



SATURDAY
JANUARY 28
7:30 PM

Masterworks 1

Radu Paponiu, conductor | Gil Shaham, guest violinist

MAESTRO | MUSIC DIRECTOR

Radu Paponiu

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Amy Ginsburg

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As we celebrate our 20th year we are proud to continue our support of the **Southwest Florida Symphony**.

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EXECUTIVE DIRECTOR'S MESSAGE

Welcome to the the next phase of the Southwest Florida Symphony's life; the Paponiu Era. It's been said that the right person appears when you least expect him or her to materialize and very often, they were right under your nose all along. We are overjoyed to welcome Maestro Radu Paponiu, direct from Naples (Florida, not Italy, though he will make his Italian debut this year) into the family. We eagerly await the artistic evolution and transformation he inspires during his tenure. The chemistry he has with our orchestra is nothing short of magical. That magic will undoubtedly radiate from the stage to enchant everyone who experiences performances under his leadership. Prepare to be dazzled!

Our Masterworks will feature high profile guest artists befitting our beloved orchestra and our contemporary programs continue to evolve as well. This year, we fuse Brave New Music and Pops to become Brave New Pops. We'll kick this series off with a more traditional program, then venture into innovative territory with fusion concepts.

Our education department has evolved through fusion as well. Our Youth Orchestra has proudly partnered with The Heights Center, providing access to every child who desires participation in a Youth Orchestra program tuition free, maximizing our education impact. Both the Heights Center and the Southwest Florida Symphony can only accomplish this through community generosity.

You can't experience performances or programs like these anywhere else in Southwest Florida. Thank you for your continued support and belief in us during our six decades of life. We are honored to serve you, educating, entertaining and enriching the lives of those who live, work and play in this unique, exquisite community.

Symphonically yours,

A handwritten signature in black ink, appearing to read "Amy J. Ginsburg". The signature is fluid and cursive, with the first letters of the first and last names being capitalized and prominent.

Amy J. Ginsburg
Executive Director

MAESTRO'S MESSAGE

I am so looking forward to my first season as Music Director of the Southwest Florida Symphony Orchestra. During my initial visit I was so taken by the warmth of both the orchestra and the community, and I cannot wait for all of us to share the gift of music together.

To start off the Masterworks season, we are excited to welcome world-class violinist Gil Shaham in a performance of Coleridge-Taylor's Violin Concerto, followed by Tchaikovsky's triumphant 4th Symphony. For the remainder of the season, we will continue the exploration of familiar masterworks such as Elgar's Enigma Variations and Mussorgsky/Ravel's Pictures at an Exhibition, as well as contemporary compositions by Jessie Montgomery and Jennifer Higdon.

As a conductor, I am constantly reminded of music's ultimate power to connect fellow musicians, friends, and strangers alike. During the 2022-2023 season we are looking forward to our collaboration with Opera Naples in a unique Night at the Opera program, which will feature guest artists in iconic

opera scenes. We are also highly anticipating the return of cellist Thomas Mesa in Dvorak's monumental Cello Concerto, and pianist Ying Li who will be presented in partnership with Grand Piano Series.

Our Pops series will feature all time favorites such as the music of Elton John and Electric Light Orchestra, as well as a fresh and innovative fusion between the music of David Bowie and Philip Glass.

I am truly honored to be entrusted with the responsibility of leading this exceptional orchestra. Thank you so much for your crucial support and continuous dedication to the Southwest Florida Symphony. I can hardly wait to see you all in person at our first concert!

With warm wishes,

A handwritten signature in black ink that reads "R. Paponiu" followed by a long, horizontal flourish line.

Radu Paponiu, Music Director

2023 CONCERT SCHEDULE

Brave New Pops 1

Remember When Rock Was Young:

The Elton John Tribute

Friday, January 20, 2023, 7pm

Charlotte Performing Arts Center

Saturday, January 21, 2023, 7:30pm

Barbara B. Mann Performing Arts Hall

Brave New Pops 2

Bowie And Glass: A Symphonic Tribute

Saturday, February 11, 2023, 7:30pm

Barbara B. Mann Performing Arts Hall

Sunday, February 12, 2023, 4pm

Charlotte Performing Arts Center

Brave New Pops 3

The Orchestra: Starring Former Members of

Electric Light Orchestra

Saturday, May 6, 2023, 7:30pm

Barbara B. Mann Performing Arts Hall

Sunday, May 7, 2023, 4pm

Charlotte Performing Arts Center

Masterworks 1

Radu Paponiu, Conductor

Gil Shaham, Violin

Saturday, January 28, 2023, 7:30pm

Barbara B. Mann Performing Arts Hall

Masterworks 2

Radu Paponiu, Conductor

Thomas Mesa, Cello

Saturday, March 11, 2023, 7:30pm

Barbara B. Mann Performing Arts Hall

Masterworks 3

Radu Paponiu, Conductor

A Night At The Opera Returns

Saturday, April 1, 2023, 7:30pm

Barbara B. Mann Performing Arts Hall

Masterworks 4

Radu Paponiu, Conductor

Ying Li, Piano

Saturday, April 22, 2023, 7:30pm

Barbara B. Mann Performing Arts Hall



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ABOUT THE ORCHESTRA

Each year the Southwest Florida Symphony presents a series of Masterworks concerts featuring great symphonic repertoire ranging from the Baroque era through the 21st century. One hour prior to each Masterworks, patrons are invited to attend pre-concert lectures, which include Q&A opportunities. These interactive and enlightening experiences enhance patrons' concert experiences, providing insight into the pieces being performed and a brief opportunity to get to know the key artists onstage.

