company is an all-male theatrical hip-hop dance company based in Houston. The company is known for its high-energy performances with clever staging to a variety of music, including classical, jazz, pop, hip-hop, experimental, drumming and live sound effects, and featuring music by The Propellerheads, Debussy, James Brown, Michael Jackson, The Flamingoes, Nat King Cole and Vivaldi. Labeled an artistic phenomenon, FLY crosses street dance with classical choreographic principles. Their technique is hip-hop—creative, gymnastic and highly masculine. FLY's concerts are clean-cut, wholesome artistry designed to cross all audience boundaries with pieces combining styles and cultures to reflect contemporary Americana.

In 2012, FLY Dance Company returned to the Houston scene under the partnership of Jorge Casco, Chris Cortez, Don Lee Rivera and Adam Quiroz. FLY is currently advised by world renowned choreographer/legend Rennie Lorenzo Harris. Recently, FLY has toured the U.S., partnered with the U.S. Embassy to take their programs and concerts overseas, and celebrated their 20th anniversary with the return of Kathy Wood as Artistic Director.

As well as inspiring youth with its educational shows, through its brother company Houston Healthy Hip-Hop founded by Chris Cortez (FLY director), FLY also provides after school programs in over 10 school districts inside and outside the Houston area. The HHH staff includes members of FLY Dance Company and is a training ground to build passionate instructors and performers. FLY has also introduced "FLY KIDS," a dance and performance training program for younger students. FLY builds confidence and teamwork, teaches positive values, and provides a positive environment to help students succeed in the performing arts. Students are also eligible to audition for FLY Dance Company after completing this program and graduating from school.

THE STUDIO FOR DANCE

Shari Poff, director
Della Lehane, choreographer

The Studio for Dance is celebrating 30 years of collaborating with the Cincinnati Pops Orchestra, with appreciation for the many years of amazing opportunities and experiences this partnership has provided for the dancers of The Studio.

Dancers

Gillian Dunahoe
Nate Goodlett
Gracie Harper
Mackenzie Jackson
Adrienne Kelly
Ava Kelly
Anisa Khatana
Stephanie Lunz
Emma McNeil
Alex Yetter
Tori Yetter

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Anderson Senior Center
Barrington of Oakley
Berkeley Square
Christian Village at Mason
Howard Financial
The Knolls of Oxford
Maple Knoll Village
Marielders
Mason United Methodist Church
Miami University—College of Creative Arts Scholars
Ohio Living Llanfair
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Provident Travel
Seasons Retirement Community
Welcomer's Club of Northern Cincinnati

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CINCINNATI SYMPHONY ORCHESTRA
CINCINNATI POPS ORCHESTRA

Q&A with Ashley Brown

by KAYLA MOORE

How did you get your start in musical theatre and, eventually, on Broadway?

I started singing in church when I was six years old, and my love of music and performance catapulted from there. I did my first musical in high school and was *hooked*. I knew I had to be on stage. After I graduated high school, I was lucky enough to be accepted into CCM, where I received my BFA in Musical Theater. After graduation I bought my one-way ticket to NYC, and I got my first job with Disney Theatrical Group from my Senior Showcase in NYC. It's been such an exciting ride.

What was the moment you realized you wanted to turn your passion for the stage into a career?

In high school it really clicked for me. I realized I was different—different in that I was so passionate about performing, I just loved it—*way* more than the person next to me. It was my life, more so than an extracurricular for me. I attended the Broadway Theater Project during the summer and loved every minute. It was an intense program that weeded out the ones who weren't serious, and I realized I wanted to be there and had to be on stage. I loved, and still love, to work on my craft.

Among the roles you've played, what are your favorites?

It's so hard to choose, as I love different roles for different reasons. I loved playing Belle in *Beauty and the Beast* because it was my Broadway debut and, growing up, I had always loved the movie. I love Mary Poppins because I was able to invent her on stage. I got to be the first Mary Poppins on stage, so she is just a part of me and always will be. I loved playing Magnolia in *Showboat* because I felt I was most like her in real life.

What's your personal favorite Broadway musical?

