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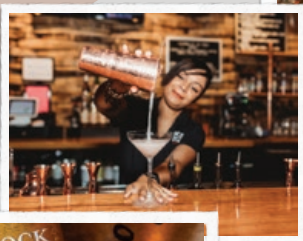
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ARKANSAS
community foundation



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



I am pleased to welcome you here today to hear your Arkansas Symphony Orchestra perform with new Music Director Geoffrey Robson. I could not be more excited about the future. I am so thankful that Geoffrey was selected to lead the orchestra by a unanimous decision of the Search Committee, chaired by Dr. Denise Compton. Geoff cares deeply about the ASO, Little Rock, children, music education, and Arkansas. We could not be in better hands with our new leader. Deepest gratitude to the musicians, board members, and staff that served and gave hundreds of hours to this search.

Our next important work is building the ASO Stella Boyle Smith Music Center. One hundred years ago, Stella Boyle Smith invited a group of musicians to perform in her living room. In fall of 2024, ASO will finally have its first permanent home and be able to broadcast the music of ASO into every living room in Arkansas! Thank you to Brigita Gardner, Chair of the Crescendo Campaign for leading us through an \$11.75M capital campaign to bring this project to a reality.

Thank you to all of you who contributed to make the new community music center a reality for our state. We envision the ASO Stella Boyle Smith Music Center being a “Radically-Welcoming Hub of Musical Activity for All Arkansans.” We want everyone who walks into the space to see themselves there. A committee of community leaders led by Susan Marsh contributed ideas for how they want to use the music center to further their missions and serve our children, seniors, and community members with music-making and education.

To ensure the future of current programs and to take full advantage of the possibilities of the new Music Center, the ASO is embarking on a \$3M endowment campaign, *Encore*. As you may be reading or hearing in the news, the performing arts are navigating new challenges in the aftermath of the pandemic. By adding \$3M to the current \$10M endowment, we will ensure that the ASO remains financially healthy and continues to consistently balance its budget. The ASO has balanced its budget for 14 years, which enabled us to continue serving the community with music during the pandemic. Sustaining a solid financial foundation enables ASO to employ musicians of impeccable artistry to live, teach, and play in Little Rock and the state of Arkansas.

Thank you all for being here today for your Arkansas Symphony Orchestra. If you are a subscriber or concert member, thank you for your commitment. If you would like to become a subscriber or concert member, or are interested in participating on the Board of Advisors or Directors, please reach out to me at clittlejohn@arkansassymphony.org. If you want to learn more about ASO, the programs of the E. Lee Ronnel Music Academy, or see more of the new logo designed by Cranford Co., please visit our website at www.ArkansasSymphony.org.

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



Christina Littlejohn

ASO

ARKANSAS
SYMPHONY
ORCHESTRA

Thank you



for your extraordinary support of the

Stella Boyle Smith
MASTERWORKS Series

Dear Music Lover,

It is an honor to welcome you to the symphony as the music director of your Arkansas Symphony Orchestra! This is a historic year for ASO and the performing arts in central Arkansas, and I am so happy that you are taking part in it with us.

This is a season with something for everybody. If this is your first time attending, we welcome you and hope this will be the first of many world-class performances you enjoy! We would love to hear about your experience, and hope you'll reach out if you have any questions.

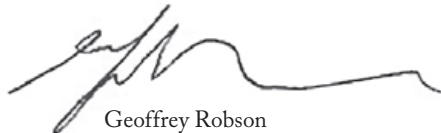
I have never been more optimistic about the future of orchestral music. In putting together concerts, I like to mix pieces of music that are historically famous with music composed by contemporary living talent, and music that history has improperly overlooked. There is more great music being written right now for orchestra than at any point I can remember. Composers you'll hear this year on our Masterworks series, such as Anna Clyne, Jonathan Bailey Holland, Chen Yi and others, have such an extraordinary wealth of influences and styles in their music that it is inspiring, genre-bending greatness with every note. Older works get new life breathed into them each time the ASO takes them up. Transcendent moments of beauty for us to enjoy together as an audience and performers.

Orchestras can now play entire film scores live, while the movie plays on a big screen above the orchestra. This technological feat, and the resulting performance from your ASO, gives new meaning to the term high-definition! Capathia Jenkins, who brought the house DOWN when she performed *Tribute to Aretha Franklin* with us, returns this spring in *She's Got Soul*, which will be equally memorable as we celebrate the great American genre of soul music. We will celebrate the total solar eclipse in April 2024, with a performance of *The Planets*, a celestial musical journey through the heavens and its accompanying astrology.

