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EDWARD POLOCHICK, MUSIC DIRECTOR

Edward Polochick, Music Director of Lincoln's Symphony Orchestra since 1998, has expanded LSO's music series through innovative classical music programs, family concerts, pops concerts, and July 4th events like the Uncle Sam Jam. For 31 years, he served as Artistic Director of Concert Artists of Baltimore, an all-professional chamber orchestra and professional vocal ensemble of eighty-plus musicians which he founded in 1987. Maestro Polochick served on the faculty of the Peabody Conservatory of Music in Baltimore from 1979 until 2021 in a multitude of conducting positions including Associate Conductor of Orchestras, Director of Choral Ensembles, and Opera Conductor. Not only is he widely recognized as a conductor, but is an award-winning pianist and harpsichordist and has regularly conducted from the keyboard with Lincoln's Symphony Orchestra, the Baltimore Symphony Orchestra, and Concert Artists. He has also appeared as piano soloist with the Philadelphia Orchestra and the Los Angeles Chamber Orchestra under the direction of Sir Neville Marriner.

Since winning the first Leopold Stokowski Conducting Award in 1978 and, as a result, conducting the Philadelphia Orchestra, he continues to attract world-wide attention as an orchestral, choral, and operatic conductor. In addition to conducting the Philadelphia and Baltimore Symphony Orchestras, his guest appearances include the Houston Symphony, Chautauqua Symphony, the Opera Company of Philadelphia, Omaha Symphony, Jacksonville

Symphony, Charleston (SC) Symphony Orchestra, Aalborg Symphony (Denmark), Daejeon Philharmonic (South Korea), St. Petersburg Symphony (Russia), and the State of Mexico Symphony Orchestra (Mexico).

From 1979-1999, Mr. Polochick was on the conducting staff of the Baltimore Symphony Orchestra as Director of the Symphony Chorus, founder and director of the Baltimore Symphony Chorus Chamber Singers, and frequent guest conductor. During his tenure with the BSO, he established annual Holiday Pops and Messiah performances which have remained Baltimore holiday traditions for over four decades. Most recently he recorded his critically acclaimed version of Handel's Messiah for Naxos with the Baltimore Symphony Orchestra. In the summer of 1987, Mr. Polochick was principal conductor of the Musicisti Americani Summer Festival in Sulmona, Italy. In the autumn of that same year, he conducted the Peabody Symphony Orchestra in Moscow, the first appearance of an American student orchestra in the Soviet Union. In recognition of the Moscow tour, Mr. Polochick received an ASCAP Award for Adventurous Programming of American Music.

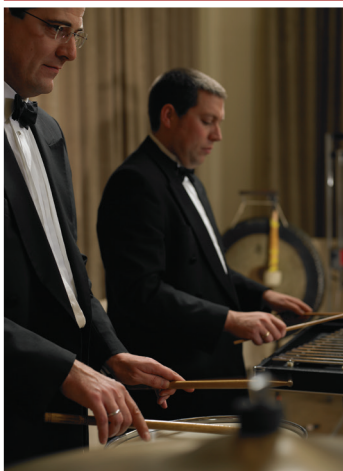
In 2000 Mr. Polochick received the Peggy and Yale Gordon Achievement Award and was made an honorary member of the Baltimore Music Club. Two years later he was awarded the coveted Johns Hopkins University Distinguished Alumnus Award. In 2004 he was named Baldwin Scholar at the University of Notre Dame of Maryland where he held lectures, demonstrations, and panels on the creative act of music. He was awarded the 'Keys to the City' by Lincoln's Mayor Coleen Seng in 2007, and in 2010 received a commission from Nebraska Governor David Heineman as an Admiral in the Nebraska Navy. In 2011 he was the only American to serve as an adjudicator for the Rosa Ponselle International Vocal Competition in Caiazzo, Italy.

Although Mr. Polochick resides in Baltimore, he considers Lincoln to be his second home. On each visit he contributes to the community through LSO's public performances, school visits, workshops, master classes and other educational activities, and radio and television appearances, making classical music accessible to everyone in his beloved Lincoln community. ●

A photograph of two violinists performing outdoors. A man in a dark shirt is in the foreground, playing a violin. A woman is partially visible behind him, also playing. The background is a clear blue sky.

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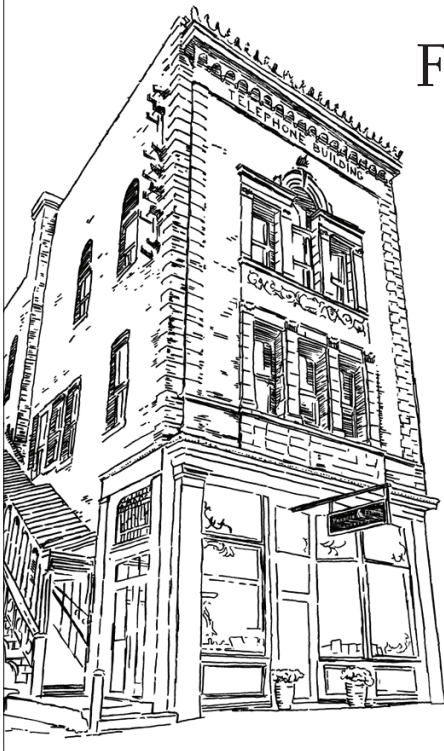
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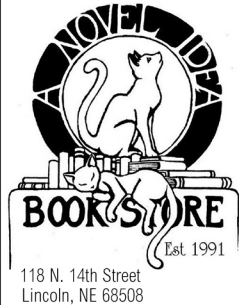
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FREQUENTLY ASKED QUESTIONS

How can I obtain tickets?

Visit lincolnsymphony.com to choose your own seat, receive your electronic ticket, and bring it with you to the concert, or choose to pick it up at will call before the performance. Our Audience Services Manager is also available at 402.476.2211 Monday-Thursday 9am–5pm and Friday 9am–1pm. The Box Office and Will Call open at the venue 90 minutes before each performance.

How much do tickets cost?

Single tickets cost \$20/\$40 for adults, and \$5 for youth 18 and under, inclusive of all ticketing and facility fees. We also offer discounts for young professionals, students, and music teachers. Subscription packages with seating benefits are available for the Lied Series (9 concerts), Classical Series (7 concerts), Compose Your Own (4 concerts), and Family Series (two adults and all dependent children for one low price).

What is LSO's relationship with the Lied Center?

LSO is the Resident Orchestra of the Lied Center, but we have our own offices, board of directors, organizational structure, and ticketing system. All audience services are handled through LSO's administrative staff, which enables us to provide special treatment for our donors and ticketholders.

What options are available for families?

Our family concerts are a perfect way to introduce children to classical music during an hour-long presentation that includes actors or puppets. We also welcome children at all Lied Center concerts, and we provide special children's program magazines which include educational activities, a coloring page, and a coupon for a free cookie at intermission. If your child is becoming noisy during Lied Center events, ask any usher to be directed to the glassed-in room at the back of the main floor, where you can see and hear the performance without disturbing your neighbors.

How can I prepare for the concert?

Get connected by joining LSO's eNewsletter list and by following us on Facebook and Instagram. On our website, read program notes and listen to our Spotify playlist for upcoming concerts. For a more in-depth conversation about each classical concert, watch LSO's Pre-Concert Chats with Maestro Polochick and special guests, hosted by Nebraska Public Media. The chat for each classical concert will be available on LSO's podcast feed and on LSO's social media and YouTube channels the week of each concert, and is also screened in the Steinhart Room 45 minutes before the concert begins (not including the chamber orchestra concert).

What should I wear?

There is no dress code for LSO concerts – the important thing is that you feel comfortable and that your attire doesn't prevent you from enjoying the music. Since our concerts attract a diverse audience, you will find people wearing everything from casual clothing to business attire to cocktail dresses. If you decide to dress up, please go easy on the cologne or perfume, which can distract others near you.

Where can I park?