The Symphony also presents Pops Concerts, including a family-oriented Holiday Pops each December, all featuring major entertainers with impressive backgrounds in performing arts. TinyConcerts™ chamber programs are presented annually at multiple venues throughout Lee, Charlotte and Collier Counties with the occasional program visiting other counties throughout the state.

The organization supports a Youth Orchestra program that includes a fully youth symphony and chamber ensembles for more advanced players and a string ensemble for beginning players. Ensembles consisting of our professional orchestra musicians deliver free educational programs in local schools, called Majors for Minors, during the academic year in addition to a free Young People's Concert for area fifth graders.

To ensure accessibility to everyone who desires it, the orchestra provides hundreds of free tickets to disadvantaged youth and deeply discounted tickets to teachers and public servants through its Music for Life program. \$5 tickets are also made available to students and families through the Symphony's Discovery Club and Student Rush programs.

2022-2023

Season Four



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www.gulftheater.org

For further information call:

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Exciting Shows - Season Tickets Available

November 4, 2022 - 7:00 p.m.

History of Rock 'n' Roll

The Johnny Rogers Show

November 11, 2022 - 7:00 p.m.

Veterans Day Tribute

November 18, 2022 - 7:00 p.m.

The Brooklyn Boys: A

Tribute to Barry Manilow and

Neil Diamond

December 2, 2022 - 3:00 & 7:00 p.m.

Bob Hope's Crooners

Christmas Show

December 9, 2022 - 7:00 p.m.

Rockin' Blue Christmas

December 16, 2022 - 7:00 p.m.

Ditchfield Family Christmas

January 13, 2023 - 7:00 p.m.

Meet Loaf: The Ultimate Tribute

January 20, 2023 - 7:00 p.m.

Fire Lakes:

A Tribute to Bob Seger

January 28, 2023 - 7:00 p.m.

Rocky Mountain Memories:

A Tribute to John Denver

February 3, 2023 - 7:00 p.m.

The Boxers: A Tribute to Simon & Garfunkel

February 10, 2023 - 7:00 p.m.

The Destiny of Rock Show:

A Tribute to Styx & Boston

February 17, 2023 - 7:00 p.m.

The Ultimate Garth Brooks Tribute

with Special Guest Shania

February 24, 2023 - 7:00 p.m.

A Tribute to Cher with Tributes to

KC Sunshine Band and Huey Lewis & The News

March 3, 2023 - 4:00 & 7:00 p.m.

Almost ABBA Tribute Show

March 10, 2023 - 7:00 p.m.

The Beach Buoys: A Beach Boys Tribute

March 17, 2023 - 3:00 & 7:00 p.m.

Jimmy Stowe & the Stowaways:

A Tribute to Jimmy Buffett

March 18, 2023 - 7:00 p.m.

Chris Walters Trio

March 22, 2023 - 7:00 p.m.

Alter Eagles: A Tribute to the Eagles

March 24, 2023 - 7:00 p.m.

Memories: A Tribute to Barbara Streisand

March 29, 2023 - 3:00 & 7:00 p.m.

Bad Moon Rising: A

Tribute to Creedance Clearwater

March 31, 2023 - 7:00 p.m.

US Stones: A Tribute to the Rolling Stones

April 5, 2023 - 7:00 p.m.

The US Bee Gees: A Tribute to the Bee Gees

April 12, 2023 - 7:00 p.m.

Chicago Rewired: A Tribute to Chicago

April 14, 2023 - 7:00 p.m.

Southern Cross: A Tribute to

Crosby, Stills, Nash and Young

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LEAVE A LEGACY WITH THE SYMPHONY

The Southwest Florida Symphony Endowment Foundation continues to welcome new members to the Legacy Society.

We applaud the generosity and commitment set forth by these individuals. Their substantial gifts represent approximately \$4 million pledged to the Endowment Foundation. We are honored by their planned giving and dedication.

Established in 2002 as a separate, not-for-profit foundation, our purpose is to build a significant and secure base of assets for the long-term financial support of our beloved Southwest Florida Symphony. The Endowment Foundation is managed by an independent Board of Trustees that accepts both current and planned gifts. They provide professional investment stewardship that yields strong results.

As of June 30, 2022, the Endowment Foundation had total assets of \$2,959,835, including \$2,725,272 in the General Fund and \$172,913 in the Van Sickle Fund, which is dedicated to providing grants to vocal music students to attend college. Our goal is to increase total assets to \$5 million by 2025.

Leave a Legacy

You can give a gift that will help the Southwest Florida Symphony now and in the future. By joining the Legacy Society, you can easily leave your legacy through a bequest, charitable trust, gift annuity, life insurance, retirement plan or gift of personal property. The Legacy Society recognizes donors who have generously contributed to secure the future of the Southwest Florida Symphony.

Contact us today to join the Legacy Society

- Corey Vertich, President of the Symphony Endowment Foundation Board of Directors – 239.936.6300
- Amy Ginsburg, Executive Director of the Southwest Florida Symphony – 239.418.0996



Ellie Fox

Living in Vienna, Austria as a young child surrounded Ellie Fox in music and the arts. Opera, symphony performances, and theater were part of her life from the time she could remember. When she discovered our Southwest Florida Symphony Orchestra, many years ago, she became an instant fan and supporter. "We have a wonderful symphony filled with musicians that I just love. I want to help them play their music."

Ellie says, "I have been blessed and feel that it is important to give that blessing back to our community." In addition to her contributions to our symphony monthly, she is the lead sponsor of the Pops Concerts. Her generosity is what allows our musicians to play, and audience enjoy, wonderful music year after year.

Making sure that her favorite musicians always have a place to play in Southwest Florida, Ellie became a legacy member of the Symphony Endowment Foundation. She has included a bequest from her estate that will fund an annual donation to our Symphony every year.