My Fair Lady—the transition Eliza goes through in that show is every actress' dream. I relate to her so much, and the score to that musical cannot be beat!!

Who is your inspiration as an artist?

I love Audra McDonald—she's the perfect example of balance, since she has children and this amazing family as well as a successful career. She's down to earth, approachable and real. She gives all women the hope and the belief that it can all be done. We CAN do it all!!

Do you try to emulate your inspirations on the stage?

I wouldn't say I emulate them onstage. I'm inspired by people all the time, but I'm just *me* onstage. I'm the only me in the world, so it's all I know to be.

What is one role you hope to portray at some point in your career?

I would love to play Anna in *The King and I*—I love all of the older musicals!!!

Any exciting new projects on the horizon?

I've been really focused on my concert career these past few years, so this year coming back to Cincinnati to sing with the Pops is a dream come true. I'm also doing a solo show at the Kennedy Center with the National Symphony, and also at Carnegie Hall with the New York Pops. I've been involved with some readings of new shows as well, so there are lots of exciting things happening! ■

ANNOUNCING

2019 MAY FESTIVAL

The Immortal
FRIDAY | MAY 17
8p | Music Hall

Silences Between
SATURDAY | MAY 18
8p | Music Hall

Games of Thrones
FRIDAY | MAY 24
8p | Music Hall

Bach's St. Matthew Passion
SATURDAY | MAY 25
8p | Music Hall

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is only beginning.

– Juanjo Mena
principal conductor

FESTIVAL EXTRAS

Bach at the Basilica
SUNDAY | APRIL 14
8p | Cathedral Basilica of the Assumption
Covington, KY

Roomful of Teeth
WEDNESDAY | MAY 15
7p | Woodward Theater
1404 Main St • Cincinnati, OH

FREE Concert: Sounds of the City
SUNDAY | MAY 19
7p | Music Hall

Considering Matthew Shepard
THURSDAY | MAY 23
7p | Patricia Corbett Theatre
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John Morris Russell conductor

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FRI & SAT 8 pm; SUN 2 pm
John Morris Russell conductor

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FRI 8 & SAT 8 pm; SUN 2 pm
John Morris Russell conductor

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APR 13 • SAT 10:30 am

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JOHN MORRIS RUSSELL • CONDUCTOR

2018–2019 SEASON
FRI DEC 28, 7 pm
SAT DEC 29, 7 pm
SUN DEC 30, 2 pm
Music Hall

KEITARO HARADA, conductor

HARRY POTTER AND THE CHAMBER OF SECRETS™

Directed by Chris Columbus
Produced by David Heyman
Written by Steve Kloves
Based on *Harry Potter and the Chamber of Secrets* by J.K. Rowling

Music by John Williams
Cinematography by Roger Pratt
Edited by Peter Honess
Produced by Heyday Films, 1492 Pictures
Distributed by Warner Bros. Pictures

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Worldwide Representation: **WME Entertainment**

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Music Editing: **Ed Kalnins**
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Sound Remixing: **Justin Moshkevich, Igloo Music Studios**

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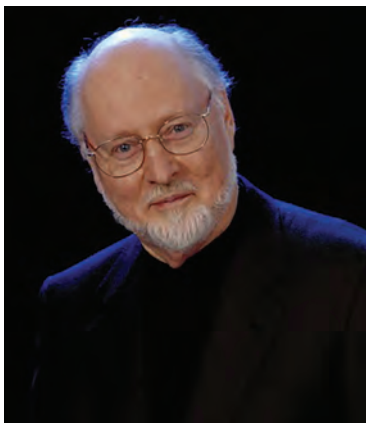

