

# Philharmonic Orchestra

## Oratorio Chorus

Thomas Wilkins, *Conductor*  
Betsy Burleigh, *Chorus Master*

Rachel Fitzgerald, *Soprano*  
Shannon Lally, *Mezzo-Soprano*  
Jaemyeong Lee, *Tenor*  
Drew Comer, *Bass*

## Ludwig van Beethoven

### Symphony No. 9

Musical Arts Center  
Wednesday, October 5, 2022  
8 p.m.



**JACOBS SCHOOL OF MUSIC**  
Indiana University Bloomington



## JACOBS SCHOOL OF MUSIC

INDIANA UNIVERSITY

Bloomington

*One Hundred Sixty-Fourth Program of the 2022-23 Season*

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Ludwig van Beethoven (1770-1827)

Symphony No. 9 in D Minor, Op. 125

(1822-24) ("Choral")

Allegro ma non troppo, un poco  
maestoso

Molto vivace

Adagio molto e cantabile

Presto – Allegro assai

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Musical Arts Center  
Wednesday Evening  
October Fifth  
Eight O'Clock

*Indiana University prohibits the unauthorized recording, publication,  
and streaming of live performances. Please silence all electronic devices.*

O Freunde, nicht diese Töne!  
sondern lasst uns angenehmere  
anstimmen, und freudenvollere.

— *Ludwig van Beethoven*

Freunde, schöner Götterfunken,  
Tochter aus Elysium  
Wir betreten feuertrunken  
Himmlische, dein Heiligtum.

Deine Zauber binden wieder,  
Was die Mode streng geteilt;  
Alle Menschen werden Brüder,  
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,  
Eines Freundes Freund zu sein,  
Wer ein holdes Weib errungen,  
Mische seinen Jubel ein!

Ja, wer auch nur eine Seele  
Sein nennt auf' dem Erdenrund!  
Und wess nie gekonnt, der stehle  
Weinend sich aus diesem Bund.

Freunde trinken alle Wesen  
An den Brüsten der Natur;  
Alle Guten, alle Bösen  
Folgen ihrer Rosenspur.

Küsse gab sie uns und Reben  
Einen Freund, geprüft im Tod;  
Wollust ward dem Wurm gegeben,  
Und der Cherub steht vor Gott.

Froh, wie seine Sonnen fliegen  
Durch des Himmels prächt'gen Plan  
Laufet, Brüder, eure Bahn,  
Freudig, wie ein Held zum Siegen.

Seid umschlungen, Millionen!  
Diesen Kuss der ganzen Welt!  
Brüder—überm Sternenzelt  
Muss ein lieber Vater wohnen!

Ihr stürzt nieder, Millionen?  
Ahnest du den Schöpfer, Welt?  
Such ihn überm Sternenzelt!  
Über Sternen muss er wohnen.

— *Friedrich Schiller*

O friends, not these sounds!  
Let us strike up a  
more pleasant and joy-filled song.

Joy, beautiful spark of the gods,  
daughter of Elysium,  
we enter your holy place  
drunk with your fire.

Your magic binds together again  
all that fashion has harshly divided;  
all men become brothers  
where your gentle wings hover.

To whomever the good fortune has been granted  
to be the friend of a friend,  
let him who has gained a noble woman  
add his jubilation.

Yes, he also, who, on this planet,  
calls but one soul his own,  
and he who knows nought of this,  
let him, weeping, steal away from this clan.

Let all creatures drink joy  
at nature's breast,  
all good and evil people  
follow her path of roses.

She gave kisses and wine,  
and a friend proven in death.  
Feeling was given to the worm,  
and the cherub stands before God.

Happy as the suns fly  
through the glorious design of Heaven,  
tread your path, brothers,  
joyously as a hero to victory.

Embrace, ye millions!  
Give this kiss to the whole world!  
Brothers, over the vault of Heaven  
a loving Father must dwell.

Do you kneel, ye millions?  
Do you sense the Creator, world?  
Seek him above the starry regions,  
above the stars he must dwell.

— *Thomas Dunn (translation)*

## Program Notes

by Maggie Eronymous  
*M.A. Musicology Student*

Nowadays, Beethoven's Ninth Symphony is far from unusual. You may stumble across it in ads for soda and groceries. It crops up in films from many decades. You can hear it treated with delicate sensitivity in the hands of elementary schoolers with recorders.