Ellie says, "I want to help the musicians of the Southwest Florida Symphony play on forever!"



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ORCHESTRA PERSONNEL 2022-2023

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Asst. Principal Second

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Alexandra Bremner

Baoling Xu**

Yuhao Zhou

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Courtney Filner, Principal
Jean Phelan*, Asst. Principal

Rosalind Greene*

Joseph Henderson

Greg Lane*

Shawn Snider*

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Rob Diefenbach

Antonio Innaimo, Asst. Principal

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Trace Johnson ++

Aaron Merrit

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Scott Davis, Principal

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Mary Jacobs

Beth Larsen**

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Dione Chandler*, Principal
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Shane Wedel

Jeff Apana

Clarinet

Michael Forte***, Principal

John and Esther Dick

Scott Ellington***

Stacey McColley**

Bassoon

Scott Radloff**, Acting Principal

Kenneth & Carol Boyd

Louis Nanson*

Gary Neithamer & Sue Purcell

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Gene Berger*, Principal

Jennifer French**

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Katie Loesch

Sharon Janezic*

Trumpet

Kris Marshall*, Principal

John M Copella*

Alan G Evans*

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Alexis Smith, Principal

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Todd Betz**, Principal

Dean Barry

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Jane King

Harp

Kay Kemper**, Principal

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Dean Zhang, Principal

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*** 30+ Years

++ Leave of Absence

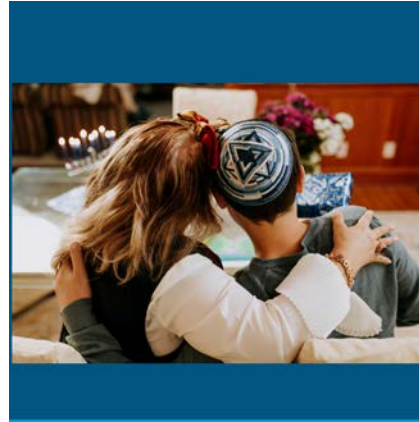
Chair sponsors in italics

CHAIR SPONSORSHIP

Our vibrant and talented musicians are the heart and soul of the Southwest Florida Symphony. These gifted artists have dedicated their lives to presenting the most inspiring and impactful music for you at each and every concert. Symphony patrons have a unique opportunity to support our musicians through our Chair Sponsorship Program.

The gift of Chair Sponsorship provides donors with meaningful opportunities to connect with the orchestra, and most importantly, its individual musicians. In addition to maintaining the health and vitality of the Southwest Florida Symphony, benefactors are invited to attend our exclusive Annual Chair Sponsor Benefit, and have opportunities to meet and connect with the musicians they sponsor. Without a doubt, the most rewarding benefit is the meaningful friendship forged through this donor program.

To learn more about this unique opportunity, please contact Amy Ginsburg, Executive Director, at 239.418.0996 or aginsburg@swflso.org



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TONIGHT'S PROGRAM

Overture to Die Zauberflöte (The Magic Flute), K. 620 (1791) Wolfgang Amadeus Mozart
(1756 – 1791)

Concerto in G minor for Violin and Orchestra, Op. 80 (1912) Samuel Coleridge-Taylor
(1875 – 1912)

Allegro maestoso

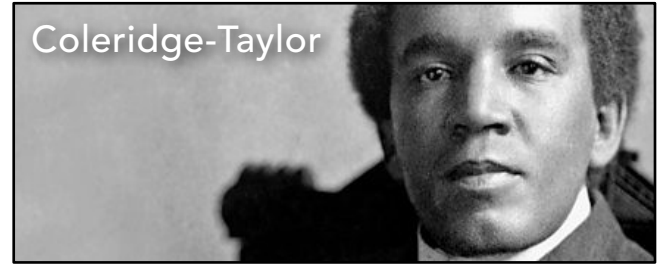
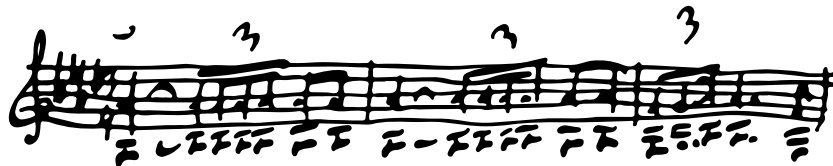
Andante semplice - Andantino

Allegro molto – Moderato

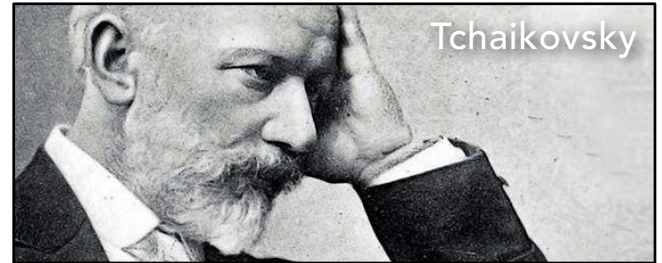
Gil Shaham, *violin*

INTERMISSION

Symphony No. 4 in F minor, Op. 36 (1878)
Andante sostenuto - Moderato con anima
Andantino in modo di Canzona
Scherzo. Pizzicato ostinato. Allegro
Finale. Allegro con fuoco



Peter Ilyich Tchaikovsky
(1840 – 1893)



Mozart: Overture to *The Magic Flute*, K. 620

For Wolfgang Amadeus Mozart, the final works that flowed from his pen are a tragic reminder that society is often painfully slow to recognize true genius, and very cruel in withholding just rewards for that genius. In the case of his final work for the stage, *The Magic Flute*, both the music and the circumstances surrounding its composition and reception hint that both Mozart's life and career would have taken a dramatically different turn had he lived beyond December of 1791.