John Williams

JOHN WILLIAMS, composer

In a career spanning more than five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage, and he remains one of our nation's most distinguished and contributive musical voices. He has composed the music and served as music director for more than one hundred films, including all eight *Star Wars* films, the first three *Harry Potter* films, *Superman, JFK, Born on the Fourth of July, Memoirs of a Geisha, Far and Away, The Accidental Tourist, Home Alone* and *The Book Thief*. His 45-year artistic partnership with director Steven Spielberg has resulted in many of Hollywood's most acclaimed and successful films, including *Schindler's List, E.T. The Extra-Terrestrial, Jaws, Jurassic Park, Close Encounters of the Third Kind*, the *Indiana Jones* films, *Munich, Saving Private Ryan, The Adventures of Tintin, War Horse, Lincoln, The BFG* and *The Post*. His contributions to television music include scores for more than 200 television films for the groundbreaking, early anthology series *Alcoa Theatre, Kraft Television Theatre, Chrysler Theatre* and *Playhouse 90*, as well as themes for *NBC Nightly News* ("The Mission"), NBC's *Meet the Press*, and the PBS arts showcase *Great Performances*. He also composed themes for the 1984, 1988 and 1996 Summer Olympic Games and the 2002 Winter Olympic Games. He has received five Academy Awards and 51 Oscar nominations, making him the Academy's most-nominated living person and the second-most nominated person in the history of the Oscars. He has received seven British Academy Awards (BAFTA), 24 Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records. In 2003, he received the Olympic Order (the IOC's highest honor) for his contributions to the Olympic movement. He received the prestigious Kennedy Center Honors in December of 2004. In 2009, Mr. Williams was inducted into the American Academy of Arts & Sciences, and he received the National Medal of Arts, the highest award given to artists by the U.S. Government. In 2016, he received the 44th Life Achievement Award from the American Film Institute—the first time in their his-

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CINCINNATI SYMPHONY ORCHESTRA
CINCINNATI POPS ORCHESTRA

tory that this honor was bestowed upon a composer.

In January 1980, Mr. Williams was named 19th music director of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Boston Pops Laureate Conductor, which he assumed following his retirement in December 1993, after 14 highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood. Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos commissioned by several of the world's leading orchestras, including a cello concerto for the Boston Symphony Orchestra, a bassoon concerto for the New York Philharmonic, a trumpet concerto for The Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. In 2009, Mr. Williams composed and arranged *Air and Simple Gifts* especially for the first inaugural ceremony of President Barack Obama, and in September 2009, the Boston Symphony premiered a new concerto for harp and orchestra titled *On Willows and Birches*.

CINECONCERTS

CineConcerts is one of the leading producers of live music experiences performed with visual media. Founded by producer/conductor **Justin Freer** and producer/writer (*Star Trek: The Ultimate Voyage* and DreamWorks *Animation in Concert*) **Brady Beaubien**, CineConcerts has engaged millions of people worldwide in concert presentations that redefine the evolution of live experience. Recent and current live concert experiences include *Gladiator*, *The Godfather*, *It's a Wonderful Life*, DreamWorks *Animation in Concert*, *Star Trek: The Ultimate Voyage* 50th Anniversary Concert Tour, and *Breakfast at Tiffany's*. From full-length movie screenings with live orchestra to music-interactive sporting event experiences to original 3D-environment holiday programming, CineConcerts is at the forefront of live entertainment.

KEITARO HARADA, conductor

- **Previous Pops Performances:** *Three previous subscription performances: the* Home Alone *concerts in 2015,* Harry Potter and the Sorcerer's Stone *in 2017, and the November 2018 Indigo Girls concert; also several Lollipops Family concerts.*
- **Read more:** *kharada.com*

Keitaro Harada, © Claudia Hershner

Keitaro Harada, in his fourth season as Associate Conductor of the Cincinnati Symphony Orchestra, maintains a blossoming international presence throughout North America, Asia, Mexico and Europe.