Lastly, there is such an astounding array of musical talent in our city and across the community; it is one of my great joys that we can seek out and feature local artists, support emerging careers, and uplift us all. We have never been more dedicated to making live music performance one of the great connectors in our community. This is why we embarked on a first-of-its-kind project for an orchestra with our upcoming *Arkansas Talent* performances. Six finalists will sing with the symphony in May, competing for the chance to be our headlining vocalist for next season's *Home for the Holidays* concerts.

Your ASO is more accessible than ever. The \$9/month concert membership allows one to enjoy any of our concerts for a consistent low monthly rate. It makes a perfect gift for someone you think will enjoy our music! Are you an amateur orchestral musician? Our Community Orchestra, directed by our new Associate Conductor—Valery Saul—is a fabulous opportunity to get back into the music-making community! Our youth orchestras are an incredible opportunity for students to grow musically, learn leadership skills, and have a lot of fun doing it. Beginner child or adult lessons, volunteer opportunities, social gatherings with music as the common denominator... Visit www.arkansassymphony.org to get started.

Thank you again for attending this performance! We are YOUR orchestra, professional musicians dedicated to performing at the highest level, and sharing the depth of our love for live music to all of Little Rock and the central Arkansas community.



Geoffrey Robson

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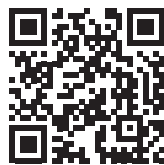
For over 55 years, thousands of volunteers from the Arkansas Symphony Orchestra Guild have used music and the arts to make a profound impact on the lives of children and adults.

With award winning programs, millions of dollars raised, and curricula for youth of all ages and demographics, the ASOG is at the forefront of the quest to provide music education and opportunity for the state of Arkansas.

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Saturday, February 10, 2024 • 7:30 PM Sunday, February 11, 2024 • 3:00 PM
 Robinson Performance Hall Little Rock, Arkansas

FIRST ORION POPS SERIES



Va ery au , *conductor*

Morgan James • Hugh Panaro, *vocalists*

Gus Vratsinas, *Maestro's Baton Winner*

MONTY NORMAN (1928-2022) (arr. Ford)	James Bond Theme
JOHN BARRY (1933-2011) (arr. Donnelly)	Goldfinger
BARRY (arr. Angermüller)	Thunderball
DAVID ARNOLD (b. 1962) (arr. Waldin)	Surrender
BERNARD HERRMANN (1911-1975) (arr. Leonard)	North By Northwest
BILL CONTI (b. 1942) (arr. Donnelly)	For Your Eyes Only
LIONEL BART (1930-1999) (arr. Angermüller)	From Russia with Love
SAM SMITH (b. 1992) (arr. Podd)	The Writing's On The Wall
PHILIP GARY SLOAN (1945-2015) (arr. Fleischer)	Secret Agent Man
QUINCY JONES (b. 1933) (arr. Fleischer)	Soul Bossa Nova

continued next page



continued

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

- UMBERTO TOZZI (*b. 1952*) Gloria
(arr. Tinner)
*Gus Vratsinas,
Maestro's Baton Winner
(Piece only for Saturday)*
- MICHAEL GIACCHINO (*b. 1967*) Theme from *The Incredibles*
- BARRY (arr. Donnelly) Diamonds Are Forever
- ARNOLD (arr. Ledingham) You Know My Name
- HENRY MANCINI (*1924-1994*) Theme from *Peter Gunn*
- MANCINI (arr. Custer) Theme from *The Pink Panther*
- BURT BACHARACH (*1928-2023*) The Look of Love
(arr. Taylor)
- PAUL McCARTNEY (*b. 1942*) Live and Let Die
(arr. McKenzie)
- MARVIN HAMLISCH (*1944-2012*) Nobody Does It Better
- ISAAC HAYES (*1942-2008*) Theme from *Shaft*
(arr. Holcombe)
- JIM STEINMAN (*1947-2021*) Total Eclipse of the Heart

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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.

