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FROM THE CEO

Dear ASO supporters, music lovers, people who took piano when young and have always wished they still played, former high school band or ASYO members, and anyone who is out for a night of fun and relaxation,

I am so pleased to welcome you here today to hear your Arkansas Symphony Orchestra perform. This is an exciting season for ASO. I could spend this entire page talking about each of our goals for the year: looking for a new Music Director, growing our music education programs and amateur community orchestra, developing our organization's Diversity, Equity, and Inclusion statement, and last, but certainly not least, raising the just under \$465,000 needed to unlock the Windgate Foundation Challenge match on the new ASO Stella Boyle Smith Music Center for generations of Arkansans to use.

Rather than detail the steps we are taking to achieve those goals, I want to take this space to talk about what makes these goals important right now.

ASO aspires to make the world a better place through music. We want to serve more Arkansans, be more relevant to more people, and be an inclusive and welcoming organization. Our purpose is to make the world a better place through music, and we do this steeped in our values: connectivity, continual learning, artistry, courage and agility. Years ago, ASO leaders concluded that we could not achieve our aspirations and truly serve Arkansas in our current headquarters. We rent space in the Diocese home in the Heights that is over 100 years old. Arkansans ages 4 to 104 used this space until walking up the stairs became impossible. Students take lessons in the storage room and in offices. Our physical headquarters do not support our purpose, aspirations, and music making.

On the cover of the program book this year, you see a rendering of what the ASO Stella Boyle Smith Music Center will look like. It will be located between Heifer International and the Clinton Presidential Library. ASO has an amazing opportunity to build a 20,000 square foot community music center for Arkansans ages 4 to 104 to make and enjoy music together. With this center, ASO will be more relevant to more people, be accessible to the students from the 33 communities across our state that participate in youth ensembles, have a broadcast studio to share concerts and music education programs throughout the state, and have more financial stability. We still have just under \$465,000 to raise to unlock the Windgate Foundation challenge grant and make the center a reality for our city and state. If you are interested in learning more about how you can help at this critical stage and/or sharing ideas for how to use the music center, please call or email me at CLittlejohn@ArkansasSymphony.org or 501-666-1761, ext. 115.

Thank you for your participation. I hope you enjoy yourself and come back again and again.

Sincerely,

Christina Littlejohn, CHIEF EXECUTIVE OFFICER
ARKANSAS SYMPHONY ORCHESTRA



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FROM THE ARTISTIC DIRECTOR

To All,

Welcome to this Arkansas Symphony Orchestra performance! I want to thank you for being at our performance, whether this is the first time hearing your Arkansas Symphony Orchestra, or if you are a seasoned symphony concertgoer. Congratulations on getting out to hear this incredible musical organization perform!

Each concert this season has been a unique musical experience. With guest artists from Zuill Bailey to Heather Headley, we have shown the true diversity and richness of symphonic music. Partnering with new friends and old to bring joy to you and your family and friends at Halloween and during the holiday season is deeply gratifying, and I believe it helps lift up our community. We have never been more focused on making the ASO a welcoming and inclusive place to let the power of music raise your spirits.

The Arkansas Symphony Orchestra will continue to bring more music to more people as we look toward next season. Be sure to check out all of our offerings on the Masterworks, Pops, River Rhapsodies chamber music series, and even free neighborhood concerts and other pop-up events. Connect with us on social media to hear up-to-date information about where members of your ASO will be performing next. The artistry of this orchestra shines at each concert, with relevant and exciting musical selections chosen in every style. If you enjoy a wide variety of music and performance settings, consider becoming a concert member, which gives you access to ALL of our concerts for a low monthly cost.

As always, much of the work of this organization happens off-stage, especially referring to the work of our incredible music educators who are members of the orchestra. We have long hoped to find a physical space that could contain our array of education programs: three youth orchestras, an adult community orchestra, beginner group classes, hundreds of weekly private lessons, advanced classes with guest artists, student recitals, recording projects, lectures, and more. We are thrilled to be on the verge of beginning construction of the ASO Stella Boyle Smith Music Center, which will house these activities in a modern, inviting, safe, and state-of-the-art new facility. And as always, we make every effort to ensure that cost is never a barrier for students to access our education programs, thanks to generous scholarship support made possible by patrons like you.

Thank you again for being part of our journey. I hope to see you many times at the ASO in the future!