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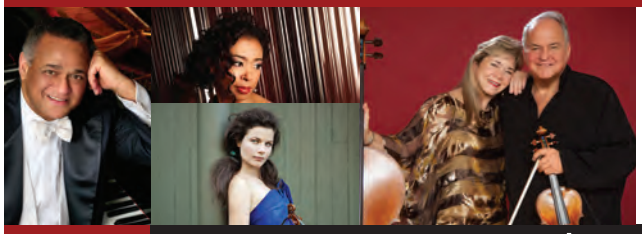

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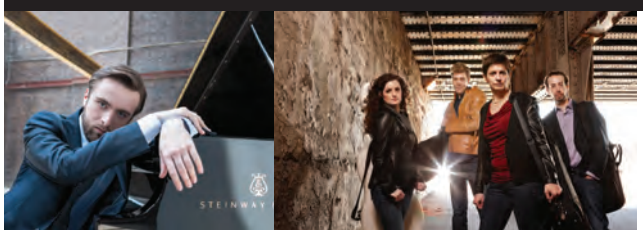

MAY 5 & 6

The Artistry of Trifonov & The Ariel Quartet

A true legend in the making, **Daniil Trifonov** has performed on the world's greatest stages. After his performances with the CSO, experience this rare opportunity to also hear him in Linton's intimate setting performing his own Piano Quintet with the **Ariel Quartet**.

A three-time recipient of The Solti Foundation U.S. Career Assistance Award, Harada was also chosen for the Bruno Walter National Conductor Preview (2013) and Seiji Ozawa Conducting Fellowship at Tanglewood Music Festival, and was a student of Lorin Maazel at the Castleton Festival and of Fabio Luisi at the Pacific Music Festival. In 2016 and 2018 he was invited by Valery Gergiev to serve on the faculty of the Pacific Music Festival.

Harada's recent symphonic engagements include debuts with several orchestras in Japan, as well as upcoming return engagements this season with the Siena Wind Orchestra, New Japan Philharmonic, Tokyo Symphony and Tokyo Philharmonic. Recent U.S. debuts include the Fort Worth Symphony, Berkeley Symphony, Indianapolis Symphony, Memphis Symphony, Louisville Orchestra, Louisiana Philharmonic, Charlotte Symphony, and Music in the Mountains. This season he returns to the Indianapolis Symphony and Louisville Orchestra, leads *The Nutcracker* and a world premiere of *Victoria* for Northern Ballet (Leeds, UK), and debuts with Taiwan's Evergreen Symphony Orchestra.

Harada conducted *Song from the Uproar* for Cincinnati Opera in 2017 and Bizet's *Carmen* for Bulgaria's Sofia National Opera and Ballet that reprises with a Japan tour in the fall of 2018. In past seasons and as Associate Conductor of Arizona Opera, he led *Don Pasquale, The Daughter of the Regiment, Tosca* and *Carmen*. As a 2010 Seiji Ozawa Fellow at Tanglewood, Harada conducted acclaimed performances of *Ariadne auf Naxos*. He made his professional opera-conducting debut in 2011 leading Britten's *Turn of the Screw* for North Carolina Opera, where he returns in 2019 for *Carmen*.

A native of Tokyo, Harada is a graduate of Interlochen Arts Academy and Mercer University. He was a James E. Rogers Institute for Orchestral and Opera Conducting Fellow at the University of Arizona with Thomas Cockrell and Charles Bontrager. He has also studied under Christoph von Dohnányi, Robert Spano, Michael Tilson Thomas, Oliver Knussen, Herbert Blomstedt, Vladimir Ponkin, Adrian Gnam and Stefan Asbury.

Harada was featured on National Public Radio's *From the Top* and as a favorite guest alumnus on its PBS television documentary. Arizona Public Broadcasting produced a documentary on Harada's bright career titled *Music…Language Without Words* for the television series *AZ Illustrated* in 2013. ■