The genesis of the work begins with a friendship that began more than a decade earlier. Emmanuel Schikaneder, the impresario of the Theater auf der Wieden in Vienna, had been a friend of the Mozart family since his troupe of players appeared in Salzburg in the fall of 1780. Schikaneder was truly a jack of all trades: impresario, singer, actor, composer, librettist. His friendship with Mozart was strengthened from their mutual membership in the same Freemason's lodge in Vienna.

Schikaneder came to Mozart in the spring of 1791 with the libretto for *The Magic Flute* and the composer set immediately to work. Mozart completed most of the work by summer, but the final touches were interrupted in July by the sudden commission for *La clemenza di Tito* for the coronation of Emperor Leopold II as King of Bohemia. Mozart had been in poor health most of the year and the added strain of completing the coronation opera in a little over a month did nothing to improve his condition. Add to that the commission from an unknown patron to compose a Requiem Mass at the same time, and it is likely that Mozart's early death was brought on by overwork and exhaustion rather than any nefarious plot by Salieri or the brotherhood of Freemasons.

The Magic Flute is technically not an opera but a *Singspiel*, with arias and choruses joined by spoken dialogue; the *Singspiel* was one of the predecessors of the Broadway musical. Schikaneder's Theater auf der Wieden produced entertainment for lower and middle-class audiences, rather than for the nobility, so the combination of serious and comic elements was common for productions of that type. It is ostensibly a rescue opera, a common drama of that time concerning the rescue of a heroine from

the clutches of evil by a brave hero (Beethoven's *Fidelio* comes from the same stock). Schikaneder included a role for himself, the bird-catcher Papageno, based on a stock comic character known as Hans Wurst ("Jack Sausage"), who provides comic relief from the more dramatic elements of the plot. Part fairy tale, part vaudeville farce, part Masonic allegory, *The Magic Flute's* broad appeal drew standing-room only crowds from its opening night on September 30, 1791 and provided Mozart with a popular triumph that he had never achieved with any of his operas written for noble audiences. If Mozart had survived the year, it is probable that he and Schikaneder would have produced several more successful collaborations, perhaps even enough to erase Mozart's considerable debts.

An entire catalogue of the Masonic elements in *The Magic Flute* would be too numerous to list here, but the number three figures prominently throughout the opera: the hero, Tamino, encounters three ladies at the beginning, later meets three spirits, and undergoes three trials of courage. The symbolism even extends to the Overture, written in the key of E-flat major, which has a key signature of – you guessed it – three flats.

Three majestic, solemn E-flat major chords open the overture, whose stately introduction quickly transforms into a sprightly *Allegro*, with contrapuntal voices gleefully chasing each other throughout the texture. The three chords reappear, but the rambunctious fugal theme resumes its witty orchestral dialogue and the joyful high spirits surge to the end of the overture.

Perhaps Emmanuel Schikaneder provided the best epitaph for his dear friend and colleague, the child genius who left this world all too soon. In the program for his theater's concert performance of *La clemenza di Tito* in 1798, the impresario summarized what the musical world felt at Mozart's early death:

*Mozart's work is beyond all praise. One feels only too keenly,
on hearing this or any other of his music, what the art has lost in him.*

Samuel Coleridge-Taylor: Violin Concerto in G minor, Op. 80

Samuel Coleridge-Taylor's Violin Concerto is the result of a collaboration between two unique artists: the composer, one of the first composers of African descent to have his music for the concert hall widely performed and published, and Maud Powell, the American violinist who was one of the first female instrumentalists to pursue a successful career as a soloist.

Coleridge-Taylor was born in London in 1875, the son of a doctor from Sierra Leone and a British woman. He took violin lessons from his maternal grandfather before entering the Royal College of Music, soon switching his course of study from violin to composition. His teacher, Charles Villiers Stanford, a prominent Victorian composer, said that Coleridge-Taylor 'had more talent in his little finger' than his other students had in their entire bodies. Upon completing his studies, Coleridge-Taylor gained the appointment of a number of important teaching positions while continuing to develop as a composer. His compositions attracted the attention of Sir Edward Elgar, who recommended him to his publisher, Novello, headed by Elgar's close friend, August Jaeger.

In addition to his teaching, Coleridge-Taylor was active in the struggle for equality for persons of African descent around the world. In addition to his collaborations with the American poet Paul Lawrence Dunbar, with whom he wrote several song cycles and an opera, *Dream Lovers* (1898), Coleridge-Taylor participated as a delegate at the first Pan-Africanist conference and helped to found a newspaper devoted to activist causes, the *Africa and Orient Revue*.

Coleridge-Taylor's big break as a composer came with the 1898 premiere of his cantata *Hiawatha's Wedding Feast*, the first of three works based upon Henry Wadsworth Longfellow's *The Song of Hiawatha*, which proved immensely popular both in Britain and the United States. Unusually, the work was published before its first performance, and sales were so brisk that Novello commissioned its sequel, *The Death of Hiawatha*, before *Hiawatha's Wedding Feast* had been heard in public.

While on a visit to the United States in 1906, Coleridge-Taylor made the acquaintance of American

philanthropists Carl and Ellen Stoeckel, founders of the Connecticut Music Festival. On a subsequent visit to the festival where he conducted *The Song of Hiawatha*, he met Powell, who had played and recorded several of Coleridge-Taylor's works for violin and piano. The result of the meeting between Coleridge-Taylor, Powell, and the Stoeckels was a commission for a violin concerto based on African-American folk themes, primarily Spirituals.