Sincerely,

Geoffrey Robson, ARTISTIC DIRECTOR
ARKANSAS SYMPHONY ORCHESTRA



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STELLA BOYLE SMITH MASTERWORKS SERIES

Symphonie Fantastique

Kazem Abdullah, *conductor*

Samantha Ege, *piano*

- | | | |
|--|---|-----|
| EDWARD ELGAR
<i>(1857-1934)</i> | Pomp and Circumstance March No. 1,
Op. 39
Allegro, con molto fuoco – Trio – Coda | 7' |
| DOREEN CARWITHEN
<i>(1922-2003)</i> | Concerto for Piano and String Orchestra
I. Allegro assai
II. Lento moderato
III. Moderato e deciso ma con moto
<i>Samantha Ege, piano</i> | 29' |

I N T E R M I S S I O N

- | | | |
|--------------------------------------|---|-----|
| HECTOR BERLIOZ
<i>(1803-1869)</i> | Symphonie Fantastique, Op. 14
I. Visions and Passions: Largo –
Allegro agitato e appassionato assai
II. A Ball: Valse, Allegro non troppo
III. In the Country: Adagio
IV. The Procession to the Stake:
Allegretto non troppo
V. A Witches' Sabbath: Larghetto –
Allegro assai – Allegro – Dies Irae –
Witches' Round Dance | 52' |
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SAMANTHA EGE, Piano

VIOLIN

Andrew Irvin

Concertmaster

Dora Paley Ronnel

Concertmaster's Chair

Kiril Laskarov

Concertmaster

Katherine Williamson

Assistant Concertmaster

*† Meredith Maddox Hicks

Principal Second Violin

Eric M. Hayward

Memorial Chair

Edward Barnes

‡ Linnaea Brophy

† Charlotte Crosmer

Leanne Day-Simpson

‡ Trisha McGovern Freney

Linda Hsu

Karen Jarboe

Abraham Martinez

Sandra McDonald

Tom McDonald

Noel Medford

Juan Mario Moreno

Jordan Musgrave

Geronimo Oyenard

Magdalena Ryszkowski

Algimantas Staskevicius

Nelio Zamorano

VIOLA

‡ Katherine Reynolds

Principal

Dr. Howard & Celia

Barnhard Chair

Joe Joyner

Tatiana Kotcherguina

† Timothy MacDuff

Thomas McDonald

Ryan Mooney

Julian Pranata

Beth Robison

CELLO

David Gerstein

Principal

Linda Garner Riggs Chair

† Chava Appiah

Casey Buck

Joanna Klett

Rafael León

Alexander Seman

Kristin Smith

‡ Jacob Wunsch

BASS

Justin Cheesman

Principal

Ian Collins

John Hunter

Chris Leverenz

Sara Neilson

Russell Thompson

FLUTE

Carolyn Brown

Principal

Adriana Manzano

Gabriel Vega

PICCOLO

Gabriel Vega

OBOE

Leanna Renfro

Principal

Rachel Fuller

Memorial Chair

Lorraine Duso Kitts

Beth Wheeler

ENGLISH HORN

Beth Wheeler

Principal

CLARINET

Karla Fournier

Erin Cameron

Erin Cameron

Erin Cameron

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HORN

David Renfro

Principal

Robin Dauer

Brent Shires

Tyler Bjerke

Evan Mino

TRUMPET

Ross Ahlhorn

Principal

Brittany Hendricks

George Worthen

Memorial Chair

Carl Mason

Nairam Simoes

TROMBONE

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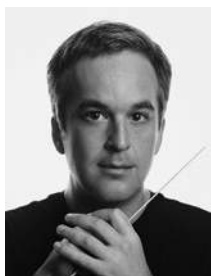
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ARTISTS



GEOFFREY ROBSON, Artistic Director

Geoffrey Robson has emerged as a force of artistic leadership throughout the U.S. and the state of Arkansas. As Artistic Director and principal conductor of the Arkansas Symphony Orchestra, his dynamic leadership during the Covid-19 pandemic resulted in state-wide and national visibility for the organization. By overseeing an accelerated shift to virtual offerings of performances and educational content, Maestro Robson ensured continued success of the orchestra and continued employment of all musicians and staff. The orchestra's online *Bedtime with Bach* series received nationwide acclaim and was featured by the *Washington Post* and the *Kelly Clarkson Show*.