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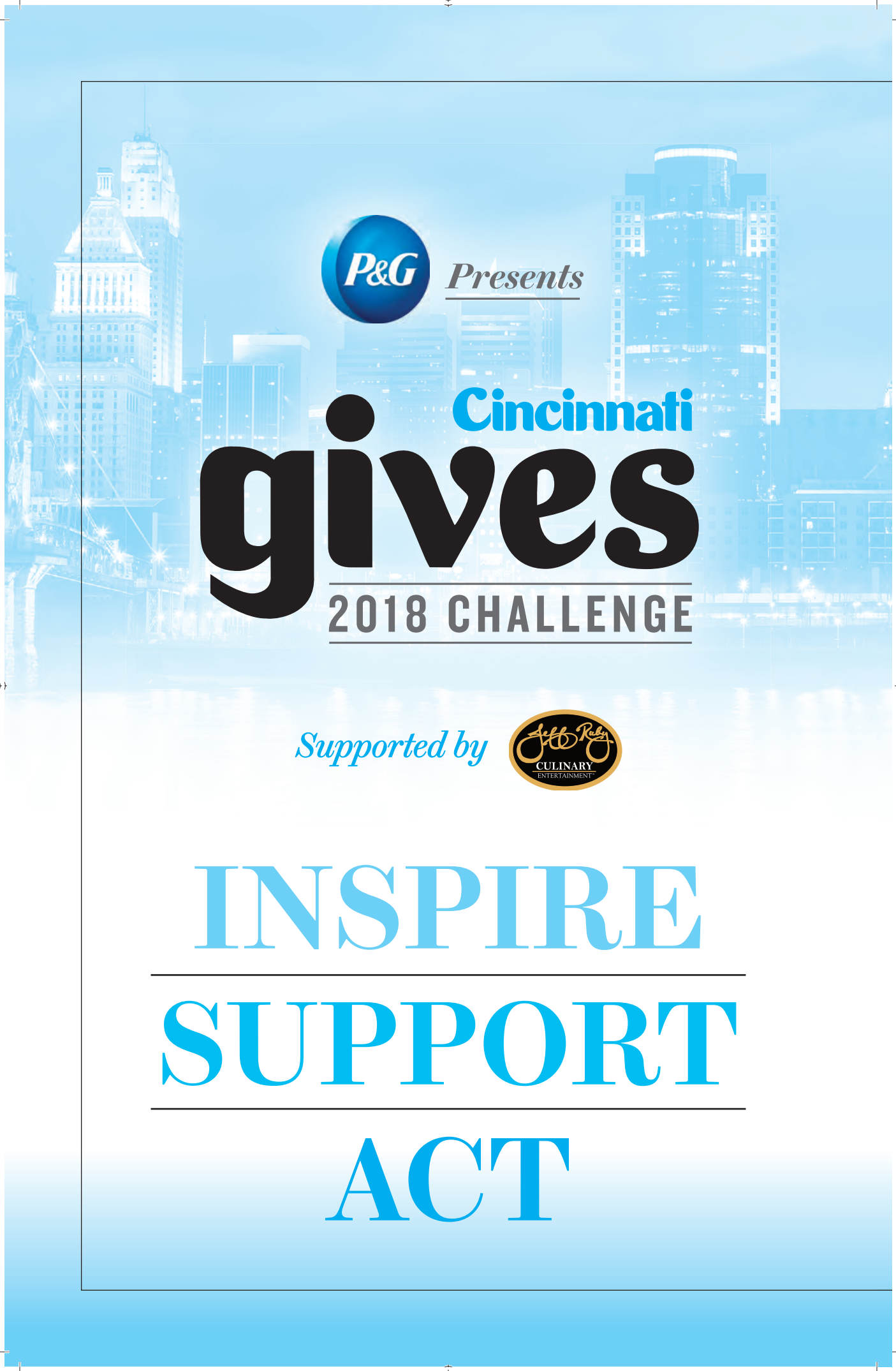
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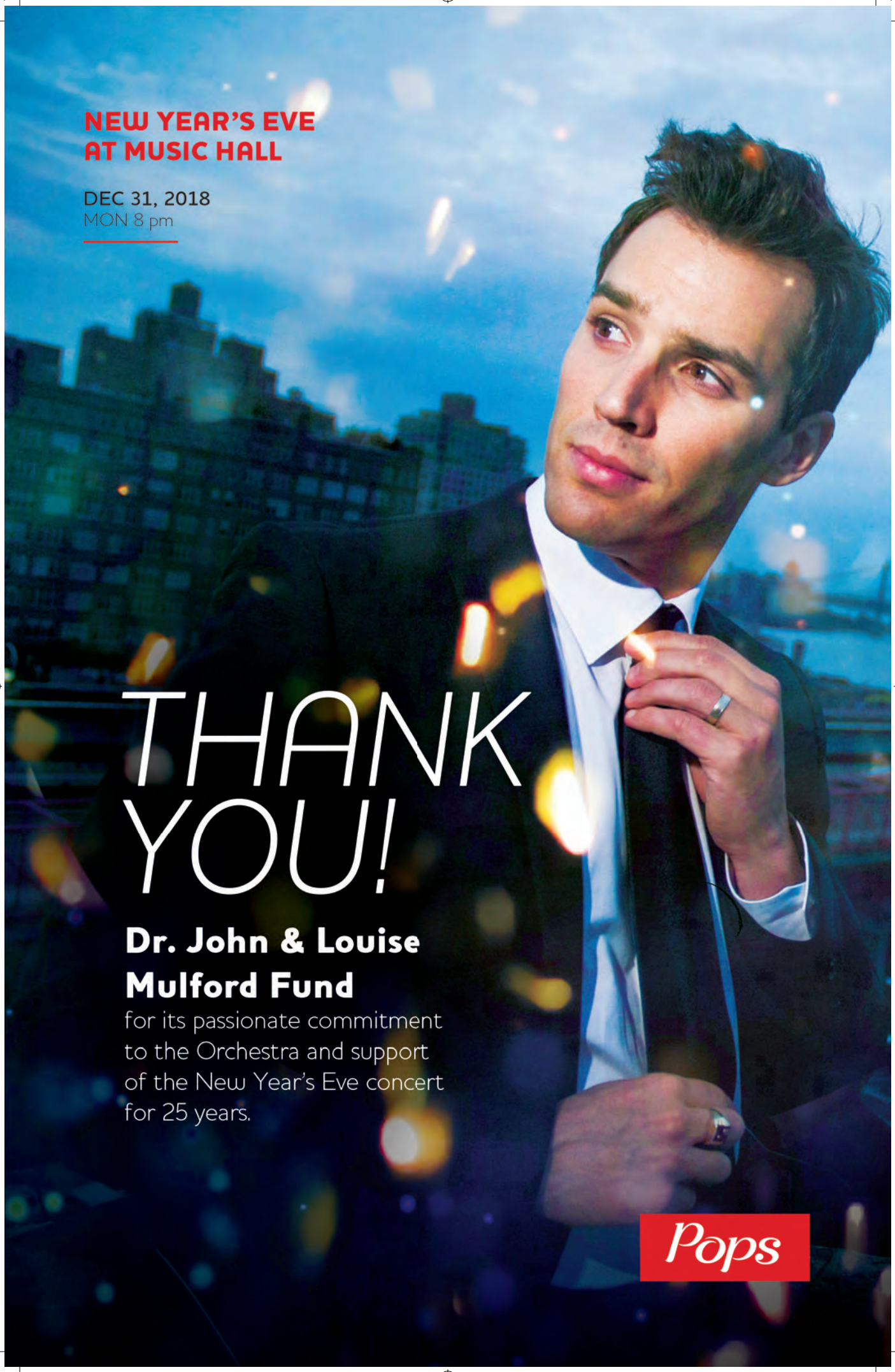
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AT MUSIC HALL
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NEW YEAR'S EVE AT MUSIC HALL