For Beethoven's audiences, this work would have been a mix of the usual—or at least, the expected—and the unexpected. The audience would have been familiar with Beethoven's symphonic works that tied individual movements into larger, symphony-length narratives. They would also be familiar with the ideals of the Enlightenment, with its idealized heroic quests for freedom. Beethoven's audience could even expect the addition of a choir to a symphonic work: the 1824 premiere of the Ninth Symphony was marketed as a “Great symphony with, in the finale, soloists and chorus, to the Schiller *Lied to Joy*.” Schiller's revised poem from 1808 was commonplace enough to need no further introduction.

But just as there may be many princes and only one Beethoven, there may be usual and expected elements in a symphony and only one Ninth Symphony. The first three instrumental movements are of a different scope than what audiences likely expected and culminate in the final movement. One of the ways Beethoven achieves this narrative depth is through his use of repetition: as an effective form of emphasis, to provide further insights, and to draw comparisons.

Beethoven sets the expectation of the extraordinary in the very first bars. Shimmering pianissimo strings hint at the primary theme, which emerges 16 measures in; in these 16 bars, we're left floating amidst pre-imitation of an idea we don't yet know. When the theme does arrive, this pre-imitation makes the theme's appearance feel inevitable and revelatory. And so we begin our journey, following a theme that struggles between major and minor, only to be interrupted by new material that only appears at the very end of the movement.

The following scherzo is traditionally a lighthearted and humorous genre. Here, Beethoven reworks the dancelike character common in a scherzo into a rousing rhythmic idea whose repetition propels the movement forward. And instead of a simple dance form, Beethoven presents a five-voice fugue—the compositional equivalent to cracking a walnut with a sledgehammer. Here, the structured repetition of a fugue adds a compositional gravitas to a typically straightforward movement. The third movement uses repetition in a set of themes and variations wherein Beethoven alters the setting to display a variety of different characters. It is the tranquil eye of the storm.

The fourth movement throws us back into tumult. It opens with a wall of sound, a whirlwind of themes from past movements, and interruptions from the low strings. It is from these interjections that a new theme emerges: the “Ode

to Joy,” the theme that many of us have been waiting for, however long that may be. It blossoms from the sparse, powerful basses to richly orchestrated joy throughout the orchestra. Further tumult, and then the bass voice enters instead of the string bass. The first words we hear? “Oh friends, not these sounds; let us turn our themes to joy!” The soloists launch off, inviting in the full chorus, which echoes them. Here repetition is used to affirm, again and again, the joy held in Beethoven’s theme.

Our celebration is paused to introduce another musical idea—this time, with text concerning the universal siblinghood of humankind. It is presented first somberly, then with bristling force in the choir; our original theme returns once more and peters out, leaving us wondering . . . only to be treated to the “Ode to Joy theme” *and* the theme to the brotherhood of mankind, layered on top of each other in a double fugue in the chorus. Repetition in such spectacular measure careens the whole ensemble into a joyful rush to the conclusion.

For all its renown now, the Ninth Symphony was met with mixed reviews. Among them was opera composer Giuseppe Verdi, who said, “No one will ever approach the sublimity of the first movement, but it will be an easy task to write as badly for voices as in the last movement. And supported by the authority of Beethoven, they will all shout, ‘That’s the way to do it . . .’” Verdi’s words may seem harsh, but sublimity was one of the highest ideals in Beethoven’s day and is no small compliment. Verdi’s quote also hints at the power of “the authority of Beethoven,” which Verdi seemed to feel was strong enough even in the composer’s lifetime to shield him from criticism.

But we are not here tonight to ruminate on the authority of Beethoven. We are here tonight for a joyous celebration of *you*—the audience members—and our fellow musicians; together, in an extraordinary kinship of sublime joy.