In 2017, he was awarded the Respighi Prize in Conducting by the Chamber Orchestra of New York, and led the group in performance at Carnegie Hall. He has worked with renowned artists such as Gil Shaham, Midori, Rachel Barton Pine, Zuill Bailey, Vadym Kholodenko, Alexander Markov, Mandy Gonzalez, the Beach Boys, and many others.

During his tenure in Arkansas, he has conducted critically acclaimed and sold-out masterworks, pops, chamber, and children's concerts. He frequently collaborates with organizations such as Ballet Arkansas, Arkansas Children's Theater, Opera in the Rock, the Chamber Music Society of Little Rock, and numerous choral groups. He also writes, records, and produces *At the Symphony*, a concert preview radio series on KLRE Classical 90.5 in Little Rock.

Robson also currently serves as Artistic Director of the Faulkner Chamber Music Festival. In this role, he curates a summer concert series and serves as director of the chamber music camp, which provides a unique, immersive experience to music students in the art of playing chamber music. He has served on the music faculty of Hendrix College, and was Visiting Assistant Professor of Music at the University of Central Arkansas, where he conducted the Conway Symphony Orchestra.

He has conducted numerous ballet and opera productions including *The Nutcracker*, *La Bohème*, and *Madama Butterfly* with the Plano Symphony (Texas) and Opera in the Rock (Little Rock). As a founding member of The Chelsea Symphony (New York), he conducted numerous sold-out performances and served as an artistic advisor, ensuring the growth and success of the organization.

A champion of new music, Robson collaborates with and explores the music of renowned living composers. In 2016, he conducted the San Juan (Colorado) Symphony in the world-premiere of James Stephenson's *Concerto for Hope* with celebrated trumpeter Ryan Anthony. He served as arranger, conductor, and violinist for the world-premiere of *Billy Blythe*, a one-act opera based on the life of a young Bill Clinton, by Bonnie Montgomery. He conducted the premiere of *Into the Beautiful North* by Joe Brent, performed by the 9 Horses trio, as well as the premiere of *Richard III, A Crown of Roses, A Crown of Thorns*, an opera by Karen Griebing. In 2021 and 2022, he secured commissions of

continued next page

ARTISTS *continued*

new works by Tania León and James Lee III, which were performed by the Arkansas Symphony Orchestra.

As a violinist, Robson is an avid chamber musician and regularly collaborates with musicians across the country. He served as concertmaster of the Connecticut Virtuosi Chamber Orchestra and as Assistant Concertmaster of the Waterbury Symphony (Connecticut). He is recognized for his skill and versatility as a violinist and fiddle player, and has established himself as a highly sought-after studio musician. He creates and performs string and orchestral arrangements for recording artists to assist them in achieving their musical goals in the studio.

Utilizing his extensive studio experience, Robson conducted and served as executive producer for the 2021 recording of Florence Price's *Concerto in One Movement*, with the Arkansas Symphony Orchestra. He is also an orchestral pops arranger and his music has been featured in numerous ASO performances.

Robson studied orchestral conducting at the Mannes College of Music in New York City under the tutelage of David Hayes and holds violin performance degrees from Yale University and the Michigan State University Honors College. Primary violin teachers include Erick Friedman, Dmitri Berlinsky, James Krehbiel, and I-fu Wang.

He studied conducting at Yale University with Lawrence Leighton Smith, Edward Cumming, and Shinik Hahm. Other notable teachers include John Farrer, Neil Thomson, Joana Carneiro, Dirk Brossé, and Larry Rachleff.



KAZEM ABDULLAH, Conductor

Kazem Abdullah works internationally and excels at reaching newer and diverse audiences, conducting concerts and operas in a wide variety of styles and formats.

Kazem Abdullah conducted four modern operas in 2022: *The Life and Times of Malcolm X* and *The Central Park Five* by composer Anthony Davis as well as the world premiere of *Castor and Patience* composed by Greg Spears with a libretto

by Track K Smith and *Omar* composed by Rhiannon Giddons. Among his recent orchestral credits are the Oregon, Indianapolis, Detroit, Pittsburgh, and Cincinnati symphony orchestras. In addition to his symphony engagements, he recently conducted an opera Gala for the Concertgebouw in Amsterdam, the American premiere of Charles Wuorinen's opera *Brokeback Mountain* with the New York City Opera, *Tosca* for Seattle Opera, and *Hänsel und Gretel* for Cape Town Opera.