RYAN SILVERMAN, vocalist

Selections will be announced from the stage.

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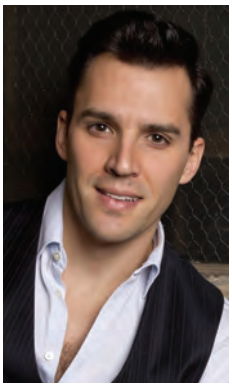
RYAN SILVERMAN, vocalist

- **Previous Pops Performances:** *One previous, March 2014, for the Pops'* Music of the Mad Men Era *concerts.*
- **Read more:** *ryansilverman.com*


Ryan Silverman

Ryan Silverman has starred in *Side Show* on Broadway, for which he received a Drama Desk nomination for Best Actor. Other Broadway credits include star turns as Billy Flynn in *Chicago* and Raoul in *The Phantom of the Opera*. Silverman received Drama Desk and Drama League nominations for his performance as Giorgio in CSC's production of *Passion*. He has appeared at the Kennedy Center as Sir Lancelot alongside Brian Stokes Mitchell in *Camelot*, and as Terry Connor in *Side Show*. Internationally, Silverman has starred in the Théâtre du Châtelet's acclaimed production of *Passion*, opposite Natalie Dessay, and as Tony in the Olivier-nominated 2008 West End production of *West Side Story*. Silverman also recently starred in the concert version of *West Side Story* with the Philadelphia Orchestra and in *The Golden Apple* at New York's City Center "Encores!"