## Artist Biographies



**Thomas Wilkins** is principal conductor of the Hollywood Bowl Orchestra, and Germeshausen Family and Youth Concert Conductor Chair with the Boston Symphony, as well as professor of music (conducting) at the Jacobs School of Music, where he holds the Henry A. Upper Chair of Orchestral Conducting established by the late Barbara and David Jacobs as a part of Indiana University's Matching the Promise Campaign. He is also Music Director Laureate of the Omaha Symphony, where he was music director from 2005 through 2021. Past positions have included resident conductor of the Detroit Symphony and the Florida Orchestra (Tampa Bay), and associate conductor of the Richmond (Virginia) Symphony. He also has served on the music faculties of North Park University (Chicago), University of Tennessee in Chattanooga, and Virginia Commonwealth University in Richmond. Devoted to promoting a life-long enthusiasm for music, Wilkins brings energy and commitment to audiences of all ages. He is hailed as a master at communicating and connecting with audiences. He has guest conducted orchestras throughout the United States. Wilkins' commitment to community has been demonstrated by his participation on several boards of directors, including the Greater Omaha Chamber of Commerce, the Charles Drew Health Center (Omaha), the Center Against Spouse Abuse in Tampa Bay, and the Museum of Fine Arts as well as the Academy Preparatory Center both in St. Petersburg, Florida. Currently he serves as chairman of the board for the Raymond James Charitable Endowment Fund and as National Ambassador for the non-profit World Pediatric Project, headquartered in Richmond, Virginia, which provides children throughout Central America and the Caribbean with critical surgical and diagnostic care. A native of Norfolk, Virginia, Wilkins is a graduate of the Shenandoah Conservatory of Music and the New England Conservatory of Music (Boston). He and his wife, Sheri-Lee, are the proud parents of twin daughters, Erica and Nicole. *(Photo by Curt Johnson)*



**Betsy Burleigh**, Thomas R Kasdorf Professor of Choral Conducting and chair of the Choral Conducting Department at the Indiana University Jacobs School of Music since the fall of 2013, served as music director of the Mendelssohn Choir of Pittsburgh from 2006 to 2015. She led the Mendelssohn Choir in performances of Brahms' Requiem, Bach's B-Minor Mass, Rachmaninoff's Vespers, and Mozart's Great Mass in C Minor and prepared the choir for numerous performances with the Pittsburgh Symphony Orchestra (PSO). As a guest conductor, Burleigh has led the PSO, Rhode Island Philharmonic, Akron Symphony, and Canton Symphony. Theater engagements have included music direction at Opera Cleveland and the Cleveland Public Theater. In March 2016, she prepared the Tanglewood Festival Chorus for a

performance with the Boston Symphony Orchestra and music director Andris Nelsons. Acclaimed for her oratorio conducting, Burleigh's 2012 Chorus pro Musica performance of Haydn's *Creation* was praised in *The Boston Globe* as an "expansive, poetic reading" and in *The Boston Phoenix* as "a stirring and elegant, lilting and expansive performance." Her 2010 rendition of Orff's *Carmina Burana* was praised as being both "nuanced" and "hair-raising" by *The Boston Musical Intelligencer*. She won the 2000 Northern Ohio Live Achievement Award for best classical/opera performance for Ulmann's *Der Kaiser von Atlantis* with the Cleveland Public Theatre and conducted the Cleveland Orchestra Chorus on an Emmy Award-winning concert for the 9/11 Red Cross Disaster Relief Fund. (Photo by Roger Mastroianni)



Praised for his "clear enunciation and powerful steady voice" by *Opera Canada*, bass **Drew Comer** is the recipient of the Jacobs School of Music's prestigious Wilfred C Bain Award in Opera and is pursuing a Performer Diploma under the tutelage of Jane Dutton and Gary Arvin. An Indiana native, Comer earned a bachelor's degree in voice performance from Jacobs in 2019. After earning a Master of Music degree from Jacobs in May 2022, he traveled to Italy to perform the role of Simone (*Gianni Schicchi*) with the International Opera Performing Experience program. Recent performances with IU Jacobs School of Music Opera Theater include *The Sheriff (Highway 1, USA)*, *Pistola (Falstaff)*, and the Second Armored Man (*The Magic Flute*). Under the direction of Carol Vaness, he performed the roles of Il Commendatore and Masetto (*Don Giovanni*) in her Graduate Opera Workshop. Performances at IU include Marco (*Gianni Schicchi*), Antonio (*Le Nozze di Figaro*), Curio (*Giulio Cesare*), and the Commendatore (*Don Giovanni*) as well as the choruses of *The Barber of Seville*, *Oklahoma!*, *Florence en el Amazonas*, *The Music Man*, *Lucia di Lammermoor*, *Dialogues of the Carmelites*, Bernstein's *Mass*, *The Three Hermits*, *Suor Angelica*, *The Magic Flute*, and *H.M.S. Pinafore*. In 2018, he marked his Canadian debut with the Halifax Summer Opera Festival, where he brought to life the roles of Masetto in Mozart's *Don Giovanni* and Seneca in Monteverdi's *The Coronation of Poppea*. Comer has sung in master classes with soprano Caroline Worra and tenor Matthias Klink and was a finalist and prizewinner at the 2022 Orpheus National Vocal Competition.