Abdullah currently lives in Nürnberg, Germany, and was the Generalmusikdirektor in Aachen, Germany, from 2012 to 2017. During his tenure in Aachen, in addition to reaching newer and diverse audiences through innovative programming, moving out of the concert hall, and experimenting with juxtapositions of styles in non-traditional concert formats, he also conducted over 25 operas. He collaborated with musicians such as Johannes Moser, Lise de la Salle, Angela Gheorghiu, Augustin Haedelich, and Midori.

Prior to 2012, Abdullah led the Orquestra de São Paulo on its third United States coast-to-coast tour and the New World Symphony at the Ives In-Context Festival by special invitation from Michael Tilson Thomas. He also conducted the Tanglewood Music Center Orchestra in performances of Purcell's *Dido and Aeneas* in collaboration with the Mark Morris Dance Group. He was also an assistant conductor at the Metropolitan Opera, where he assisted and prepared over twenty operas, including *Der Ring des Nibelungen*, *Wozzeck*, and *Lulu*.

Abdullah has also guest conducted at companies such as the Atlanta Opera, Portland Opera, Detroit Opera, and the Théâtre du Châtelet de Paris, where he led sold-out performances of Scott Joplin's *Treemonisha*. Abdullah made his Metropolitan Opera debut in 2009, conducting Gluck's *Orfeo ed Euridice*, and will return in the fall of 2023 with Anthony Davis' opera *The Life and Times of Malcolm X*.

In the upcoming 2022-23 season, Abdullah will make debuts with the Atlanta Symphony, Charlotte Symphony, Seattle Symphony, Musicians of the San Antonio Symphony, Los Angeles Opera, and the Lyric Opera of Chicago. At Lyric Opera of Chicago, he will collaborate with soprano Renee Fleming and director Yuval Sharon on *Proximity*.

Trained as a clarinetist, Abdullah has performed extensively as an orchestral musician, chamber musician, and soloist. He spent two seasons as a member of the New World Symphony and performed as a soloist with orchestras such as the Cincinnati Symphony Orchestra and the National Symphony Orchestra, as well as the chamber ensembles Trio Wanderer and the Aurnyn Quartet.

A dedicated educator, Abdullah has worked with student orchestras at the Interlochen Arts Center, the Oklahoma Arts Institute, and at universities in Cologne, Germany, and Stellenbosch, South Africa. He was awarded the Outstanding Young Alumnus Award by his alma mater, Cincinnati Conservatory of Music, where he worked with the students there and spoke at their commencement in 2015.



SAMANTHA EGE, Piano

Dr. Samantha Ege belongs to a new generation of practitioners who are redefining classical music and illuminating the diversity of its past, present, and future. Both an award-winning musicologist and concert pianist, Dr. Ege is the Lord Crewe Junior Research Fellow in Music at Lincoln College, University of Oxford. She released her debut album, *Four Women: Music for solo piano by Price, Kaprálová, Bilsland and Bonds*

(Wave Theory Records) in May 2018. She released *Fantasia Nègre: The Piano Music of Florence Price* in March 2021 (Lorelt). *Fantasia Nègre* received critical acclaim in BBC Music Magazine, The Telegraph, New York Times and Washington Post. She gave the world premiere performance of *Fantasia Nègre* at the London Festival of American Music in September 2021, followed by the second UK performance of *Fantasia Nègre* and the UK premiere of Vítězslava Kaprálová's *Sonata Appassionata* at her Barbican debut in November 2021. Her latest album is called *Black Renaissance Woman: Piano Music by Florence Price, Margaret Bonds, Nora Holt, Betty Jackson King, and Helen Hagan* (Lorelt).



PROGRAM NOTES

Pomp and Circumstance March No. 1, Op. 39 (Land of Hope and Glory)

SIR EDWARD ELGAR

b. Broadheath, England / June 2, 1857; d. Worcester, England / February 23, 1934

The first two of the five Pomp and Circumstance Marches were premiered in Liverpool on October 19, 1901 and won instant, enormous success. Sir Henry Wood led the first London performances three days later. After hearing No. 1, the London audience, Wood recalled, “simply rose and yelled. I had to play it again—with the same result; in fact, they refused to let me go on with the program.” The primary cause for these reactions was the central trio section of No. 1. It is a broad, instantly memorable theme, the kind that, in Elgar’s words, “comes once in a lifetime,” and which he accurately predicted would “knock ‘em flat.” At the suggestion of the future King Edward II, Elgar had words added to it. The result was *Land of Hope and Glory*, which was first heard in the ode that Elgar composed for Edward’s coronation in 1902.