Other credits include *Cry-Baby* on Broadway, *Finian's Rainbow* (Irish Repertory Theater), and *The Most Happy Fella* at New York City Opera. He recently made his debut at Papermill, starring in Ken Ludwig's *A Comedy of Tenors*. Silverman starred as Sky in the first national tour of *Mamma Mia!*, and Jose in the world premiere of the new musical *Carmen* at La Jolla Playhouse. He has also played the role of Rapunzel's Prince in *Into The Woods* at the MUNY.

Regional credits include *Thoroughly Modern Millie* (Jimmy), *Cinderella* (Prince), *Grease!* (Danny), *Hello Dolly!* (Cornelius), *Assassins* (John Wilkes Booth), *Sweeney Todd* (Anthony), *Forever Plaid* (Smudge), and *Blood Brothers* (Eddie Lyons). TV and film stints include *Good Fight, Gossip Girl, The 5 Minarets of New York, Sex and the City 2*, and *True Blood*.

Silverman has performed his club act at New York's Café Carlyle in a month-long residency, as well as at Feinstein's at the Regency. Concert performances include appearances with the New York Pops (Carnegie Hall), the Seattle Symphony with Marvin Hamlisch, Philadelphia Orchestra, Philly Pops, Vancouver Symphony, Cincinnati Pops, Utah Symphony, Houston Symphony, Detroit Symphony and Edmonton Symphony, among others. ■

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Q&A with Ryan Silverman

by KAYLA MOORE

Your career has spanned Broadway and film, in addition to the concert stage. Is there any character you've portrayed that resonated with you personally?

Well, this may seem like a bit of a cop-out answer, but I have found something that resonates with me personally in all the characters I've played. Whether it's the shady manager, Terry, in *Side Show*, Giorgio in Stephen Sondheim's *Passion*, or Raoul in *Phantom of the Opera*. I have found bits of my personality that I can put into each character. It makes it real, it makes it honest, and it makes it grounded.

If you could open for any musical artist, living or dead, who would it be?

I actually would love to open for Elton John. I've been loving and revisiting his music lately, and he just seems like such a fun entertainer. To be able to watch him and learn from him and share the stage with him would be pretty exciting.

What kind of music do you think speaks to the feeling New Year's Eve brings to people?

I think the music that I've chosen to perform this New Year's Eve is really the best: the Great American Songbook. It's music that was written about real things in our lives—living, learning, loving, making mistakes, moving forward. That's what New Year's Eve is about to me, looking back on what we've done and what we've learned, and moving forward from our victories or our mistakes. Also, to get to sing the Great American Songbook with a full orchestra swinging behind you couldn't be any better.

What does New Year's Eve mean to you? Do you have any traditions?

I don't have any traditions, actually, but I do like to look back on the year to just remind myself what all happened. It's easy to go through the years and then look back and go, "Wait, when did that happen?" So I like to sit with my wife and daughter and look back at what we did, places we went, mistakes we may have made, favorite moments. I think it's a pretty great way to wrap up the year looking back in remembrance and then looking forward to what's yet to happen. ■

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Principal Cello and soloist Ilya Finkelshteyn, Terry Horan, Principal Viola and soloist/composer Christian Colberg, Christy Horan, Chris Huggard and conductor Louis Langrée backstage after the October 21 *Heart of Don Quixote* concert.

Messer Construction guests join Joshua Bell backstage following the September 29 performance.

A guest smiles at the post-concert party hosted by CSO Spectrum following the October 12 Haunted Hall Pops concert.