For Lied Center concerts we offer valet parking, and parking is also available at several downtown garages, including Que Place (11th & Q), Larson Garage (13th & Q), Market Place (10th & Q), and Haymarket Garage (9th & Q). Pre-pay for your event parking at parkandgo.org. Street parking is available for our family concerts, located at O'Donnell Auditorium at 50th & Huntington on the Nebraska Wesleyan University campus.

FREQUENTLY ASKED QUESTIONS



EDWARD POLOCHICK
MUSIC DIRECTOR



BARBARA ZACH LEE
EXECUTIVE DIRECTOR

*Photos by
JamesAnn Photography*

I can't make it to the concert. What should I do with my tickets?

Although all LSO ticket sales are final, season subscribers may exchange tickets (no later than 48 hours prior to the performance) for tickets to any remaining concerts, subject to availability. You may also make a tax-deductible contribution by donating the tickets to LSO for a music student to use.

Am I allowed to record the performance?

Out of respect for LSO's agreement with our performers, the use of cameras or recording equipment is strictly prohibited in the concert hall.

When should I clap?

Although we welcome applause at any time, in the last 100 years it has become traditional concert etiquette to clap only after an entire piece is complete. Pieces often have several movements with a short pause between each one; you can look at your program book to find out how many movements are in each piece and how long each piece lasts. Symphonies and concertos often have a momentum that builds from the beginning to the end, and applause between movements can "break the mood."

How long is the intermission?

Our Lied Center concerts typically have one 20-minute intermission. During that time, you can join us in the lobby to enjoy refreshments, visit with friends, and have your picture taken at our complimentary photo booth. Stop by the bar in the orchestra lobby before the concert to pre-purchase your drink and avoid the line at intermission. The Lied Center accepts cash for alcohol and cash or credit cards for concessions. The lights in the lobby will flash five minutes before the second half of the program begins.

Can I meet the musicians afterwards?

Our maestro and soloists are available in the Green Room (located at the end of the hallway leading to the Orchestra Left seats) immediately following most Lied Center concerts, and they welcome the opportunity to greet patrons and hear feedback about the concert.

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Lisa Nielsen, *Assistant*
Principal *Second*
Erin Birkestrand *Aguirre*
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Rose Hunter
Grace Lamb
Nadia Maudhoo
Lisa J. Myers
Kristin Pfabe
Julie Ralston
Anne Sorensen-Wang
Adrienne Stratton
Kirsten Wissink

VIOLA

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Marjorie Mengshol *Chair*
Christine Widman,
Assistant *Principal*
Fei Chen
Sarah Curley
Michael R. Frey
Rebecca Vieker

CELLO

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Margaret Griesen *Chair*
Tracy Sands
Assistant *Principal*
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Jessica Dussault
Elizabeth Grunin
Adella Hotchkiss
Trevor Petersen
Leslie Williams Tien

BASS

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Barbara & Howard
Dinsdale *Chair*
Bobby Scharmann,
Assistant *Principal*
+Chunyang Wang,
Assistant *Principal*
Stephen Cantarero
Mark Haar
Ian Wright

FLUTE

John Bailey, *Principal*
Louis H. Babst *Chair*
Amy Morris

PICCOLO

Rebecca Van de Bogart

OBOE

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Lindsay Wiley

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Joan M. Reist *Chair*
M. Eugene Williams

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Christy Banks

BASSOON

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Karen Sandene

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MAHLER'S "RESURRECTION" CLASSICAL

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GUSTAV MAHLER
(1860-1911)

Symphony No. 2 in C Minor, "Resurrection"
I. Allegro Maestoso
II. Andante Moderato
III. In Ruhig Fließender Bewegung
IV. Urlicht
V. Im Tempo des Scherzos

80"

*there will be a short pause between movements one and two.

Artist and orchestra funding supported by the Anabeth Hormel Cox and MarySue Harris Charitable Lead Trusts. LSO's move to the Lied Center for Performing Arts made possible in part by a gift from Rhonda Seacrest. Student tickets made possible by the Lienemann Charitable Foundation Student Ticket Program. Accommodations provided by the Lincoln Marriott Cornhusker Hotel and Speedway Properties & Nelnet.

All programs and artists are subject to change.



The Nebraska Arts Council, a state agency, has supported this program through its matching grants program funded by the Nebraska Legislature, the National Endowment for the Arts and the Nebraska Cultural Endowment. Visit www.artscouncil.nebraska.gov for information on how the Nebraska Arts Council can assist your organization, or how you can support the Nebraska Cultural Endowment.

CLASSICAL MAHLER'S "RESURRECTION"



ESTHER HEIDEMAN, SOPRANO

"Angelic" is the word most often used to describe the silvery, pure, sweet tone of Esther Heideman's voice. A winner of the Metropolitan Opera National Council Auditions and the Lucia Albanese Competition, Esther Heideman continues to impress audiences around the world with her dynamic stage presence. Ms. Heideman has even been described as having Stradivarius vocal cords.

Esther took her first voice lesson when she was 18 and already attending college. Her passion for performing emerged quickly, and she has dedicated her life to it ever since. In 2001, she made her Metropolitan Opera debut singing Pamina in Mozart's *Die Zauberflöte*. That performance was immediately followed by her debut with the New York Philharmonic, and her European debut with the Prague Radio Symphony.

Ms. Heideman's career began with the Minnesota Orchestra, where she sang in more than 20 concerts. She moved to NYC and the very next day received word she was scheduled to make her Carnegie Hall debut, singing Handel's *Messiah*. Since this time, she has performed with major orchestras throughout

the world, such as the Baltimore Symphony, Pittsburgh Symphony, St. Louis Symphony, Atlanta Symphony, Minnesota Orchestra, Saint Paul Chamber Orchestra, Philadelphia Pops, Daejeon Philharmonic Orchestra, Beijing New Music Ensemble, Chicago Symphony Orchestra, Aspen Music Festival, Virginia Symphony Orchestra, Jacksonville Symphony, National Philharmonic, Buffalo Philharmonic, Milwaukee Symphony, Cincinnati Symphony, Seattle Symphony, Boston Baroque, Amsterdam Symphony Orchestra, Orquestra Simfònica del Gran Teatre del Liceu, the U.S. Naval Academy, and the Rotterdam Philharmonic Orchestra.

In addition to performing the staples of traditional concert repertoire, such as Beethoven's *Symphony No. 9*, Mahler's *Symphony No. 4*, Mozart's *C Minor Mass*, Handel's *Messiah* and Orff's *Carmina Burana*, Esther Heideman has featured prominently in the premieres of some of today's most respected contemporary composers. These have included the role of Jenny Lind in Libby Larsen's opera *Barnum's Bird*, Sister Angelica in *The Three Hermits* by Stephen Paulus, Madame V in *Casanova* by Daniel Schnyder, *The Revelation of St. John* by Daniel Schnyder, and *Deus Passus* by Wolfgang Rihm. Ms. Heideman also performs regularly with the Aspen Contemporary Ensemble, and has sung works by Szymanowski, Schoenberg, Esa-Pekka Salonen, Perreria, Druckman, Ravel, Delage, and Albert, to name a few.

When not performing, Ms. Heideman enjoys teaching lessons and master classes and sharing her knowledge and experience with young performers.

During the 2020 Covid lockdown, Esther provided free streamed music for online funerals and services, so families would know the healing power of music.

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MAHLER'S "RESURRECTION" CLASSICAL



SUSAN PLATTS, MEZZO-SOPRANO

British-born Canadian mezzo-soprano Susan Platts brings a uniquely rich and wide-ranging voice to concert and recital repertoire for alto and mezzo-soprano, particularly esteemed for her performances of Gustav Mahler's works. She is a Fellow of the Rolex Mentor and Protégé Arts Initiative, which gave her the opportunity to work closely with Jessye Norman.