Concerto for Piano and Strings / DOREEN CARWITHEN

b. Haddenham, England / November 15, 1922; d. Forncett St. Peter, England / January 25, 2003

Carwithen’s teachers at the Royal Academy of Music in London included the well-known composer William Alwyn. They married in 1975. While she was a student, she played in a string quartet and in orchestras. Her first orchestral work, the overture *ODTAA* (One Damn Thing After Another) was given a warm response at its premiere in 1947 under the celebrated conductor Sir Adrian Boult.

She gained entry into the film industry through an apprenticeship program initiated by the J. Arthur Rank Film Studio. She earned a lofty reputation in film scoring through her professionalism and speed under pressure. Her score for the official film of the coronation of Queen Elizabeth II, for example, had to be completed in just three days. Carwithen composed scores for more than 20 films in all.

She completed the *Concerto for Piano and Strings* in 1948. It received its first performance four years later at a Henry Wood Promenade concert in London. She was the only female composer whose music was performed during that Proms season. Despite receiving a warm reception, no publisher was interested in printing it—or anything at all by any female composer.

The *Concerto* has three substantial movements. In terms of overall style it reflects the buoyant music of such contemporaries of hers as Sir William Walton and Sergei Prokofiev. The first and longest movement deftly contrasts propulsive energy and gentle lyricism. The slow, reflective second movement gives the solo violinist of the orchestra a featured role. The orchestral strings play with mutes, lending a veil sound. The finale bustles along energetically, sprinkled with twists and turns of humor.

After William Alwyn’s death in 1985, Carwithen expended much time and energy in promoting his music. Mirroring that faith, a Doreen Carwithen Music Festival was held in the village of Haddenham, her birthplace, from June 30 to July 3, 2022, marking her centenary. Also, the BBC Proms included three of her works in the 2022 season.

Symphonie Fantastique, Op. 14 / HECTOR BERLIOZ

b. La Côte-Saint-André, France / December 11, 1803; d. Paris, France / March 8, 1869

In 1827, while Berlioz was studying at the Paris Conservatoire, he developed a typically all-consuming passion for Harriet Smithson, an Irish actress whom he saw perform a number of works by Shakespeare. His attempts to communicate with her came to nothing. This unhappy experience inspired him to compose Episode in the Life of an Artist—Grand Fantastic Symphony in Five Parts. He did so partly at the call of his brilliant creative imagination, partly for a more practical reason: he hoped it would win him the kind of reputation that would impress Harriet Smithson. In it, he broke new compositional ground by synthesizing events from his life with purely imaginary ones.

Smithson's stage company returned to Paris in 1832. Berlioz made sure she heard the piece he had written for her. One thing led to another, and they were married the following year. Their relationship, alas, proved not to be a happy one.

"A young musician of morbidly sensitive temperament and fiery imagination poisons himself with opium in a fit of lovesick despair," the final revision of the Symphony's published program begins. "The dose of the narcotic, too weak to kill him, plunges him into a slumber accompanied by the strangest visions, during which his sensations, his emotions, his memories are transformed in his sick mind into musical thoughts and images. The loved one herself has become a melody to him, an *idée fixe* (fixed idea) as it were, that he encounters and hears everywhere."

After the first movement's brooding introduction, the violins introduce the beloved's recurring melody, the *idée fixe* (fixed idea). Its attractive yet nervous character sets the tone for the balance of this section, a portrait in sound of the hero's tempestuous emotions. An elegant Waltz follows. At a fancy party, the composer spies his beloved across a crowded ballroom, only to lose her in the crush of swirling dancers.

Next, he retires to the country to rest, but is troubled by doubting thoughts regarding his lady love. Berlioz provides a picturesque rustic idyll, complete with shepherds piping to one another across the fields, an image achieved by placing the oboe soloist behind the stage and having him (or her) engage in a call-and-response dialogue with the on-stage English horn player. At the end of the movement, no fewer than four timpani players are called into action to provide the sounds of distant thunder.

In the fourth movement, to the strains of an alternately sinister and pompous March, the hero is led to the guillotine and beheaded for the murder of his beloved. Finally, at a witches' Sabbath held at his own funeral, he encounters his beloved for the last time. Transformed into a fiendish spirit (and accompanied by a suitably twisted version of the *idée fixe*), she leads a mob of demons in a frenzied, mocking round dance. Berlioz makes brilliant use of the medieval Plainchant melody, *Dies irae* (Day of Wrath), which he introduces through the awe-inspiring sound of two tubas.