Work on the concerto did not progress smoothly. Though he first told Powell that he was composing the work "at white heat," when he sent Powell his first draft, neither composer nor soloist professed satisfaction with the results. Powell claimed that Coleridge instructed her to throw the solo part "into the fire...saying that he had written an entirely new and original work, all the melodies being his own, and that it was a hundred times better than the first composition." The new work proved far more satisfactory – Powell described it as "a bouquet of flowers."

The premiere performance of the work was nearly cancelled from the loss of the orchestral parts en route to the United States. An urban legend has it that the parts went down with the Titanic, but were in reality shipped on a different vessel. After a flurry of last-minute reconstruction and copying, a new set of parts were created and dispatched, and Powell premiered the concerto at the Connecticut Music Festival in Norwalk on June 4, 1912. Coleridge-Taylor was too ill by that time to attend the premiere, and he succumbed to pneumonia three months later, like Mozart, a victim of stress and overwork.

The concerto is set in the traditional three movements, but with cyclical elements that tie the three movements together. After a brief solemn introduction, the soloist enters with a warmly lyrical and richly complex melody, written in the character of a spiritual, adorned with arabesques. While there are plenty of technical fireworks throughout the movement, the lyrical elements predominate. A light, skipping theme provides contrast, and both themes feature in the extensive dialogue between soloist and orchestra. A unique element is the cadenza, usually for the soloist alone, but here accompanied by a long timpani roll.

The *Andante semplice* opens with a sweet simple melody, heard on muted strings. The soloist dovetails into the end of the melody, singing purely and sweetly in the utmost serenity. The music grows in passion to a central climax in the full orchestra, before the violin's siren song returns to engage in ardent conversation with the orchestra, leading to a quiet ending.

The ominous rumblings of the orchestral opening of the *Allegro molto* are quickly swept aside by the violin's rapturously dancing entrance. The contrasting lyrical theme is full of passionate yearning, occasional breaking into dazzling violin pyrotechnics, aided and abetted by dramatic orchestral proclamations before resuming the light-footed dance. The concerto seems set to dance merrily to its conclusion, but the opening theme of the first movement returns to provide one last dramatic flourish to this epic concerto.

Peter Ilych Tchaikovsky: Symphony No. 4 in F minor, Op. 36

The story sounds like the plot of a mystery novel or the premise for a Hollywood movie: a young composer receives a letter from an admiring female patron. The letter is accompanied by a generous stipend for the composer to devote more time to writing music. This enthusiastic fan also promises to correspond with him as often as he likes. She attaches only one condition to this relationship: that the two of them never, ever meet.

The composer in question was Peter Ilyich Tchaikovsky; his patroness, Nadezhda Filaretovna von Meck. In December 1876, when our story begins, he is an established composer but devoting as much time to teaching as to composition. She is a widow, the mother of eighteen children, whose late husband made a fortune as a structural engineer for the Russian national railway. Tchaikovsky readily agrees to her conditions, and as a result we gain an incredible insight into both Tchaikovsky's life and his creative process. Over the course of the next thirteen years, Tchaikovsky and Madame von Meck would exchange hundreds of letters, covering topics both personal and musical.

Tchaikovsky's earliest letters to his patron describe the genesis of his Fourth Symphony. From the beginning of 1877, the composer gives von Meck an almost daily account of his progress on the work, and clearly he considered her his inspiration. He mentions the composition to her as "our symphony," and sometimes even as "your symphony." By May of 1877 Tchaikovsky had completed a rough draft of the work, requiring only orchestration and further editing. He wrote to his patron, "I should like to dedicate it to you, because I believe you would find in it an echo of your most intimate thoughts and emotions."

The completion of the symphony would be delayed for nearly half a year by one of the most bizarre incidents of Tchaikovsky's life. A chance encounter with a former conservatory student, Antonina Ivanova Milyukova, led to her writing him several ardent letters expressing her love. A popular legend has it that Milyukova threatened to end her life if Tchaikovsky failed to return her affections, but Tchaikovsky's brother Modest claimed that this was not true. Whether Tchaikovsky continued the relationship because he was conflicted about his own sexual orientation or because he only wanted to dispel any rumors about it is uncertain. What we do know is that Tchaikovsky and Milyukova were married on July 6, 1877. The marriage stumbled from the start, and Tchaikovsky soon fled from his new bride, suffering a nervous breakdown in the process. Though they never divorced, the couple never saw each other again. In looking back upon his failed marriage, Tchaikovsky related to his diary that he had become a completely different person:

There is no doubt that for some months I was insane, and only now, when I am completely recovered, have I learned to relate objectively to everything which I did during my brief insanity. That man, who in May took it into his head to marry Antonina Ivanovna, who during June wrote a whole opera as though nothing had happened, who in July married, who in September fled from his wife, who in November railed at Rome and so on—that man wasn't I, but another Pyotr Ilyich.

Tchaikovsky returned to work on the Fourth Symphony only in December of 1877, completing the

orchestration and revision by January of 1878. The symphony received its world premiere in St. Petersburg on February 22, 1878, by the orchestra of the Russian Musical Society conducted by Nikolai Rubinstein.

When asked by his friend and fellow composer Sergei Taneyev about the programmatic content of the Fourth Symphony, Tchaikovsky responded,

Of course my symphony is programmatic, but this program is such that it cannot be formulated in words. That would excite ridicule and appear comic ... In essence, my symphony is an imitation of Beethoven's Fifth; i.e., I imitated not the musical ideas, but the fundamental concept.