Guest Conductor Damon Gupton and guests of Macy's after the October 12 Haunted Hall Pops concert.

CSO Principal Violist and concert soloist Christian Colberg with guests of Macy's on October 20.

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List as of November 1, 2018

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Thomas Schippers was Music Director from 1970 to 1977. He left not only wonderful musical memories, but also a financial legacy with a personal bequest to the Orchestra. The Thomas Schippers Legacy Society recognizes those who contribute to the Orchestra with a planned gift. We thank these members for their foresight and generosity. For more information on leaving your own legacy, contact Mary McFadden Lawson at 513.744.3272.

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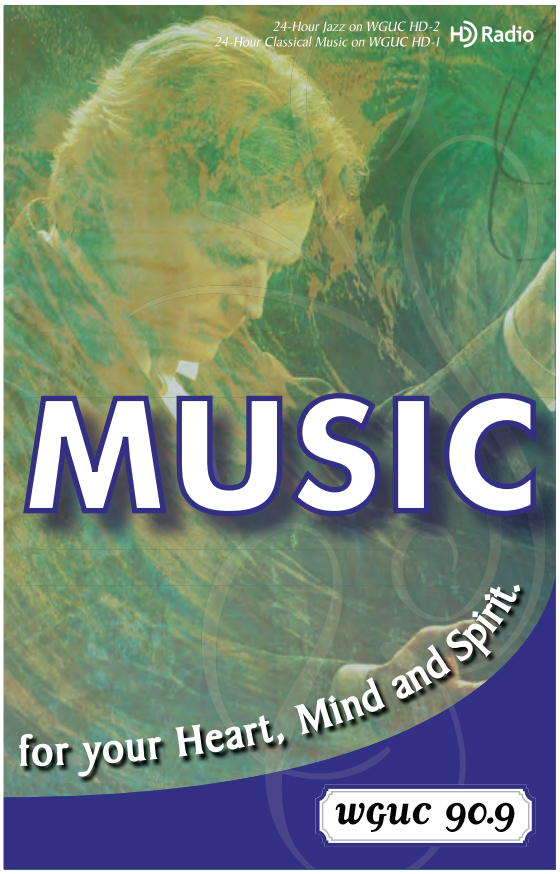

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We all have a lot on our plates and demand so much of ourselves, especially around the holidays. Between the festivities, gift purchasing, entertaining and creating those perfect moments for our family and friends, it's easy to become overwhelmed, especially knowing these activities are piled on top of our regular, year-round responsibilities. I first wrote about this in CODA a couple of years ago and believe it bears repeating.

Admittedly I'm not a doctor so I look to the experts. According to the Mayo Clinic, "stress and depression can ruin your holidays and hurt your health" and, according to the Cleveland Clinic, "planning for the holidays can leave us feeling impatient, cranky, and—in some cases—depressed. When the realities of day-to-day life conflict with our efforts to make the holiday season perfect, stress results." Their prescription? At least in part, medical professionals recommend people simply be more realistic about what is achievable, and the *Doctors Health Press* goes further with a "cure." An editorial published some years ago states, "Holiday music is hard to resist. It brings people together, rekindles memories, and creates an energy and warmth that really captures the spirit of the season. A couple more bonuses: according to a number of studies...singing and listening to music can boost immune system strength, while reducing anxiety and stress levels, and boosting mood."

Experiences like coming to a concert with friends and loved ones bring people more joy—more happiness—than buying and generally having "stuff." That same editorial from *Doctors Health Press* talks about how listening to music, attending religious services, singing, or experiencing a concert are all "great ways to relieve stress, improve your immune system, bond with others, and really enjoy the season."

So here we are again in the midst of the busy holiday season. We've made time to experience a wonderful concert with special people in our lives. Maybe we've gotten dressed up and built a whole evening or afternoon of activities around this experience. You look great, by the way!

So here we go.... You're about to experience a live concert. Take a deep breath. Leave all that stress outside the auditorium door and immerse yourself in the music. ■

Mitchell Gold +Bob Williams

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From our family to yours, wishing you a very warm and happy holiday season.

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