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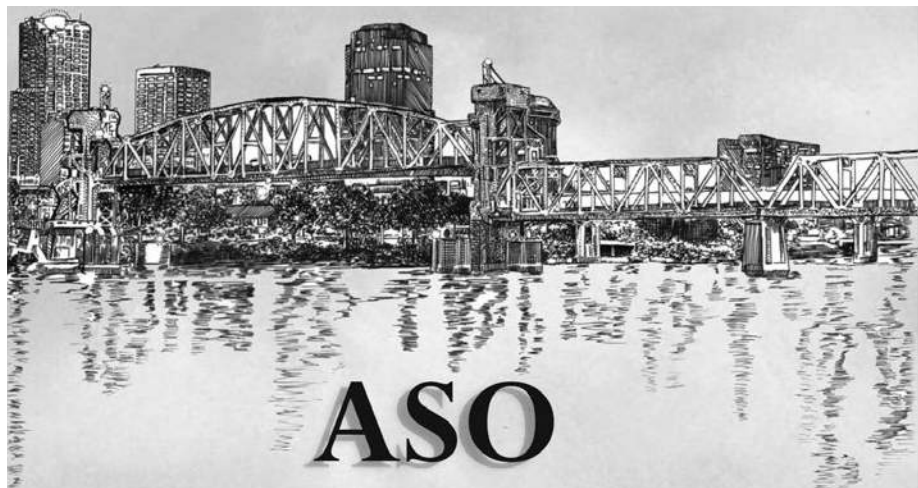
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LIFE MEMBER PROFILE

Dr. Sybil Jordan Hampton

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A native of Springfield, Missouri, Dr. Hampton grew up in Little Rock, Arkansas and was a member of the second class of African American students entering Little Rock Central High School in 1959. She earned the Bachelor of Arts degree in English Literature from Earlham College, Richmond, Indiana; a Master of Science in Teaching from the University of Chicago; a Master's in Education and a Doctorate in Higher Education from Teachers College, Columbia University, New York.

Dr. Hampton served as the third president of the Winthrop Rockefeller Foundation (WRF) from October 1, 1996 to August 31, 2006. She became General Manager of the Arkansas Symphony Orchestra (ASO) in December 2006 after the untimely death of ASO's Executive Director, William Vickery, and worked in this position until the selection of the new Executive Director in April 2007. Her latest professional pursuits center on consulting with foundations, nonprofits and colleges/universities, public speaking, and volunteering in her home community.

Prior to joining WRF, she served as Special Assistant to the President at Southwestern University, Georgetown, Texas; Assistant Dean of Student Academic Affairs in the School of Family Resources and Consumer Science at the University of Wisconsin-Madison; Contributions Manager, Education and Culture, at the GTE Corporate Foundation, Stamford, Connecticut; Assistant Dean For Academic Affairs and Instructor, at Iona College, New Rochelle, New York; Director of the Higher Education Opportunity Program, Iona College; and as an elementary school teacher at the Louis Champlain School in Chicago. She taught 4th and 5th grades.

Dr. Hampton's awards and honors include: 2019 Alumni Diversity Leadership Award, the University of Chicago; 2018 Distinguished Alumni Award, Teachers College, Columbia University; 2017 Award of Excellence, the Little Rock Central High School Tiger Foundation; 2013 Little Rock Central High School National Historic Site's Soul of Humanity Award; 2005 Arkansas Black Hall of Fame Inductee; 2005 Association of Black Foundation Executives (ABFE) Lifetime Achievement Award and 14th Annual James A. Joseph Lecturer; Arkansas Region, National Conference for Community and Justice (NCCJ) Humanitarian Award, 2002; Arkansas Business Top 100 Women in Arkansas 1997, 1998, and 1999.

Dr. Hampton currently serves on the boards of the Reynolds Institute on Aging at the University of Arkansas for Medical Sciences and the Mount Holly Cemetery Association. She formerly served on the boards of the Japanese American National Museum, the Little Rock Club, the Blue and You Foundation, and Arkansas Blue Cross and Blue Shield. In February 2014, the Attorney General of Arkansas appointed her to a five-year term on the Arkansas Ethics Commission. She is a life member of Girls Scouts of America and the Arkansas Symphony Orchestra Guild.