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MORGAN JAMES • HUGH PANARO, Vocalists

VIOLIN

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Concertmaster

Dora Paley Ronnel

Concertmaster's Chair

Andrew Irvin

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Katherine Williamson

Assistant Concertmaster

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Principal Second Violin

Eric M. Hayward

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‡Linnaea Brophy

†Charlotte Crosmer

Leanne Day-Simpson

‡Trisha McGovern Freaney

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Dan Santelices

Algimantas Staskevicius

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VIOLA

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ENGLISH HORN

Beth Wheeler

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BASS CLARINET

Lyle Wong

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Principal

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Matt Stone

ELECTRIC BASS

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VALERY SAUL, Associate Conductor

Described as a “powerful presence on the podium” by Marin Alsop, Valery Saul is recognized for her dynamic leadership and musicality. She was recently appointed the Associate Conductor of the Arkansas Symphony Orchestra and also serves as a cover conductor for the Minnesota Orchestra, St. Louis Symphony Orchestra, Charlotte Symphony, and Oregon Symphony.

In summer 2023, Valery was invited by Cristian Măcelaru (Orchestre National de France and WDR Symphony Orchestra) to participate in the Romanian Chamber Orchestra Masterclass and at the Cabrillo Festival of Contemporary Music. During the 2021/22 season, Valery won 2nd place at the Denver Philharmonic International Conducting Competition with a captivating performance of *Chopin Piano Concerto No. 2*. Valery was also invited to the Domaine Forget Conducting Academy to work with Yannick Nézet-Séguin and Bramwell Tovey where she was awarded the Excellence Scholarship. She was also selected by Marin Alsop to participate in the AT&T She’s Connected commercial that highlights visibility of women in the arts and entertainment industry and was chosen as the 2022 winner for the Gena Branscombe Conducting Scholarship.

Memorable conducting highlights include invitations to participate in masterclasses with the National Symphony Orchestra at the Kennedy Center and with the Baltimore Symphony Orchestra. Additionally, she was appointed conductor for the OperaBox Company in Vancouver, Canada where she led virtual programs of Puccini’s *La Bobème* and Handel’s *Messiah*. She also served as the assistant conductor for the Baltimore Symphony Youth Orchestra and the Hillsboro Symphony Orchestra.

Valery is a graduate of Peabody Conservatory (M.M. 2022). She has been mentored by Marin Alsop, Cristian Măcelaru, Yannick Nézet-Séguin, Miguel Harth-Bedoya, David Danzmayr, and George Manahan. In addition to conducting, Valery is a professional opera singer.



MORGAN JAMES, Vocalist

Morgan James is a classically trained vocalist, Broadway veteran, and recording artist. She recently paid tribute to Judy Garland for her centennial, where she most recently performed “Get Happy” with Sinfonia Gulf Coast and Nashville Symphony. Ms. James is a frequent symphony pops soloist, and most recently she premiered her brand new show “Symphonic Soul: The Magic of the Memphis

Sound” with the Virginia Symphony, Wheeling Symphony Orchestra, and Sinfonia Gulf Coast. Other appearances include the Cleveland Pops, Houston Symphony, Sun Valley Music Festival, American Pops Orchestra, Spokane Symphony, Detroit Symphony, Harrisburg Symphony, San Diego Symphony, Utah Symphony, Youngstown Symphony, Gulf Coast Symphony, Missouri Symphony, Sinfonia Gulf Coast, Ocean City Pops, Greensboro Symphony, Charlotte Symphony, Allentown Symphony, Lansing Symphony, Atlanta Symphony, Long Bay Symphony, and many more.

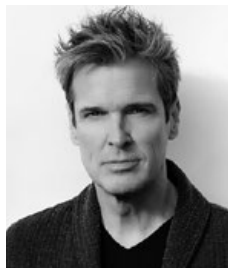
A Leonard Bernstein aficionado, Ms. James has appeared with the Rhode Island Philharmonic Orchestra, Malaysian Philharmonic, Breckinridge Music Festival, Utah Symphony, Louisville Orchestra, Colorado Symphony, and Wichita Symphony performing her solo Bernstein show, conducted by Teddy Abrams. Morgan was also featured with the Philadelphia Orchestra in *West Side Story* in concert, conducted by Yannick Nézet-Séguin. Morgan has had the honor of being in the Bernstein MASS four times: most recently with the Chicago Symphony Orchestra at Ravinia Music festival, conducted by Marin Alsop; with the Louisville Orchestra (conducted by Teddy Abrams), the Philadelphia Orchestra (conducted by Yannick Nézet-Séguin), as well as with Baltimore Symphony at Carnegie Hall and the Kennedy Center, (also conducted by Marin Alsop).