Ms. Platts has performed at Covent Garden, Royal Albert Hall, Royal Festival Hall, Teatro alla Scala, Teatro di San Carlo, Carnegie Hall and Lincoln Center as well as with the Philadelphia, Cleveland and Minnesota Orchestras, Orchestre de Paris, London Philharmonic Orchestra, BBC Symphony Orchestra, National Arts Centre Orchestra, Montreal, Toronto, American, Detroit, Milwaukee, Baltimore and Houston Symphonies, Les Violons du Roy, Boston's Handel and Haydn Society, as well as the Los Angeles and St. Paul Chamber Orchestras.

She has collaborated with many of today's leading conductors including John Adams, Marin Alsop, Roberto Abbado, Sir Andrew Davis, Ludovic Morlot, Leon Botstein, Josep Caballé-Domenech, Christoph Eschenbach, JoAnn Falletta, Jane Glover, Vladimir Jurowski, Jeffrey Kahane, Carlos Kalmar, Keith Lockhart, Kent Nagano, Yannick Nézet-Séguin, Sir Roger Norrington, Peter Oundjian, Itzhak Perlman, Carlos Miguel Prieto, Bramwell Tovey, Osmo Vänskä, and Pinchas Zuckerman. Ms. Platts has appeared on many distinguished art song series including Vocal Arts Society at the Kennedy Center in Washington, D.C., Ladies Morning Musical Club in Montreal, Aldeburgh Connection in Toronto, and both the Frick Collection and Lincoln Center "Art of the Song" series in New York City.

Ms. Platts' recent opera highlights include *Die Walküre* with the London Philharmonic Orchestra, Mozart's *Die Zauberflöte* at the Royal Opera House, John Adams' *Nixon in China* with the BBC Symphony, as well as Britten's *Albert Herring* with the Pacific Opera and Vancouver Opera, Erda in Wagner's *Das Rheingold* with the Pacific Opera, and Bernstein's *A Quiet Place* with the Montreal Symphony Orchestra.

Ms. Platts' discography includes a recent release on the Naxos label *La Tragédie de Salomé* (Florent Schmitt), Mahler's *Das Lied von der Erde* (chamber version), also on Naxos, *Das Lied von der Erde* (full version) for Fontec Records with the Tokyo Metropolitan Orchestra, Mahler's *Lieder eines fahrenden Gesellen* with the Smithsonian Chamber Players and Santa Fe Pro Musica for Dorian Records, Brahms's *Zwei Gesänge* with Steven Dann and Lambert Orkis, and a solo disc of *Lieder* by Robert Schumann, Clara Schumann, and Johannes Brahms on the ATMA label.

Notes on the Program

One of the last great figures of the Romantic era, Gustav Mahler was by all accounts both highly emotional and deeply complex, descriptors that also characterize his music. Mahler had a lifelong obsession with the existential questions central to humanity – why are we here? what is the meaning of life? is there life after death? – and these thematic veins run through much of his oeuvre, particularly his nine monumental symphonies. *Symphony No. 2*, commonly known as the "Resurrection" Symphony, is no exception: this immense masterwork expresses with striking clarity the ideas of human doubt and suffering and, ultimately, of spiritual redemption and transcendence.

Mahler composed his Second Symphony over a six-year period from 1888-1894. Originally conceived as a single movement tone poem called *Todtenfeier* ("Funeral Rites"), Mahler soon envisioned it on a larger scale. However, while he continued to revisit the work sporadically over the next few years, he appears to have become blocked where it was concerned; five years passed before he at last completed the second movement.

From there the remaining movements followed relatively quickly. For the third and fourth Mahler drew on texts from *Des Knaben*

CLASSICAL MAHLER'S "RESURRECTION"

Wunderhorn ("The Youth's Magic Horn"), a collection of traditional German folk poems, stories, and songs. He modeled his finale after the final movement of Beethoven's Ninth Symphony by including a large chorus as its main element but struggled to find a suitable text for the choir's song. In 1894 Mahler attended the funeral of friend and fellow conductor Hans von Bülow and heard a setting of Friedrich Gottlieb Klopstock's poem *Die Auferstehung* ("The Resurrection"). Mahler later wrote of hearing this piece, "It struck me like lightning, this thing, and everything was revealed to me clear and plain." He set the first two verses of Klopstock's hymn and penned his own additional text that focused more directly on the ideas of resurrection and redemption. The symphony was at last complete.

Mahler initially penned a programmatic narrative to accompany "Resurrection" and explain the context of each movement more explicitly. In this program the opening movement depicts the funeral of a beloved friend and explores the question of whether there is life after death, the second is a bittersweet remembrance of happy times during the deceased's life, the third views life as a series of confused and fruitless actions, the fourth yearns for freedom from a life devoid of meaning, and the fifth presents a fervid hope for and belief in everlasting life beyond death. Mahler, though, was somewhat ambivalent about assigning overt extramusical meaning to his works and eventually withdrew the program. Considering this retraction, exactly how much weight the program holds regarding the work's musical content is a matter of some debate. However, it is generally accepted the symphony's "story" traces a path from existential despair to spiritual enlightenment and can be understood as the posing of a fundamental human question which the finale ultimately answers.

Symphony No. 2 is expansive in every sense of the word: the work is divided into five movements rather than the customary four, it boasts a performance time of nearly 90 minutes, and the orchestral forces for which it calls are exceedingly large. Mahler expertly uses this grand symphonic canvas to create a powerful musical exploration of life, death, and rebirth.

Marked "with complete gravity and solemnity of expression", the opening movement begins with a dark and brooding funeral march. It goes

on to present several themes that are heard throughout the symphony, including one based on the "Dies irae" hymn. The themes seem to reflect many differing emotions, including reflection, grief, determination, and turmoil. The movement's closing bars point toward the resolution that will be given in the final movement.

The second movement is presented as a delicate *ländler* (a rustic German country dance). It provides a contrasting mood to the agitation of the first movement, offering a more lyrical and meditative atmosphere.

This scherzo is an orchestral arrangement of a song Mahler wrote on a Wunderhorn text entitled "St. Anthony of Padua's Sermon to the Fishes." Though marked as quietly flowing, it features several contrasting moments of jarring turbulence; it is the second movement's gentle dance gone awry and transformed into a sinister dance of death. The movement's climactic moment comes in the form of a vicious triple forte chord which Mahler called a "death shriek." Following this outburst, the disconcerting dance ultimately dissolves and settles into silence.

Another Wunderhorn song, *Urlicht* ("Primeval Light") provides a reserved yet heartfelt bridge between the hectic motion of the third movement and the profound drama of the fifth. Mahler introduces a solo mezzo-soprano here as a "stirring voice of simple faith" in anticipation of the chorus to come.

The final movement acts as the culmination of the symphony's themes. It is structured in two large sections. The first is instrumental and episodic, the orchestra restating the dread and doubt of the prior movements by passing through a varied series of themes, moods, tempos, and keys in search of answers. The second section at last provides these answers in the form of a heavenly chorus: the choir and soloists join forces with the orchestra in a triumphant statement of transcendent resurrection. Here we are called on to confront ourselves despite ourselves, to join in the majestic affirmation of life's meaning: "The last trumpet is heard...We can just catch the distant, barely audible song of a nightingale, a last tremulous echo of earthly life...And behold! It is no judgment...There is no punishment and no reward. Just an overwhelming love illuminates our being. We know, and are." ●

program notes by Laney Boyd

LSO ON THE DOUBLE CLASSICAL

FRIDAY, OCTOBER 20, 2023, 7:30PM
LIED CENTER FOR PERFORMING ARTS



EDWARD POLOCHICK, CONDUCTOR
KINAN AZMEH, CLARINET
LAYALE CHAKER, VIOLIN
LINCOLN YOUTH SYMPHONY
CLARK POTTER, DIRECTOR

LUDWIG VAN BEETHOVEN (1770-1827)	Leonore Overture No. 3, op. 72b	14"
KINAN AZMEH (b. 1976) LAYALE CHAKER (b. 1990)	"Dawning" for Improvising Musicians and Orchestra I. Dusk II. Oxytocin III. Iridescence IV. Nightfall	28"
~INTERMISSION~		
JEAN SIBELIUS (1865-1957)	Symphony No. 2 in D Major, op. 43 I. Allegretto II. Andante, Ma Rubato III. Vivacissimo IV. Finale, Allegro Moderato	43"

Artist and orchestra funding supported by the Anabeth Hormel Cox and MarySue Harris Charitable Lead Trusts. LSO's move to the Lied Center for Performing Arts made possible in part by a gift from Rhonda Seacrest. Student tickets made possible by the Lienemann Charitable Foundation Student Ticket Program. Accommodations provided by the Lincoln Marriott Cornhusker Hotel and Speedway Properties & Nelnet.