Yet in writing to Nadezhda von Meck, a different story emerges, and that the composer had a definite narrative in mind. It was very clear that Tchaikovsky had been thinking of the role Fate plays in human lives, and this is the overall theme of the symphony. He admitted as much when he described the opening of the first movement to her:

The introduction is the seed of the whole symphony, undoubtedly the central theme. This is Fate, i.e., that fateful force which prevents the impulse to happiness from entirely achieving its goal, forever on jealous guard lest peace and well-being should ever be attained in complete and unclouded form, hanging above us like the Sword of Damocles, constantly and unremittingly poisoning the soul. Its force is invisible and can never be overcome. Our only choice is to surrender to it, and to languish fruitlessly... One's whole life is just a perpetual traffic between the grimness of reality and one's fleeting dreams of happiness...

Tchaikovsky's musical manifestation of fate can be heard at the symphony's outset (*Andante sostenuto*): an imposing proclamation uttered by horns and bassoons, then joined by trumpets and woodwinds. This stern fanfare gradually loses strength with each repetition, dissolving down to only two notes in the clarinets and bassoons. This woodwind "sigh" segues into the unsettled *Moderato con anima* which forms the body of the first movement. The opening violin idea of the *Moderato*

grows from this sighing motive, supported by hesitant stuttering in the lower strings. After growing to a stormy climax, this idea gives way to a nostalgic waltz in the solo clarinet answered by decorative arabesques from the other woodwinds. Strings begin a new idea in waltz tempo, but this quickly grows to a triumphant hymn of joy, underpinned with jubilant brass fanfares. Fate intrudes on the celebration, with trumpets and timpani bringing back the opening fanfare. Drama remains high throughout the movement as Tchaikovsky develops and varies the previous ideas, combining and recombining ideas until Fate once again intrudes, heard in brass and timpani above a maelstrom of swirling strings and woodwinds. The storm expends its energy, and the clarinet returns with its waltz, but Fate makes a final terrible statement before the movement marches to its furious final cadence.

Tchaikovsky described the second movement (*Andantino in modo di canzona*) as an expression of exhaustion and reminiscence:

Life has you tired out...Many things flit through the memory...there were happy moments when young blood pulsed warm and life was gratifying. There were also moments of grief and of irreparable loss. It is all-remote in the past. It is both sad and somehow sweet to lose oneself in the past. And yet, we are weary of existence.

A solo oboe quietly sings a plaintive melody over gently plucked strings. Cellos take up the same idea and elaborate upon it, with the entire string section answering with a yearning idea that sounds as though it came from a Russian folk song. A brighter idea appears in clarinet and bassoon, rising to a climax in the full orchestra, but gradually dying away. The initial oboe idea returns, now heard in the violins, decorated by woodwind flourishes. The melody grows more wistful and fragmented before the bassoon and strings draw the movement to a quiet close.

Tchaikovsky described the third movement as

...a series of capricious arabesques...music heard after one has begun to drink a little wine, and is beginning to experience the first phase of intoxication..you are not thinking of anything. The

imagination is completely free and for some reason has begun to paint curious pictures...disconcerted images pass through our heads as we begin to fall asleep.

Vibrant *pizzicato* strings begin a lively dance (*Scherzo: Pizzicato ostinato: Allegro*), creating an enchanting music-box atmosphere. An oboe tries to take a calmer approach, introducing a decorative melody that's answered and embellished by the rest of the woodwinds, but the brass soon strike up a quick march, over which clarinet and piccolo try to steer the orchestra back to their embellished melody, but it is the strings who gradually maneuver the orchestra back to their initial dance, despite repeated attempts by the woodwinds to change the subject. The lively *pizzicato* energy concludes the movement, the plucked sounds evaporating in a quiet flourish.

For the buoyant finale, Tchaikovsky wrote:

If you cannot discover the reasons for happiness in yourself, look at others. Picture the festive merriment of ordinary people...Hardly have you managed to forget yourself and to be carried away by the spectacle of the joys of others, than irrepressible fate appears again and reminds you of yourself. But others do not care about you, and they have not noticed that you are solitary and sad. O, how they are enjoying themselves! How happy they are that all their feelings are simple and straightforward. Reproach yourself, and do not say that everything in this world is sad. Joy is a simple but powerful force. Rejoice in the rejoicing of others. To live is still possible.

An irresistible avalanche of string energy (*Allegro con fuoco*) sweeps away all the drama, sorrows, and doubts of the previous movements. To provide a contrast to this outburst of vigorous musical athleticism, Tchaikovsky introduces a Russian folk song, *In the Fields There Stands a Birch*, first heard plaintively in the oboe and bassoon, but then swept into the overall energy of the movement. Fate makes one last attempt to bring us face-to-face with our ultimate destiny, but the music's exuberant life force refuses to be denied, and the symphony races pell-mell to a thrilling conclusion.

TONIGHT'S GUEST ARTIST

Gil Shaham

is one of the foremost violinists of our time; his flawless technique combined with his inimitable warmth and generosity of spirit has solidified his renown as an American master. The Grammy Award-winner, also named Musical America's "Instrumentalist of the Year," is sought after throughout the world for concerto appearances with leading orchestras and conductors, and regularly gives recitals and appears with ensembles on the world's great concert stages and at the most prestigious festivals.

Highlights of recent years include the acclaimed recording and performances of J.S. Bach's complete sonatas and partitas for solo violin. In the coming seasons in addition to championing these solo works he will join his long time duo partner pianist, Akira Eguchi in recitals throughout North America, Europe, and Asia.

Appearances with orchestra regularly include the Berlin Philharmonic, Boston Symphony, Chicago Symphony, Israel Philharmonic, Los

Angeles Philharmonic, New York Philharmonic, Orchestre de Paris, and San Francisco Symphony as well as multi-year residencies with the Orchestras of Montreal, Stuttgart and Singapore. With orchestra, Mr. Shaham continues his exploration of "Violin Concertos of the 1930s," including the works of Barber, Bartok, Berg, Korngold, Prokofiev, among many others.