A soprano from Mansfield, Ohio, **Rachel Fitzgerald** is pursuing a Doctor of Music degree at the Indiana University Jacobs School of Music under the instruction of Heidi Grant Murphy. Fitzgerald earned a Master of Music in Vocal Performance from the University of Cincinnati College-Conservatory of Music, where she performed the role of Ludmila in *The Bartered Bride* and Alice Ford in *Falstaff*. Other credits include: Micaëla in *Carmen* with Mid-Ohio Opera and Olga Kromow as well as Hanna Glawari cover in *The Merry*

*Widow* with Opera Project Columbus. No stranger to opera chorus, she has performed in ensembles with Cincinnati Opera, Opera Columbus, and Mid-Ohio Opera. She placed third in the National Association of Teachers of Singing National Final Competition (2019), received the Encouragement Award in the Cooper-Bing Vocal Competition (2018), and spent two seasons with the Opera Columbus Education Outreach Program. Fitzgerald also earned a dual Bachelor of Music in Piano/Vocal Performance from Ohio Wesleyan University.



**Shannon Lally** is a mezzo-soprano from Haddonfield, New Jersey. She is currently pursuing a Master of Music in Voice Performance at the Indiana University Jacobs School of Music under the guidance of Peter Volpe. She graduated from Westminster Choir College in 2021 with a Bachelor of Music in Voice Performance and a minor in Piano Pedagogy. Recent credits include Little Buttercup in the Jacobs School's 2022 production of *H.M.S. Pinafore*, Marcellina (*Le nozze di Figaro*), Dritte Dame (*Die Zauberflöte*), Dorabella (*Così fan tutte*), Olga (*Eugene Onegin*), and Armelinde (*Viardot's Cendrillon*). She has been a young artist at Trentino Music Festival in Mezzano, Italy; the CoOPERative Program in Princeton, New Jersey; the Russian Opera Workshop in Philadelphia, Pennsylvania; and the Mikael Eliassen Voice Program, also in Philadelphia. In 2021, she placed first in her division at the New Jersey NATS Festival of Singing competition.



Tenor **Jaemyeong Lee**, a native of South Korea, is pursuing an Artist Diploma in Voice Performance at the Jacobs School of Music, where he studies with Carol Vaness. He is the 2021-22 recipient of a Wilfred Bain Opera Award and the 2022-23 recipient of the Georgina Joshi Graduate Fellowship Award at Jacobs. He earned Bachelor of Music and Master of Music in Voice Performance degrees from Seoul National University as a student of Yonghoon Lee. While in Korea, he won the Chun-chu Music Competition and was a finalist in the Joong-Ang, Sung-Jung, Suri, and Gwang-ju vocal music competitions. In Korea, he performed as Nemorino in Donizetti's *The Elixir of Love*, Ferrand in Mozart's *Così fan tutte*, a minor role in Wagner's *Parsifal*, and tenor soloist in Handel's *Messiah*. Lee recently won second prize in the Indiana Chapter of the National Society of Arts and Letters Voice Competition. At IU Jacobs School of Music Opera Theater, he has performed as Ruggero in Puccini's *La Rondine* and as Don Ottavio in Mozart's *Don Giovanni*. In Carol Vaness's Opera Workshop, he performed main scenes of Mozart's *Don Giovanni* as Don Ottavio and Verdi's *Rigoletto* as Duke. He joined the Tel Aviv Opera Program this summer and performed the role of Rodolfo in Puccini's *La Bohème*.