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KINAN AZMEH, CLARINET & COMPOSER

Hailed as “intensely soulful” and a “virtuoso” by The New York Times and winner of the OpusKlassik award in 2019, clarinetist and composer Kinan Azmeh has gained international recognition for what the New Yorker has called “Spellbinding!” for his distinctive voice across diverse musical genres.

Originally from Damascus, Syria, Kinan Azmeh brings his music to all corners of the world as a soloist, composer, and improviser. Notable appearances include the Opera Bastille, Paris; Tchaikovsky Grand Hall, Moscow; Carnegie Hall and the UN General Assembly, New York; the Royal Albert hall, London; Teatro Colon, Buenos Aires; Der Philharmonie, Berlin; the Library of Congress, the Kennedy Center, Washington DC; the Mozarteum, Salzburg, Hamburg’s Elbphilharmonie; and in his native Syria at the opening concert of the Damascus Opera House.

He has appeared as a soloist with the New York Philharmonic, the Seattle Symphony, the Bavarian Radio Orchestra, the Dusseldorf Symphony, the West-Eastern Divan Orchestra, the Qatar Philharmonic, and the Syrian Symphony Orchestra among others, and has shared the stage with such musical luminaries

as Yo-Yo Ma, Daniel Barenboim, Marcel Khalife, John McLaughlin, Francois Rabbath Aynur, and Jivan Gasparian.

Kinan’s compositions include several works for solo, chamber, and orchestral music, as well as music for film, live illustration, and electronics. His recent works were commissioned by The New York Philharmonic, The Seattle Symphony, The Knights Orchestra, Saint Paul Chamber Orchestra, Elbphilharmonie, Apple Hill string quartet, Quatuor Voce, Brooklyn Rider, Cello Octet Amsterdam, Aizuri Quartet, and Bob Wilson.

An advocate for new music, several concertos were dedicated to him by composers such as Kareem Roustom, Dia Succari, Dinuk Wijeratne, Zaid Jabri, Saad Haddad, and Guss Janssen, in addition to a large number of chamber music works.

In addition to his own Arab-Jazz Quartet, CityBand, and his Hewar trio, he has also been playing with the Silkroad Ensemble since 2012, whose 2017 Grammy Award-winning album “Sing Me Home” features Kinan as a clarinetist and composer.

Kinan Azmeh is a graduate of New York’s Juilliard School as a student of Charles Neidich, and of both the Damascus High Institute of Music where he studied with Shukry Sawhki, Nicolay Viovanof, and Anatoly Moratof, and Damascus University’s School of Electrical Engineering. Kinan earned his doctorate degree in music from the City University of New York in 2013.

His first opera *Songs for Days to Come* which is fully sung in Arabic, was recently premiered in Osnabruck, Germany in June 2022 to a great acclaim and he has recently been appointed to the National Council for the Arts on a nomination by President Joe Biden.

LSO THANKS TODAY'S CONCERT SPONSOR



Founded in 1927, Dietze Music has its roots firmly planted in serving the musicians and the communities of Lincoln and Omaha. Long term support of local schools and the professional community continues to be the cornerstone of this company. Dietze Music is proud to support Lincoln's Symphony Orchestra by sponsoring today's concert.



LAYALE CHAKER, VIOLIN & COMPOSER

Deemed a "Rising Star" by BBC Music Magazine, violinist and composer Layale Chaker was raised on the verge of several musical streams since her childhood. She debuted her musical training at the National Higher Conservatory of Beirut in her native Lebanon, and later went on to pursue her studies at Conservatoire Regional de Paris and the Royal Academy of Music in London, studying under professors such as Mohamed Hashem, Carmen Scripcariu, Jeanne-Marie Conquer, and Nicholas Miller.

Layale's musical world lies at the intersection of classical contemporary music, Jazz, Arabic Music, and improvisation. As a violinist and composer, she has received commissions and presented performances and projects around Europe, the Middle-East, North and South America, and Asia; has collaborated with Daniel Barenboim and the West-Eastern Divan Orchestra, Ziad Rahbani, Johnny Gandelsman, Holland Baroque, International Contemporary Ensemble, Oxford Orchestra, the New World Symphony, and Babylon Orchestra; performed at the London Jazz Festival, Alderburgh Festival, Junger Kunstler Festival Bayreuth, the Lucerne Festival for Contemporary Music, Impuls' Festival, Beethoven Festival Bonn and Avignon Festival among others; and performed in concert halls such as The Berlin Philharmonic, Abbaye de Royaumont, Hancher Auditorium, The Stone, National Sawdust, the Banff Centre, the Royal Albert Hall, and the Wigmore Hall.

This season has seen her complete a year-long residency at WQXR, where she premiered a new work with her chamber jazz quintet; a recording with string quartet ETHEL, to be released in 2023; and a first public reading of

Ruinous Gods, her debut opera in collaboration with Lisa Schlesinger. She is also due to premiere a new work for violin and choir at Morgenland Festival Osnabruck (Germany) with the choral ensemble Capella Amsterdam.

Her debut album with Sarafand, *Inner Rhyme*, a recipient of the AFAC 2018 fund, is dedicated to the sounds, rhythms, rhymes, shapes and forms of Arabic poetry. The album was released on In a Circle Records, and listed as "Top of The World" by Songlines with a 5-star review, rated #2 on NPR 10 Best Releases, #1 for several weeks on the World Charts of iTunes and Amazon Music, and has received praises by the BBC Music Magazine, The New York Times, The Strad, Strings Magazine, and Jazz World, among others.

A 2020-2022 Jerome Hill Fellow and winner of the Silkroad Seeds inaugural 2020 award, Layale is also recipient of the Opera America Discovery 2022 award, a Nadia et Lili Boulanger 2019 laureate, a finalist of the Rolex Mentor & Protege 2018 Prize, the recipient of the Diaphonique Franco-British Commission Prize 2019, the 2018 Arab Fund for Arts and Culture Grant, the Royal Academy of Music 2018 Guinness Award, and the winner of the Ruth Anderson 2017 Competition.



THE LINCOLN YOUTH SYMPHONY CLARK POTTER, DIRECTOR

The Lincoln Youth Symphony (LYS) was founded in 1957 by Lincoln Public Schools, Lincoln High School orchestra conductor Bernard Nevin, and String Specialist Morris Collier. Students from throughout the city were invited to be charter members of an exciting new project. It was the goal of the founders to create a 'cream of the crop' orchestra made up of the city's best young performers.

The orchestra has maintained this excellence throughout its history and as a result, many musicians in Lincoln and around the country have begun their musical careers with the Lincoln Youth Symphony experience. LYS recently celebrated its 65th season, capped off by a performance of Mozart's *Requiem* with the Abendmusik Chorus and choirs from four local high schools in the Lied Center in February of 2022.

The Lincoln Youth Symphony is proud of its long history of excellent conductors and staff. Past conductors are: founder Bernard Nevin, Eugene Stoll, Orville Voss, June Moore, Harold Levin, Brian Moore, Michael Swartz, Huadong Lu, and Bob Krueger. Thanks in large part to their dedication, LYS has produced outstanding musicians and orchestras.