Mr. Shaham has more than two dozen concerto and solo CDs to his name, earning multiple Grammys, a Grand Prix du Disque, Diapason d'Or, and Gramophone Editor's Choice. Many of these recordings appear on Canary Classics, the label he founded in 2004. His CDs include 1930s Violin Concertos, Virtuoso Violin Works, Elgar's Violin Concerto, Hebrew Melodies, The Butterfly Lovers and many more. His most recent recording in the series 1930s Violin Concertos Vol. 2, including Prokofiev's Violin Concerto and Bartok's Violin Concerto No. 2, was nominated for a Grammy Award. He will release a new recording of Beethoven and Brahms Concertos with The Knights in 2020.

Mr. Shaham was born in Champaign-Urbana, Illinois, in 1971. He moved with his parents to Israel, where he began violin studies with Samuel Bernstein of the Rubin Academy of Music at the age of 7, receiving annual scholarships from the America-Israel Cultural Foundation. In 1981, he made debuts with the Jerusalem Symphony and the Israel Philharmonic, and the following year, took the first prize in Israel's Claremont Competition. He then became a scholarship student at Juilliard, and also studied at Columbia University.

Gil Shaham was awarded an Avery Fisher Career Grant in 1990, and in 2008 he received the coveted Avery Fisher Prize. In 2012, he was named "Instrumentalist of the Year" by Musical America. He plays the 1699 "Countess Polignac" Stradivarius and performs on an Antonio Stradivari violin, Cremona c1719, with the assistance of Rare Violins In Consortium, Artists and Benefactors Collaborative. He lives in New York City with his wife, violinist Adele Anthony, and their three children.



SOCIETY PRESIDENT'S MESSAGE

Welcome to Southwest Florida and all it has to offer!

While our beautiful community is famous for its beaches, watersports and marine life, unparalleled golf courses and baseball's spring training, it is also home to a vibrant arts community. The Southwest Florida Symphony is its crown jewel, having provided live professional orchestral music for more than six decades in Lee County. Like many performing arts organizations, ticket sales alone do not cover the costs associated with bringing world class music to this area. This is where the Symphony Society steps in. We are the orchestra's fundraising auxiliary; a collective of dedicated people who care about having great music available to the public several times a year we hold fun raising projects. That is not a typo! We have a lot of fun working on these projects, sharing our time and talents in support of the Symphony. Our activities are mostly seasonal, taking place from September through April, with a luncheon on the first Friday of most months. In addition to monthly luncheons, we plan and host at least two major events each season, which are creative, engaging and the perfect way to expand your social circle while supporting a great cause. This year, a golf tournament and a Dinner Dance on Valentine's Day at La Venezia in Cape Coral, are in the works. We also host members' only events, called Treats; special small uniquely themed events mostly hosted in member homes. Attendance at these activities is a great way to get acquainted with fellow Society members in a casual setting.

We also have a strong commitment to education. Each season we administer three scholarship competitions in partnership with the Symphony and its Endowment Foundation. In addition to raising money for the orchestra, members also contribute to the Society Scholarship Fund, with proceeds going to help local deserving music students enhance their music education.

We are a multifaceted group with a wide variety of interests and I'm sure you'd fit in perfectly. We look forward to having you join us for FUNRAISING!

Sincerely,

Jan Hladik

Symphony Society President

For more information visit; swflso.org/symphony-society

THE SOUTHWEST FLORIDA SYMPHONY SOCIETY EXECUTIVE COMMITTEE

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Society Calendar 2022-23

Board meetings are held on Wednesdays at SanCap Bank, at the corner of College and McGregor. Full board meets at 10:30 a.m. Luncheons: Doors open at 11:30, meeting starts at noon.

December

- 2** Luncheon at Pelican Preserve—Magnolia Room
- 14** TREAT: Christmas In The Garden, 11 a.m. Berne Davis Garden, Fort Myers

January

- 4** Board Meeting
- 6** Luncheon at The Landings Yacht, Golf & Tennis Club Honoring Members of the Year & 20+ year Members
- 14** TREAT: Soup Night 6 p.m. Artistic & Operations Center, Bell Tower
- 28** TREAT: Come Hear The Music #1, 9 a.m. Barbara B. Mann Performing Arts Hall
- TBD** Symphony Society Scholarship Competition

February

- 1** Board Meeting
- 3** Luncheon at Heritage Palms Golf & Country Club Nomination of Officers 2023-24 Honoring Past Presidents
- 7** TREAT: Lunch With Roger 12 p.m. Private Home, N Ft Myers
- 16** For The Love of Music Gala, 6 p.m. La Venezia, Cape Coral
- 18** Marilyn Van Sickle Voice Competition, 9 a.m. Cypress Lake Presbyterian Church, Fort Myers
- 24** TREAT: Far Eastern Dining Experience, 6 p.m. Private Home, Cape Coral

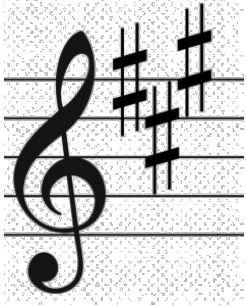
March

- 1** Board Meeting
- 3** Luncheon - Fashion Show at The Landings Yacht, Golf & Tennis Club, Election of Officers 2023-2024
- 5** TREAT: Wines From Down Under, 6 p.m. Private Home, Cape Coral
- 11** TREAT: Come Hear The Music #3, 9 a.m. Barbara B. Mann PAH lobby
- 18** TREAT: A True Sicilian Dinner, 6 p.m. Private Home Fort Myers
- 28** TREAT: Kitchen Social 5:30 p.m. wine pour; 6 p.m. dinner prep starts 14262 S. Tamiami Tr., Suite 20 (behind Bonefish Grill)