## Philharmonic Orchestra

### *Violin I*

Jonathan Yi  
Emilia Sharpe  
K. Lee Morris  
Taylor Lewis  
Phillip Hammond  
Inkyung Oh  
Jodi Dunn  
William Mayhew  
Esther Kim  
Ji Hyun Lee  
Ian Cheung  
Daniel DiMarino

### *Violin II*

Marina Alba López  
Liuwenji Wang  
Quincy Tilles  
Minjung Kim  
Biana Pinchuk  
Nicholas Shaefer  
Maria Cherkassova  
Mehran Fanous  
Dongjin Kim  
Yi-Wen Yeh

### *Viola*

Alice Ford  
Patrick Hayes  
Keigan Iwanicki  
Nicolette Cheure  
Em Singleton  
Christian Knopp  
Hudson Maness  
Jennifer Gaffney

### *Cello*

Jaemin Lee  
Henry Lin  
Connor Swain

### *Cello (cont.)*

Stephanie Li  
Charlie Mueller  
Chih-Yi Chu  
SeungYeon Oh  
Sarah Baek  
Alexis DePaolo  
Matthew Fields  
Tammy Shu  
Alex Dillulio  
Nicholas Hilliard  
Hannah Greenstein  
Thea Dardanis

### *Bass*

Mitchell Ballester  
Gabriel Harris  
Jackson Hudgins  
Angela Leeper  
Devin Ascioti  
Brandon Wulff

### *Flute*

Lilah Senibaldi  
Tierney McClure  
Graeme Sugden, *Piccolo*

### *Oboe*

Elias Medina  
Abby Bracken

### *Clarinet*

Joseph McKeever  
Evgenii Mikhhev

### *Bassoon*

Chloe Robbins  
Sara Erb  
Evan Duffey, *Contra*

### *Horn*

Andre Richter  
James Linder  
Ari Kessler  
Madeline Grenier  
Elliott Fus

### *Trumpet*

Paul Armitage  
Isaac Morton

### *Trombone*

Erich Corfman  
Nathan Gardner  
Jason Donnelly, *Bass*

### *Timpani*

Kaleb Hascall

### *Percussion*

Thomas Frost  
Conner Viets  
Mihail Babus

### *Orchestra Manager*

Jennifer Gaffney  
Graeme Sugden, *Asst.*

### *Orchestra Set-Up*

Graeme Sugden  
Jodi Dunn  
Hudson Maness  
Andre Richter

### *Librarian*

Cynthia Stacy

### *Assistant Conductor*

Tyler Readinger

## Oratorio Chorus

### *Soprano*

Tiara Abraham  
Sarah Rachel Bacani  
Evri Bailey  
Addison Ballew  
Elise Baker  
Katherine Barbour  
Morgan Bernat  
Grace Bishop  
Ginaia Black  
Laura Bottei  
Mikaela Boutot  
Alexandra Branton  
Sashekia Brown  
Anna-Sophia Burr  
Audrey Cook  
Cynthia Dai  
Emma DiSanto  
Erin Erickson  
Valerie Grau  
Charlotte Green  
Haley Guerra  
Annabelle Heun  
Savannah Holley  
Jennifer Hong  
Ray Hootman  
Sophia Hunt  
Jimin Jeong  
Zixin Sarah Jin  
Lillie Judge  
Dohee Beatrice Kim  
Maggie Kinabrew  
Harper Knopp  
Kayla Kramer  
Xinshu Li  
Yuxvan Lin  
Laura Looper  
Xiaojing Luo  
Nikki Manso  
Addie Mudd  
Emma Nevels  
Sadie O'Connor  
Faith O'Grady  
Ruth Peart  
Nicola Peralejo  
Sarah Perdekamp  
Olivia Prendergast  
Abrielle Rangel-Reyna  
Eleanor Rayburn  
Amelia Redding  
Ella Renner  
Maddie Richards  
Katy Reilly  
Macey Rowland  
Nina Royston

### *Soprano (cont.)*

Joy Ryu  
Soo Hyun Sue Ryu  
Samantha Shelton  
Kyla Sherry  
Emily Sipes  
Katie Smith  
Lauren Smith  
Isabella Stachurski  
Maggie Stall  
Rose Stroup  
Anastasia Sullivan  
Mara Summers  
Catherine Tamayo  
Zehan Tian  
Lara Van Vuuren  
Olivia Vituccio  
Malinda Wagstaff  
Eva Wilhelm  
Pak Wai Cynthia Yu  
Katherine Zeda  
Hui Zhang  
Shixin Zhang  
  