The orchestra's extensive travel history since 2009 has included performances in Rome, Vienna, Prague, Budapest, Leipzig, Dresden, Dublin, and Belfast. It has also appeared at national music conferences in Chicago, St. Louis, and Kansas City. The Orchestra has been involved in international performances and cultural exchanges with youth orchestras in Mexico City, Hong Kong, and Guangzhou, China. As part of the Chinese exchange, LYS and the orchestra from Guangzhou gave a joint performance in Kimball Recital Hall in the fall of 2000. LYS completed a successful performance trip to Beijing, China, and performed a concert at the Central Conservatory of Music in Beijing in March, 2003. In the spring of 2005, the orchestra toured Austria, playing concerts in Vienna, Graz, and Bad Ischl with additional visits to Salzburg and Innsbruck.

Notes on the Program

Leonore Overture No. 3, Op. 72b Ludwig van Beethoven (1770-1827)

Ludwig van Beethoven dominated virtually every popular musical genre of his day, with one notable exception: while symphonies and sonatas seemed to flow from the master with relative ease, he penned just one opera throughout the entirety of his career and experienced an immense amount of difficulty in the process. Altogether, *Fidelio* took Beethoven a full decade, two major revisions, and a name change to complete. Furthermore, the opera's overture went through four different variations,

the second of which (labeled as No. 3 due to a numbering quirk) you will hear on tonight's program.

Fidelio's dramatic content comes from a French drama that tells a story of heroism and sacrifice in which Leonore, disguised as a male guard named Fidelio, rescues her husband Florestan from certain death in a political prison. Beethoven composed the first version of the opera – originally titled *Leonore, Oder der Triumph der ehelichen Liebe* (Leonore, or the Triumph of Married Love) – from 1804-05. It premiered in 1805, played again in 1806, and was revived (as *Fidelio*) in 1814, receiving extensive rewrites with each new run. Overture No. 3 accompanied the 1806 revision but was ultimately deemed too grand to work as a mere curtain-raiser for the larger production. The overture clocks in at a substantial 15 minutes in length and has a strong dramatic arc in and of itself, making it perfect concert hall fare (if somewhat overwhelming as an operatic preamble).

Leonore No. 3 is in essence an instrumental microcosm of *Fidelio*'s operatic narrative, tracing a path from dark captivity to joyful freedom. The work opens with a slow, mournful introduction in the woodwinds that quotes phrases of the aria Florestan sings while chained within his prison cell. The violins then sing out the main theme, and from there the music proceeds through various shifts in dynamics, tempo, and harmonics reminiscent of the struggles the characters meet and overcome throughout the opera. At last, a clarion trumpet call signals the faithful Leonore's victory before a rousing coda draws the work to a close. ●

program note by Laney Boyd

"Dawning" for Improvising Musicians and Orchestra

Kinan Azmeh (b. 1976)
Layale chaker (b. 1990)

"Dawning", double concerto for clarinet, violin and orchestra, is a musical love letter to the new souls who have joined us earthside amid our trying times. Resilient seedlings sprouting from the cracks of leaden landscapes, symbolizing the enduring spirit of life and the promise of a new dawn. It's a testament to the human capacity to create and nurture life, even in the

face of adversities, and a poignant reminder that even in the darkest of times, there is room for joy, love, and the promise of a brighter future.

Stemming from the many lullabies we have been singing to our son for the past three years, and which have become the leitmotifs to our lives, "Dawning" unfolds in four movements; 1- Dusk, 2- Oxytocin, 3- Iridescence, 4- Nightfall. The movements pour into one another like a dance between joy and exhaustion, primal, uncontrollable love and anxiety, laughter and tears, chaos and tranquility.

"Emerging out of nothingness", as the score mentions it, "I. Dusk" rises to a mist of uncertainty that gradually dissipates, erupting in a moment of indeterminate euphoria in "II. Oxytocin", alluding to the love hormone that submerges the psyche of parents in their early days.

The subtle leitmotifs become increasingly evident in the second part of the piece. We encounter celebratory and lively iterations of the aforementioned lullabies in "III. Iridescence", which ultimately gradually dissolve into the final movement, "IV. Nightfall", a cathartic release of weariness and serenity.

As performer-composers, collaborating on a composition is already a rare occurrence, but co-composing with your life partner is even more extraordinary. In our first time embarking on such an exercise, we allowed the lived experience to overlap, inform, and intertwine with the compositional process itself, making way for a musical creation resulting from our shared life's creation.

A common contemplation on the human journey we are on together, made with the ever-changing colors of sleepless nights and new daily discoveries, time, energy, and love, and a certain amount of musical and practical improvisation that are deemed necessary for the survival of any new parents.

This new work was made possible by a co-commission from Nebraska Crossroads Music Festival, Lincoln's Symphony Orchestra, and the New York Philharmonic Orchestra.

This work is inspired by and dedicated to you, our dear Shams. ●

program note by Kinan Azmeh & Layale Chaker

Symphony No. 2 in D major, Op. 43 Jean Sibelius (1865-1957)

Shortly after the premiere of his wildly popular tone poem *Finlandia*, Finnish composer Jean Sibelius went to Italy to broaden his musical horizons and gain inspiration from the country's beauty. He was far from the first composer to embark on such a trip: Mendelssohn, Berlioz, and Tchaikovsky were among those who traveled to Italy during their compositional careers and returned home with new works inspired by their experiences. Sibelius spent the autumn and winter of 1901 in the seaside town of Rapallo, and it was there that he penned the first notes of his Second Symphony. It was quickly completed upon his return to Finland in early 1902, and the Helsinki Philharmonic Society premiered the work that March with the composer himself conducting.

Though Sibelius never ascribed any extramusical program to his Second Symphony, a popular belief arose that the work was a patriotic statement about Finland's struggle for independence from Russian rule – many even dubbed the work "Symphony of Independence." This interpretation was perhaps due to *Finlandia*'s success as well as the abundance of folk-like melodies within the symphony. Sibelius indeed developed a highly distinctive style that came to be known as the quintessential Finnish/Nordic sound, and this clear musical idiom could also have contributed to the public's view of the symphony as inherently nationalist. For his part, the composer had just this to say about the work: "My second symphony is a confession of the soul."

Sibelius creates a novel effect in the symphony's bold opening Allegretto by introducing themes in short bits and phrases and piecing them together one by one, steadily building anticipation until, finally, the whole triumphantly emerges at the movement's end. The composer later wrote of this approach, "It is as if the Almighty had thrown down the pieces of a mosaic for heaven's floor and asked me to put them together." The slow second movement opens with a timpani roll followed by an extensive pizzicato passage in the low strings before a mournful bassoon melody emerges. Additional instruments gradually layer in, the speed and volume steadily increasing, only for the music to give way to a quietly lyrical violin

tune. These various themes mingle and develop throughout the movement's remainder.

The brief third movement scherzo begins with a restless, anticipatory section quickly followed by a slow and melancholy trio tune. These juxtaposed passages each repeat before leading directly into the finale's triumphant opening chords. This powerful closing movement recalls the first movement's stirring character; brilliantly scored and gloriously developed, its broad, soaring opening gives way to a simple and haunting folk-like second theme. Sibelius continuously builds upon the presented motifs, expertly introducing more and more instruments until full orchestral forces reach a breathtaking conclusion.

program note by Laney Boyd

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THOMAS CABANISS	<i>Come to Play</i>
RICHARD WAGNER	<i>Prelude to "Die Meistersinger"</i>
ANTONIN DVOŘÁK Arr. Thomas Cabaniss	<i>New World Symphony</i>
REENA ESMAIL	<i>Ram Tori Maya</i>
African American Spiritual Arr. Nathalie Joachim	<i>We Shall Not Be Moved</i>
JOHANNES BRAHMS	<i>Symphony No. 2, Mvt. 1</i>
LUDWIG VAN BEETHOVEN Arr. Philip Rothman	<i>Ode to Joy</i>
JIM PAPOULIS	<i>Oye</i>

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Link Up: The Orchestra Sings


In collaboration with Carnegie Hall, Lincoln's Symphony Orchestra is participating in Link Up "The Orchestra Sings", a music education program provided by Carnegie Hall's Weill Music Institute (WMI), during the 2023-2024 season.