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STEPHEN SONDHEIM arr. & orch. by Ron Colvard	No One Is Alone/Children Will Listen from <i>Into the Woods</i>
TIM MINCHIN orch. by David Davidson	My House from <i>Matilda</i>
KURT WEILL/LUCY SIMON orch. by Don Hart	Lost in The Stars/Hold On

I N T E R M I S S I O N

PIETRO MASCAGNI <i>(1863-1945)</i>	Intermezzo from <i>Cavalleria Rusticana</i> <i>Kalinda Loomis, Maestro's Baton Winner</i>
PHIL SPECTOR/JEFF BARRY orch. by Ron Colvard & Diane Louie	River Deep/Mountain High from <i>Tina: The Musical</i>
ELTON JOHN arr. by Ron Colvard orch. by Diane Louie	Your Song

continued next page

Heather Headley Returns! continued

STEPHEN SCHWARTZ When You Believe
arr. by Audrey Snyder from *The Prince of Egypt*

HEATHER HEADLEY I Wish
arr. by Rob Lewis & Diane Louie

RANDY NEWMAN When She Loved Me from *Toy Story 2*
arr. & orch. by Jason Webb

NIKOLAS ASHFORD/
VALERIE SIMPSON Reach Out And Touch
arr. by Rob Mathes

STEPHEN SCHWARTZ For Good from *Wicked*
orch. by Don Hart

PLEASE SILENCE ALL ELECTRONIC DEVICES. THANK YOU.

Use of cameras and recording equipment is not permitted in the concert hall.

The Arkansas Symphony Orchestra is supported in part by a grant from the Arkansas Arts Council, an agency of the Department of Arkansas Heritage.



ARTISTS



HEATHER HEADLEY, Vocalist

Tony and Grammy Award-winner Heather Headley considers her multi-faceted career a blessing. She was born and spent most of her childhood on the beautiful Caribbean island of Trinidad. The family moved to the United States in the early '90s where Heather's love for the arts continued.

In 1997, Heather won the role of Nala in the original Broadway cast of the Tony winning Elton John and Tim Rice musical *The Lion King*. While still in *The Lion King*, Heather was asked to audition for the title role in the writing duo's next Broadway venture, *Elton John and Tim Rice's Aida*. Her portrayal of the Nubian princess, Aida, won her the praise of critics and the prestigious Tony Award for Best Actress in a Musical. In addition to other awards, she also received the coveted Drama Desk Award for Outstanding Actress in a Musical. That year, she was listed as one of *People Magazine's* 50 Most Beautiful People and *Essence Magazine's* 30 Women To Watch. In 2012, Heather made a triumphant return to the stage, starring in *The Bodyguard* in London's West End, where she gained the critics' praise and a new fan base overseas.

"Heather Headley is among the top singers with a vocal that absolutely astounds with its intensity. . . This woman is one of the great entertainers of the day, on record and on stage." BILLBOARD MAGAZINE

Heather continued her musical success on the pop charts with her 2002 debut album on RCA Records, *This Is Who I Am*, which featured productions by several top-flight producers. Two songs, *He Is* and the album track *I Wish I Wasn't*, both emerged as Top 5 R&B and Dance chart hits. Heather earned numerous accolades for *This Is Who I Am*, including Grammy Award nominations for Best New Artist and Best Female R&B Vocal Performance. Heather returned in January 2006 with *In My Mind*, her long-awaited second solo album. The opening title tune single became Heather's first #1 hit, topping the Dance and R&B charts.

In 2009, Heather released *Audience of One*, for which she won the Grammy Award for the Best Contemporary R&B Gospel Album. In 2012, she released *Only One In The World*, an album that featured songs that Heather wrote as well as some of her favorite songs that she covered. To the audience and critics' delight, Heather made her return to Broadway in 2016, starring in the Tony Award-winning *The Color Purple* in the role of Shug Avery. In 2018, Heather had a recurring role on *Chicago Med* playing the formidable Gwen Garrett. Heather can currently be seen as a series regular on the Netflix series *Sweet Magnolias*.



RON COLVARD, Music Director/Conductor

Ron's work ranges all genres of music as a singer, pianist, arranger, and orchestrator—from stage to film and television. As a musical director, Ron has conducted staged events across the United States, Canada, Asia, and Europe. He is music director/conductor for Tony and Grammy Award-winning artist Heather Headley. Ron was the conductor for the LA premiere of Dr. Seuss' *How the Grinch Stole Christmas*, starring John Larrouquette, at the Pantages Theater in Hollywood. At the Old Globe Theater in San Diego, he was the music

director/conductor for *The Grinch* for 7 years, and the associate conductor for *Dancing in the Dark* starring Scott Bakula. Ron was the assistant conductor for the first national tour of the Tony Award-winning musical *Hairspray*.