*Alto*  
Anna Ambartsumian  
GeXuan An  
Savanah Antwine  
Jennie Bae  
Erin Blake  
Lauren Bolla  
Molly Buttars  
Sarah Cassidy  
Haesu Choi  
Yeoul Choi  
Maya Davis  
Maojia Deng  
Kinglan Deng  
Adriana N. Torres Díaz  
Taylor Dibrell  
Roni Ellison  
Maggie Eronymous  
Evangelina Gaspero  
Madeleine Gotschlich  
Emma Goulet  
Emily Granfield  
Xinyue Gu  
Anoush Hogan  
Valentina Huang  
Marielle Hug  
Jimin Hwang  
Minha Jeon  
Joanne Kang  
Felicity Kratky  
Eunji Lee

### *Alto (cont.)*

Joyce Lee  
Anne Liao  
Elaine Lin  
Alice Lind  
Seline Sz Tsit Liu  
Xinyu Lyu  
Yabing Lyu  
Xinyue Mao  
Lauren Nicholls  
Kyoungwha Oh  
Maisah Outlaw  
Haley Paulin  
Seonyoung Park  
Tianqi Peng  
Kristin Rasmussen  
Emily Reone  
Kristin Shaffer  
Kayla Sherry  
Katelyn Strand  
Mayriska Thelia  
Madeline Tokman  
Linlin Wang  
Wanli Wang  
Xuerong Wang  
Gauri Yadav  
Kaitlyn Young  
Hua Zhang  
Ning Zhao  
Yizhou Zhong  
Yichen Zhou  
  
*Tenor*  
Roberto Aravena  
Elijah Bowen  
Carson Breon  
Conor Brereton  
Jingyang Cui  
Jonathan Elmore  
Seth Finch  
Dexter Griffin  
Yuntong Han  
Donghun Kwak  
Jaemyeong Lee  
Matthew Luca  
Andrew Lunsford  
Conner McWhirter  
John Morrow  
Daniel Neville  
Abolade Olatunji  
Nathaniel Paul  
Matthew Perez  
Xueshen Qiu  
Sam Sutliff  
Will Toriello

### *Tenor (cont.)*

Jahleel Walker  
YaoHan Gabriel Zhang

### *Bass*

Colin Anderson  
Gabriel Armstrong  
Marcus Blackmon  
Thomas Cravens  
Eli Denson  
Shan Ding  
David Drettwan  
Nitai Feldman  
Jiayuan Fu  
Wynton Gage  
Jonathan Grimes  
Theo Harrah  
Gabriel Hernandez  
Mark Huang  
Baada Johnson  
Minho Kang  
Karl Kim  
Ricky Kuo  
Noah Lauer  
David Le  
Yaunze Li  
Yicheng Li  
Muyuan Liu  
Alex McGrath  
Jerry Mead  
Woodrow Murray  
Jack Nadler  
Gabriel Priem  
Maddox Realejo  
Jialin Song  
William Spinnenweber  
Nicolas Stigall  
Miles Swaminathan  
Jack Szczuka  
Owen Tellinghuisen  
Marcus Timpane  
Sergey Tkachenko  
Yan Tong  
Arda Turhan  
Ethan Upchurch  
Guosi Wang  
Zhengshou Wang  
Zizhang Wang  
Robert Wente  
Bastian Windisch  
Xiaogang Xiang  
Dragon Zhang

# Fall 2022 Orchestra Events

## September

**Wed 7 PHILHARMONIC ORCHESTRA**, 8pm MAC  
**Arthur Fagen**, conductor; **Michael Beckerman**, guest presenter

Simon: *Lyrisches Tongedicht*

Tchaikovsky: *Symphony No. 4 in F Minor, Op. 36*

**Wed 14 CHAMBER ORCHESTRA**, 8pm Auer Hall  
**Alexander Kerr**, leader

R. Strauss: *Metamorphosen* (1945)

W. A. Mozart: *Symphony No. 35 in D Major, K.385*

**Wed 21 SYMPHONY ORCHESTRA**, 8pm MAC  
**Arthur Fagen**, conductor

Shostakovich: *Festive Overture, Op. 96* (1954)

C. Assad: *Sin fronteras* (2017)

R. Schumann: *Symphony No. 4 in D Minor, Op. 120*

**Thu 29 NEW MUSIC ENSEMBLE**, 8pm Auer Hall  
**David Dzubay**, director; **Laura Schwendinger**, guest composer

N. Landrum: *L'Enfant Terrible (with flashes of bright green)* (2022)

L. Schwendinger: *Sinfonietta* (2012)

J. Gibson: *Fire Clouds* (2022)

## October

**Sun 2 UNIVERSITY ORCHESTRA**, 3pm MAC  
**Fawzi Haimor**, guest conductor

Glière: 'Russian Sailors Dance' from *"The Red Poppy"*

Moncayo: *Huapango* (1941)