For more than 35 years, Link Up has paired orchestras with students in grades 3-5 at schools in their local communities to explore orchestral repertoire and fundamental musical skills, including creative work and composition, through a hands-on music curriculum. Link Up addresses the urgent need for music instruction and resources by providing a free, high quality, year-long curriculum that teachers can implement, along with classroom materials, online video and audio resources, and the professional development and support necessary to make the program an engaging experience for students.

Lincoln's Symphony Orchestra is one of over 100 national and international organizations chosen for this program. Since 2003, Carnegie Hall has partnered with professional, community, and university orchestras across the United States and around the world to support their existing education programs and strengthen their partnerships with local schools. In 2023-2024, Link Up will partner with sites in the United States, as well as in China, Canada, Colombia, Spain, Kenya, New Zealand, Poland, and Japan, to serve approximately 450,000 students and teachers globally. Visit carnegiehall.org/LinkUp for a complete list of participants and further details.

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VIVALDI'S FOUR SEASONS CLASSICAL

FRIDAY, NOVEMBER 3, 2023, 7:30PM
LIED CENTER FOR PERFORMING ARTS

SEASON SPONSORS



EDWARD POLOCHICK, CONDUCTOR ANTON MILLER, VIOLIN

ANTONIO VIVALDI (1678-1741)	Le Quattro Stagioni, op. 8 Nos. 1-4 (The Four Seasons) No. 1: La primavera (Spring) I. Allegro II. Largo e pianissimo sempre III. Allegro pastorale No. 2: L'estate (Summer) I. Allegro non molto II. Adagio e piano – Presto e forte III. Presto No. 3: L'autunno (Autumn) I. Allegro II. Adagio molto III. Allegro No. 4: L'inverno (Winter) I. Allegro non molto II. Largo III. Allegro	37"
~INTERMISSION~		
J.S BACH (1685-1750)	Ochestral Suite No. 4 in D major, BWV 1069 I. Overture II. Bourrée 1 & 2 III. Gavotte IV. Menuet 1 & 2 V. Réjouissance	19"
G.F. HANDEL (1685-1750)	Music for the Royal Fireworks, HWV 351 I. Overture II. Bourrée III. La Paix IV. La Réjouissance V. Menuets 1 & 2	19"

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CLASSICAL VIVALDI'S FOUR SEASONS



ANTON MILLER, VIOLIN

Since giving his Carnegie Hall concerto debut, American violinist Anton Miller has appeared throughout the United States and abroad as a soloist, chamber musician, recitalist, and pedagogue.

Anton has performed over 50 violin concertos with a number of orchestras on four continents. His world premiere performance of Xigang Ye's *Last Paradise* for violin and orchestra in Beijing, China with the Central Philharmonic Orchestra was recorded for broadcast throughout Asia and released on CD. Mr. Miller has also been concertmaster for a number of orchestras including more than thirty years with Lincoln's Symphony Orchestra and the New Jersey Festival Orchestra. He was also concertmaster for an Argentinian tour of the American Ballet Theatre.

He has made a number of recital and chamber music tours to Europe with performances in Germany, Iceland, Austria, Switzerland, Spain, Greece, and England. A long time resident of the East Coast, Anton has performed more than a hundred chamber music concerts and recitals in the New York City area. Performances have included such venues as Weill Recital Hall at Carnegie Hall, Alice Tully Hall, and Merkin

Hall. Anton's dedication to expanding the violin repertoire can be seen in his frequent commissions and premieres of the music of living composers. Recently recorded and released CDs include four critically acclaimed albums with violist Rita Porfiris (Miller-Porfiris Duo). Another newly released CD features Kurt Weill's *Violin Concerto*. Anton's complete discography can be found on Dorian, Jericho, Full House, Hugo, Naxos, Klavier, and MP2 Records.

Anton completed his Master of Music degree at The Juilliard School studying with renowned violin pedagogue Dorothy DeLay and chamber music with Felix Galimir and members of the Juilliard Quartet. He received his Bachelor of Music Degree from Indiana University as a student of Franco Gulli and was awarded the prestigious Performer's Certificate.

He is currently Professor of Violin at The Hart School and Co-Director of Music at the Point CounterPoint Chamber Festival in Vermont. He has previously been on the faculty of New York University, the Oberlin Conservatory, Lawrence University, and Swarthmore College. Anton was a founder and Artistic Director of the Three Bridges International Chamber Music Festival in Minnesota, as well as a co-Artistic Director of the Silver Bay Festival. Past and current festival faculty positions also include the Harpa International Music Academy (Iceland), Foulger International Music Academy, the Intensive String Quartet Workshop at New York University, Aria International Academy, the Hawaii Performing Arts Festival, the Festival Eterna Primavera in Cuernavaca, Mexico, the Summer Festival of Thessaloniki, Musicorda, Hsing Tien Kon (Taiwan), Bearstown (Korea), Killington, Hot Springs, and New Arts Festival. As a chamber musician he can be heard in concert with the Miller-Porfiris Duo, QuartetES, Con Brio Ensemble, and the Phenix Ensemble.

LSO THANKS TODAY'S CONCERT SPONSOR



Nelnet is proud to support the arts in the community of Lincoln, including its own Lincoln's Symphony Orchestra. As a company that works to make educational dreams a reality, we are thrilled to aid this organization in its mission to bring classical music to all members of our community, brining educational opportunities, inspiring moments, and life-changing experiences to thousands of people every season.

Notes on the Program

Le Quattro Stagioni "The Four Seasons" Antonio Vivaldi (1678-1741)

Italian composer Antonio Vivaldi wrote for a vast range of genres and instruments, but he remains best known for his concerti, particularly the four violin concerti that make up his most enduring set of works, *Le Quattro Stagioni* ("The Four Seasons"). Composed around 1718-20 while Vivaldi was working as court chapel master in Mantua, each concerto acts as a musical depiction of a season of the year with all the accompanying sights, sounds, and sensations.

The Four Seasons is based on a series of four sonnets, quite possibly penned by Vivaldi himself, which each give specific descriptive imagery for their associated pieces. These literary additions mark the concerti as among the first truly programmatic works (that is, music that follows an extra-musical narrative). All four pieces are structured in conventional Baroque concerto form – three movements with a fast-slow-fast tempo pattern – and are evocative in the extreme, their musical illustrations of seasonal occurrences continuing to resonate with listeners some 300 years later.

The sonnet coupled with *La Primavera* ("Spring") paints an idyllic picture for its opening movement: "Springtime is upon us. The birds celebrate her return with festive song, and murmuring streams are softly caressed by the breezes." The solo violin unmistakably portrays the singing of joyful birds while the string accompaniment lilts along as a flowing brook. The slow second movement takes the shape of a gentle lullaby for a slumbering goatherd and his faithful dog – listen for the rustling of the trees overhead in the ensemble as well as the dog's "barking" in the solo viola – while the final movement depicts a lively country dance to celebrate the season of growth and renewal.

L'estate ("Summer") begins with a slow, lethargic introduction that mimics the "blazing sun's relentless heat." The solo violin then enters in a frenzied rush to imitate the urgent sounds of birdcalls and the promise of a fierce summer storm to come. The brief second movement relates a shepherd's anxious reflection on the destructive force of summer;

he fears how his crops and flocks will fare while insects buzz in the pre-storm humidity. The storm arrives at last, violent and destructive, in the final movement. The soloist acts as the driving rain while the orchestra hurls musical hailstones amid sonorous bursts of thunder and lightning.

We then shift to *L'autunno* ("Autumn"), which opens with a rollicking revelry in which peasants celebrate a successful harvest. Stumbling figurations in the violin mimic the effects of the party's ample wine. Another serene lullaby follows as the revelers settle down to sleep off their merry-making accompanied by dreamily shifting harmonies and languorous arpeggios. In the final movement everyone gathers for the hunt; hunting horns, baying hounds, the chase, and the capture are all clearly related within the music.