National tours: *Ain't Too Proud*, *Book of Mormon*, *Legally Blonde*, *Wicked*, *A Chorus Line*, *Jersey Boys*, *Avenue Q*, *Movin' Out*, *Dirty Rotten Scoundrels* with Norbert Leo Butz, *The King and I* starring Stephanie Powers. Regional theater: *Something Rotten*, *A Chorus Line*, *Chicago*, *Into The Woods*, *A Funny Thing Happened on the Way to the Forum*, *Sophisticated Ladies*, *Once on This Island*, *Man of Lamancha*.

Ron enjoys a rewarding role as music producer with Disney Parks Live Entertainment. Disneyland projects include: *World of Color ONE*, *Villainous*, and *Season of Light at Disney California Adventure*; *Disneyland Forever* and *World of Color: Celebrate* for Disneyland's Diamond Celebration; vocal arranger/producer of Neil Patrick Harris' vocal session for *Celebrate*; the new *Fantasmic*. For Tokyo Disneyland: *40th Anniversary Castle Show and Parade*, *Gifts of Christmas*, *Frozen Forever*, and *Once Upon A Time* featuring Kellie Coffey; *Fantasmic* at Tokyo Disney Sea. For Disneyland Paris: *Illuminations*, *Disney Stars on Parade*, and *Disney Dreams of Christmas*. For Shanghai Disneyland: music producer of *Mickey's Storybook Parade* and *IGNITE*, the nighttime castle spectacular.

Ron was the vocal coach for the premier of *33 Variations*, Moises Kaufman's play starring Jayne Atkinson, at the La Jolla Playhouse. Also at the IJP, he played the US premier of *Hunchback*, written by Stephen Schwartz and Alan Menken. He is an experienced audition pianist and accompanist, having played for numerous shows, reviews, cabarets, and special events.

Ron is a seven-time Arizoni Award Nominee and winner for Best Musical Direction for *Chicago* and *Into The Woods*. www.roncolvard.com



KALINDA LOOMIS, Maestro's Baton Winner

Kalinda Loomis is a junior at Wilbur D. Mills University Studies High. Kalinda began playing violin at nine years old and now studies under Geoffrey Robson. She plays in her school orchestra and in the Arkansas Symphony Youth Orchestra. She also sits as principal alto saxophone in her school band and is the Mills drum major. Kalinda plans to go to UCA to earn a degree in music education so she can pursue a career as a school orchestra

director. She looks forward to going back to Mills to work alongside her orchestra teacher of seven years, Mr. Bruce, and bringing her love of orchestra to the next generation of young string players.



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- 8/23-9/30 Kara Gunter: *Germinal*
(mixed media sculpture)
- 8/23-9/30 *Estamos Aqui (We Are Here)*
(Latin American screen prints)
- 10/10-11/9 Margo Duvall: *All She Needed to Do*
(photography)
- 1/18-2/24 Joli Livaudais: *Apophenia*
(historical photography)
- 1/18-2/24 Art + Design Faculty Biennial Show
- 3/1-3/31 Dean Dablow: *Everything is Abstract*
(abstract paintings)
- 3/1-3/31 Anne Greenwood: *Nature is a Haunted House*
(insect and plant installations)

THEATRE

- 9/21-9/24 *Anne of Green Gables*
- 11/16-11/19 *Servant of Two Masters*
- 2/16-2/19 *Muse Project*
- 3/11 *All-Night Theatre*
- 4/20-4/23 *42nd Street*
- 5/4-5/5 One-Act Play Festival

Visit obu.edu/calendar
for showtimes.

MUSIC

- 9/12 NFMC Young Artist Winner: Shaina Martinez, soprano
- 9/16 Faculty Musical Showcase
- 9/20 Seraph Brass
- 10/11 Faculty Recital: Dr. Natilan Crutcher, soprano
- 11/3-11/5 Opera: *This is my Father's World*
- 12/2-12/3 A Festival of Christmas
- 12/6 A Service of Lessons and Carols
- 3/1 Night of Worship
- 4/27 David Glaze Music Competition
- 5/1 Instrumental Prism Concert

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