Beethoven: *Symphony No. 7 in A Major, Op. 92*

**Sun 2 BAROQUE ORCHESTRA**, 4pm Auer Hall  
**Ingrid Matthews**, director

Falconieri: *Folias echa para mi Señora Doña Tarolilla de Caralenos*

A. Scarlatti: *Concerto Grosso No. 3 in F Major*

Corrette: *Concerto comique No. 25*

Leo: *Concerto in D Major for Four Violins*

Woody: *Suite for String Orchestra after the works of Charles Ignatius Sancho* (2021)

Geminiani: *Concerto Grosso No. 12 in D Minor ("Follia")*

**Wed 5 PHILHARMONIC ORCHESTRA AND ORATORIO CHORUS**, 8pm MAC

**Thomas Wilkins**, conductor; **Betsy Burleigh**, chorus master

Beethoven: *Symphony No. 9 in D Minor, Op. 125*

**Sun 9 CONCERT ORCHESTRA**, 3pm MAC  
**Sarah Ioannides**, guest conductor

Ludwig: *Fanfare for Sam* (2011)

Price: *Ethiopia's Shadow in America*

Prokofiev: *Symphony No. 5 in B-Flat Major, Op. 100*

**Wed 19 CHAMBER ORCHESTRA**, 8pm Auer Hall  
**Arthur Fagen**, conductor

Zwiliich: *Concerto Grosso* (1985)

Ginastera: *Danzas del ballet "Estancia," Op. 8a*

Felix Mendelssohn: *Symphony No. 4 in A Major, Op. 90*

**Wed 26 UNIVERSITY ORCHESTRA**, 8pm MAC  
**David Hayes**, guest conductor

N. Okoye: *Voices Shouting Out* (2002)

S. K. Snider: *Something for the Dark* (2015)

Dvořák: *Symphony No. 7 in D Minor, Op. 70*

**Thu 27 NEW MUSIC ENSEMBLE**, 8pm Auer Hall  
**David Dzubay**, director; **Ryan Chase**, guest composer; **Han Lash**, composer/harp

Birtwistle: *Carmen Arcadiae Mechanicae Perpetuum* (1978)

Iannotta: *Àphones* (2011)

H. Lash: *Harp Concerto* (2015)

R. Chase: *skyking skyking do not answer* (2022)

## November

**Wed 2 CONCERT ORCHESTRA**, 8pm MAC  
**Thomas Wilkins**, conductor

Hailstork: *An American Port of Call* (1985)

Beethoven: *Piano Concerto No. 4 in G Major, Op. 58*

L. Bernstein: *"On the Waterfront" Suite*

**Wed 9 UNIVERSITY SINGERS AND CHAMBER ORCHESTRA**, 8pm Auer Hall  
**Betsy Burleigh**, conductor

Saint-Georges: *Overture to "L'amant anonyme"*

W. A. Mozart: *Exsultate jubilate, K.165*

W. A. Mozart: *'Laudate dominum' from*

*"Vesperae solennes de confessore," K.339*

W. A. Mozart: *Requiem in D Minor, K.626*

W. A. Mozart: *Ave verum corpus, K.618*

**Wed 16 SYMPHONY ORCHESTRA – New Voices for Orchestra Competition Winners Concert**, 8:30pm MAC [Note new start time.]

**David Dzubay**, conductor

Daixuan Ai: *The Moon* (2022)

Tyler Taylor: *Permissions* (2020)

Reid Merzbacher: *Bouncing off the Walls* (2020/21)

Luca Robadey: *Haikus* (2020)

Yi-De Chen: *Spirituality* (2022)

**Thu 17 BAROQUE ORCHESTRA**, 8pm Auer Hall  
**Ingrid Matthews**, director

## December

**Thu 1 NEW MUSIC ENSEMBLE**, 8pm Auer Hall  
**David Dzubay**, director; **Felipe Pérez Santiago**, guest composer; **Preston Duncan**, guest saxophone

Kunselman: *Dance Dance Circumvolution* (2021)

Pérez Santiago: *Saxophone Concerto* (2022)

J. Adams, *Chamber Symphony* (1992)



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