The wheel of the year at last turns to *L'inverno* ("Winter"). Its first movement depicts the biting chill in the air with shimmering tremolos and sparkling runs. The middle movement moves indoors to warm up and "rest contentedly beside the hearth," a lyrical melody reflecting the warmth and peace by the fire while plucked strings mimic pattering rainfall upon the windows. The set's final movement is a frenetic illustrations of walking upon an icy path. The soloist stops and starts, then slips and crashes while the ensemble portrays cracking ice and chilling winds. Nevertheless, Vivaldi concludes with the solo violin reveling in the joys and delights of the snowy seasons.

Orchestral Suite No. 4 in D major, BWV 1069 Johann Sebastian Bach (1685-1750)

It is difficult to imagine a time in which Johann Sebastian Bach was not a household name. Today, music lovers of all ages and backgrounds know him as one of the greatest composers of all Western music. During his life, however, Bach was known primarily as a gifted organist and teacher and following his death his name fell into virtual obscurity. It was only during the nineteenth century that a revival of interest in his life and works brought the name J.S. Bach to the musical forefront, and it wasn't until 1950 that musicologist Wolfgang Schmieder published the BWV, or Bach-Werke-Verzeichnis ("Bach Works Catalogue"), which assigns a unique number

to every known Bach composition. Bach left behind a staggering body of work consisting of virtually every important genre of the day. Today, his compositions are considered the culmination of Baroque music.

Orchestral Suite No. 4 is one of four suites (BWV 1066-69) Bach composed between 1724-31 while working as director of church music in Leipzig. Bach himself called these works *ouvertures*, the term used in Baroque German courts for a suite of dance pieces in the French style. *Overtures* followed a standard format established by French composers who gathered works from their stage productions (primarily operas and ballets) into standalone instrumental suites: they begin with a moderately paced and relatively showy overture to catch the listener's attention, then proceed through several movements inspired by French court dances. The instrumental forces required are vastly scaled back compared to our modern conception of an orchestra with a four-voiced string and continuo texture at the center.

Suite No. 4's overture begins with oboe and string melodies weaving through one another in a stirring dance filled with long, sustained pauses, the deep tones of trumpets and timpani adding a weighty counterbalance to the whole. First in the series of court dances that follow is a pair of *bourrées*, one dancing and playful, the other mysterious and brooding. The ensuing *gavotte* is formal in character, moderately paced, and musically straightforward. Next come two minuetts in quick triple time, instrumental layers gradually falling away as the movement progresses until strings and continuo are all that remains. The brilliant *Réjouissance* ("Rejoicing") finishes off the suite on a spirited and celebratory note.

Music for the Royal Fireworks, HWV 351 George Frideric Handel (1685-1759)

George Frideric Handel shares the spotlight with J.S. Bach as the two most influential composers of the Baroque era, but their lives and careers took very different paths. While Bach lived modestly, served the church throughout his life, and produced primarily sacred works, Handel made his name through his many brilliant operas and oratorios, moved among the upper crust of British society, and

became both wealthy and famous in the process. He moved to London permanently in 1712 and from that point was regularly in the employ of the British monarchy. Indeed, *Music for the Royal Fireworks* (1749) was commissioned by none less than King George II of Great Britain to accompany the royal celebration of the signing of the Treaty of Aix-la-Chapelle, which ended the war of the Austrian succession.

Handel's composition sparked huge excitement well before its premiere. Public concerts of such a high caliber were quite rare, and the anticipation was such that tickets were even sold for a rehearsal a week prior to the celebration with over 12,000 people attending. The work officially premiered on April 27, 1749 in Green Park and was very well received; unfortunately, the event itself wasn't exactly a resounding success. Rainy weather caused many of the fireworks to refuse to light, those that did light set fire to the stage, and several misfired explosives resulted in serious injuries. Despite the chaos of its first performance, Handel quickly capitalized on his work's positive reception and rescored it to include strings (the King had insisted upon only martial instruments – percussion, brass, and winds – for the premiere). This reworked version remains among his most popular pieces.

Music for the Royal Fireworks is structured as a Baroque dance suite which begins with an overture in the French style: a slow opening featuring stately dotted rhythms, a faster middle section, and a final return of the lofty opening character. Following is a *bourrée*, a moderately quick French dance in double time with phrases characterized by a short initial "pick-up". The third movement, titled *La Paix* ("Peace"), is a pastoral Italian dance known as a *siciliana* featuring dotted rhythms and a gently lilting feel. *La Réjouissance* ("Rejoicing") is exactly what its title professes, its joyful tone both ebullient and effusive. A pair of lively minuetts written into a single movement brings the suite to a close. ●

program notes by Laney Boyd

DECK THE HALLS HOLIDAY POPS

SUNDAY, DECEMBER 3, 2023, 2:00 & 6:00PM
LIED CENTER FOR PERFORMING ARTS

LUCAS WALDIN, CONDUCTOR
DREW DUNCAN, TENOR
CECE HASTREITER, SOPRANO
BELL-ISSIMO HANDBELL CHOIR
NANCY YOUNGMAN, DIRECTOR
LINCOLN SUZUKI STUDIOS

LINCOLN SOUTHWEST HIGH SCHOOL VARSITY CHOIR
DR. MARCI MALONE DEAMBROSE, DIRECTOR

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JERRY HERMAN Arr. Robert Wendel	We Need a Little Christmas from Mame	4"
EDDIE POLA & GEORGE WYLE FELIX BERNARD & RICHARD SMITH Arr. David Clydesdale	It's The Most Wonderful Time of the Year Winter Wonderland	3"
IRVING BERLIN Arr. Daryl McKenzie	Happy Holiday	3"
IRVING BERLIN Arr. Roy Ringwald & Hawley Ades	White Christmas	4"
TRADITIONAL Arr. Matthew Jackfert	I Saw Three Ships	4"
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SAMMY CAHN & JULE STYNE Arr. Mark Hayes	The Christmas Waltz	3"
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LEROY ANDERSON	Sleigh Ride	3"
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NOËL REGNEY & GLORIA BAKER Arr. Keith M. Davis	Do You Hear What I Hear?	4"
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TRADITIONAL SERGEI PROKOFIEV Arr. Linda McKechnie	Go Tell it on the Mountain Troika	4"
CYNTHIA DOBRINSKI	Christmas Procession	2"
VARIOUS Arr. Kara Leigh Baxter	Holiday String-Along	9"
KIM GANNON & WALTER KENT Arr. John Scott Trotter	I'll Be Home for Christmas	4"
PIETRO YON Arr. William Ryden	Gesú Bambino	5"
ADOLPHE ADAM Arr. David Clydesdale	O Holy Night	6"
VARIOUS Arr. Dan Goeller	Christmas Carol Sing-Along	6"

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All programs and artists are subject to change.

HOLIDAY POPS DECK THE HALLS



LUCAS WALDIN, CONDUCTOR

Lucas Waldin is a dynamic and versatile conductor whose performances have delighted audiences across North America. He has collaborated with some of today's most exciting artists including Carly Rae Jepsen, The Barenaked Ladies, Crash Test Dummies, Ben Folds, The Canadian Brass, and Buffy Sainte-Marie, in addition to conducting presentations such as Disney in Concert, Blue Planet Live, Cirque de la Symphony, and the groundbreaking symphonic debut of R&B duo Dvsn as part of the global Red Bull Music Festival.

Waldin has been a guest conductor for numerous orchestras in the U.S. and Canada, including the Cleveland Orchestra, the St. Louis Symphony, the Houston Symphony, the Dallas Symphony, the Grant Park Festival Orchestra, the Vancouver Symphony, the Calgary Philharmonic, the Toronto Symphony, and the National Arts Centre Orchestra.

Having joined the Edmonton Symphony Orchestra as Resident Conductor in 2009, Waldin was subsequently appointed Artist-in-Residence and Community Ambassador - the first position of its kind in North America. He appeared with the ESO over 150 times and conducted in Carnegie Hall during the orchestra's participation in the 2012 Spring for Music festival. In recognition of his accomplishments he was awarded the Jean-Marie Beaudet Award in Orchestral Conducting and received a Citation Award from the City of Edmonton for outstanding achievements in arts and culture.