April

- 1** TREAT: Come Hear The Music #2, 9 a.m. Barbara B. Mann PAH lobby
- 5** Board Meeting
- 7** Luncheon at Heritage Palms Golf & Country Club Installation of Officers 2023-2024
- 22** TREAT: Come Hear The Music #4, 9 a.m. Barbara B. Mann PAH lobby
- 23** Ambassadors' Appreciation Reception, time & venue TBD
- 24** TREAT: Sunday Brunch 11:30 a.m. Villages of Country Creek, Estero
- TBD** Jillian Prescott Music Awards Competition
- TBD** Young Artists' Recognition Dinner





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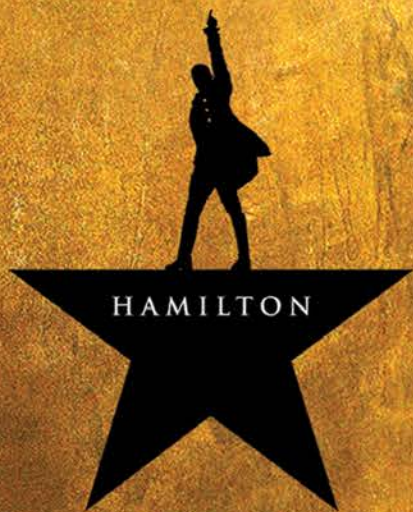
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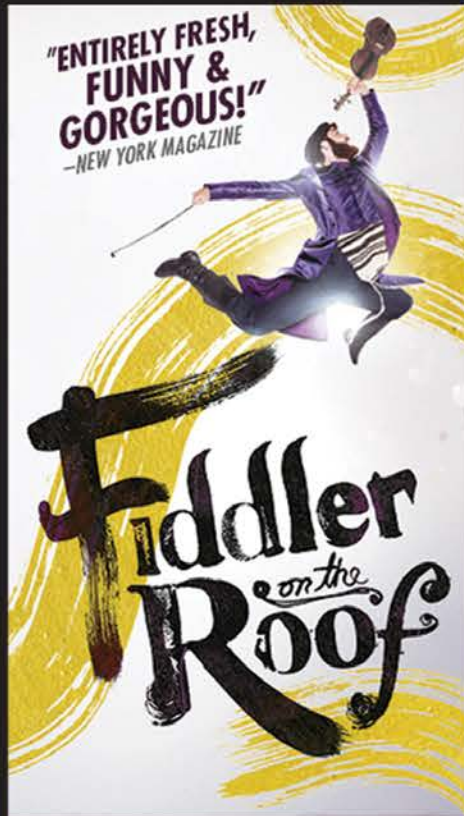
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The Southwest Florida Symphony is committed to Music Education and Community Engagement. Our programs and concert-day promotions afford everyone the opportunity to become involved!

Youth Orchestra Professional musical instruction, coaching and performance opportunities are available to elementary, middle, and high school music students in the community through the partnership with the Southwest Florida Symphony and The Heights Center MOSAIC program. MOSAIC is the acronym meaning Musical Opportunities Supporting the Arts in Our Community and it's the only program of its kind to offer a full symphony orchestra experience to students. As students grow and become more accomplished at their chosen instrument they advance to the MOSAIC intermediate level orchestra conducted by Katrina Rozmus. The advanced level orchestra, requiring an audition, is conducted by Roland Forti. Select students may also be privately coached and participate in

youth ensembles performing at various public events during the concert season. Support of the Youth Orchestra and MOSAIC program at The Heights is a far-reaching gift for students.

Annual Young People's Concert

Our yearly outreach concert for 3rd, 4th or 5th graders in Lee County potentially reaches thousands of students. This months long project (including pre and post engagement with every school), in partnership with the School District of Lee County, is offered at no cost to participating schools as a non-revenue generating event, through the generosity of private donors and additional grant funds.

Majors for Minors This offering brings musicians directly to elementary school classes in smaller, less formal settings for an hour-long in-school presentation. The curriculum includes information about classical music, composers, various instruments, and a Q&A opportunity. These opportunities are offered at no cost to area schools, some through the

generosity of the symphony's Sustaining Partners and local service organizations.

Music for Life

A partnering program ensuring youth and other community members in need have access to the healing benefits of live classical music regardless of their ability to pay. Organizations offering aid and social services may request up to 20 free tickets (subsidized by the Symphony and by our Sustaining Partners) per performance to share with their customers.

For more information, please visit www.swflso.org/education-outreach





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- For your safety, please locate your nearest EXIT once seated.
- Found articles can be turned in to either an Usher or the Patron Services Manager. Lost and Found items are locked up in Administration and can be picked up there from 9am-5pm Monday thru Friday. Patrons should call 239-489-3033 prior to making a trip in for a lost article.
- Barbara B. Mann Performing Arts Hall now offers Valet Parking at the East side Main Entrance.
- Accessible parking is located in all available lots.
- Wheelchair accessible seating is available on the orchestra level.
- Assisted listening devices are available for the hearing impaired, please see an usher or patron services.

GREAT MUSICIANS NEED A SCORE. TALENTED ACTORS NEED A SCRIPT.
SUCCESSFUL FAMILIES NEED A PLAN.

We vigorously support the arts in Southwest Florida – they make life worth living!

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A well-tuned financial plan helps guide you to financial independence.

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INVESTMENT ADVISORY SERVICES OFFERED THROUGH:

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