A native of Toronto, Ontario, Waldin holds degrees in flute and conducting from the Cleveland Institute of Music.



DREW DUNCAN, TENOR

Drew Duncan, originally from Okoboji, IA, has sung with Lyric Opera of Chicago, Des Moines Metro Opera, Virginia Opera, Sarasota Opera, Castleton Festival, Chicago Opera Theater, Chamber Opera Chicago, Ash Lawn Opera,

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DECK THE HALLS HOLIDAY POPS

Opera for the Young, Virginia Consort, Dubuque Symphony Orchestra, and was a Central Region Finalist in the Metropolitan Opera National Council Auditions in 2010.

Since moving to Nebraska in 2012, Drew regularly sings with Opera Omaha, Lincoln's Symphony Orchestra, Abendmusik, The Nebraska Wind Symphony, First-Plymouth Church, Trinity Episcopal Church, Saint Cecelia Cathedral, UNO, Creighton University, TADA Productions, and sings the National Anthem for the UNO Maverick Hockey team, the College World Series, and the Olympic Swim Trials and Curling Trials.



CECE HASTREITER, SOPRANO

CeCe Hastreiter is a versatile soprano known for her performances in both musical theater and classical repertoire. In 2019, she earned her Bachelor's degree in Vocal Performance from Nebraska Wesleyan University, followed by the completion of her Master's degree in Vocal Performance at Roosevelt University in Chicago in 2021. Throughout her career, Hastreiter has excelled in several opera roles. Noteworthy performances include Adele in *Die Fledermaus*, Lola in *Gallantry*, Fiammetta in *Prima Donna*, and Athena in *Arachne*. She has also participated in young artist programs, including La Musica Lirica in Novafeltria, Italy, where she portrayed Despina in *Così fan tutte*. Hastreiter's career has led her to perform with Fourth Presbyterian Church in Chicago, Résonance, Chicago Symphony, Lincoln's Symphony Orchestra, Carnegie Hall, Rosemont Theatre, and Chanticleer Theatre. Notably, she premiered the role of Bibi in Daron Hagen's new opera, *9/10: Love Before the Fall*, which was recently released as a film

in September 2023. Most recently, Hastreiter has portrayed the roles of Maureen in *RENT*, Lindsay in *Godspell*, and Mabel in *Pirates of Penzance*. Additionally, she has established herself as a concert soprano soloist, with performances in Handel's *Messiah*, Brahms's *Requiem*, Fauré's *Requiem*, Mozart's *Mass in G*, and Bach's *Cantata Gelobet sei der Herr, mein Gott*. Currently, Hastreiter lends her vocals to First Plymouth Church in Lincoln, NE and Opera Omaha's Chorus. Alongside her performing career, she finds joy in teaching aspiring vocal students through private instruction.



BELL-ISSIMO NANCY YOUNGMAN, DIRECTOR

Bell-Issimo had its inception in the summer of 2001 to perform programs and concerts in and around the community. Nancy Youngman, Director, assembled bell ringers who were passionate about handbells, had solid musical ability, and were generous about allocations of their time. Most charter members were also members of two local church handbell choirs: Holy Trinity Episcopal Church and St. Mark's United Methodist Church. Eventually, other musicians voiced an interest in playing with the group and it evolved to its present incarnation as an auditioned community choir, with auditions being held annually in August. This year's ringers represent 11 churches from the Lincoln area.

Bell-Issimo has performed with multiple musical groups in the Lincoln area, including Lincoln Choral Artists, the Lincoln Community Concert Band, Dulces Voces, the Lincoln Early Music Consort, along with Lincoln's Symphony Orchestra. Also, Bell-Issimo has presented several Pops & Rock Concerts at Vega and

the Royal Grove. Regular concerts have been presented in Lincoln and various communities throughout Nebraska. The choir was honored to be asked to participate as special guests of the Christmas Extravaganza in Bossier City, Louisiana in December 2015, playing with a professional orchestra, as well as playing for the church service of the International Conference of the Willa Cather Foundation in Red Cloud. Anyone interested in playing with Bell-issimo or scheduling a concert should contact Nancy at youngmannk@gmail.com.



LINCOLN SUZUKI STUDIOS

Lincoln Suzuki Studio Talent Education, Inc. is a group of string, piano, and flute teachers who use the Suzuki method of instruction. The students in these teachers' studios range in age from 2 through adult. These students initially learn by ear and continue honing both their ear training and note-reading skills as they advance. For more information, visit www.lincolnsuzukimusic.com.



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For 20 years, Lincoln Southwest High School choral groups have provided meaningful group singing experiences to students and communities locally, nationally, and internationally. Our choral music program serves over 200 students every year.

Due to block scheduling and a collaborative music department, students at Lincoln Southwest High School are able to be involved in multiple vocal and instrumental ensembles. Varsity Concert Choir is one auditioned ensemble option for students.

In the past, Varsity Concert Choir has collaborated with Lincoln's Symphony Orchestra, Doane University Choruses, University of Nebraska-Lincoln Choruses, University of Nebraska - Omaha Choruses, Wesleyan University Choruses and with other Nebraska High Schools in the Youth Masterwork Series sponsored by Abendmusik. Varsity Concert Choir has also had the great honor of being selected to perform at the Nebraska Music Educators Conference.

DR. MARCI MALONE DEAMBROSE, DIRECTOR OF CHORAL ACTIVITIES, LSWHS

Dr. Marci Malone DeAmbrose has been the director of choral activities at Lincoln Southwest High School in Lincoln, NE since 2021. She has also been an adjunct music faculty member at Doane University since 2009. She has enjoyed a career as a music teacher for over 20 years at the elementary, secondary, and post secondary levels for Lincoln Public Schools, the Blue Valley School District in Kansas, the Northside Independent School District in Texas, the University of Nebraska-Lincoln, and Concordia University in Seward. Choirs under her direction have been selected to perform locally, nationally, and internationally. In addition to her work as a choral music educator, Dr. DeAmbrose presents research and enjoys a performing career. She received her Bachelor of Music Education from Baker University, her Master of Music and Artist Diploma from the University of Cincinnati College Conservatory of Music, and her Ph.D. from the University of Nebraska-Lincoln. She is looking forward to using all of her different experiences to further the profession and promote making music by all.

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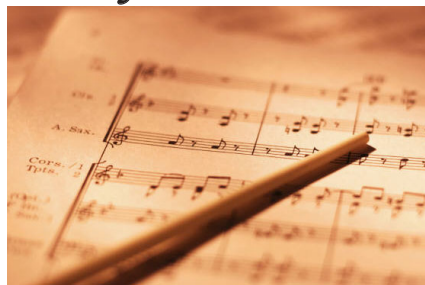
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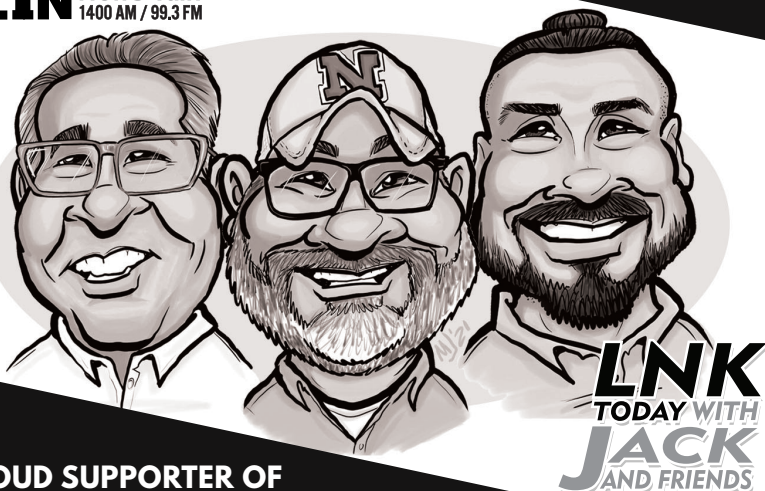


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