On Broadway, Morgan has appeared in five Original Broadway Casts: *Motown: The Musical*, *Godspell*, *Wonderland*, *The Addams Family*, and Kristin Chenoweth's *For The Girls*. She routinely tours Europe and the U.S. with her own soul band, and she also toured Europe, Australia, and the U.S. with Scott Bradlee's Postmodern Jukebox, and is featured in ten of their videos. Her videos on YouTube have garnered 275 million views (and counting).

As a recording artist, Ms. James is about to release her fifth studio album of original soul music entitled "Nobody's Fool," in addition to "Memphis Magnetic," "A Very Magnetic Christmas," "Reckless Abandon," as well as her debut studio album entitled "Hunter," and a live album dedicated to the music of Nina Simone (both on Epic Records). She also recorded several full album covers, including the Beatles' "White Album" and Joni Mitchell's "Blue," all available for purchase and streaming.

Morgan received her voice training at The Juilliard School. For more information and tour dates, please visit her website: www.morganjamesonline.com.

Instagram: @morganajames



HUGH PANARO, Vocalist

Hugh Panaro is perhaps best known for having played the coveted role of the Phantom in Broadway's *The Phantom of the Opera* over 2,000 times, including the 25th Anniversary production. In fact, Hugh is one of the few actors to be cast by Harold Prince as both The Phantom and Raoul in the show's Broadway production and recently starred as the title role in the New York production of *Sweeney Todd*. Hugh made his Broadway debut in the original production of *Les Misérables* as Marius, the role he originated in the First National Company. He also created the roles of Buddy in the original *Side Show* (Sony cast recording); Julian Craster in Jule Styne's last musical, *The Red Shoes*; and the title role in the American premiere of Cameron Mackintosh's *Martin Guerre*. Hugh was nominated for an Outer Critics Circle Award for his performance in the title role of Elton John's *Lestat*, based on Anne Rice's *Vampire Chronicles*.

He made his West End debut in the original London company of Harold Prince's *Show Boat* as Gaylord Ravenal, the role he previously played in the Broadway and Toronto productions.

continued next page

At the prestigious 5th Avenue Theater in Seattle, Hugh played George Seurat in *Sunday in the Park with George*, and Robert in Stephen Sondheim's *Company*. Hugh's performance as Jean Valjean in the Walnut Street Theater's production of *Les Misérables* earned him the prestigious Barrymore Award, for which he was again nominated after a turn as Fagin in *Oliver!* In 2012, Hugh was honored with the Edwin Forrest Award for his long-term contribution to the theater.

An active concert artist, Panaro has performed with numerous symphony orchestras including the New York Pops at Carnegie Hall, The Cleveland Orchestra, Philly Pops, Dallas, Detroit, San Francisco, Seattle, Utah Symphonies, and the London Sinfonietta, among many others. Mr. Panaro's upcoming engagements include the Philly Pops, Charlotte Symphony, Cleveland Pops, Tucson Symphony, Maui Pops, Hawaii Symphony, among others. Hugh also recently returned as a guest soloist with the Festival Cesky Krumlov in the Czech Republic. He also had the privilege of performing in the world premiere of Penderecki's *Te Deum* at Carnegie Hall and was a guest soloist with the Buffalo Philharmonic, conducted by Marvin Hamlisch. His recordings include Jerome Kern Treasury, the original cast recording of *Side Show, Tap Your Troubles Away* (Herman), *The Centennial* (Weil), and *Life On The Wicked Stage* (Kern). In addition, he toured throughout Europe with the legendary Barbra Streisand. A native of Philadelphia, Panaro graduated from Temple University and was awarded the Boyer College of Music Certificate of Honor. His first solo CD, recorded live at 54 Below, was released in 2023.



GUS VRATSINAS, *Maestro's Baton Winner*

Gus Vratsinas is currently the Chairman of the Board of Bailey Construction and Consulting. He is a Life Member of the ASO Board of Directors, has been active with ASO since its beginning, and is a key leader in creating the new ASO Stella Boyle Smith Music Center. Gus has 50 years of management and professional engineering responsibilities in industrial, retail, commercial, healthcare, residential, high-rise, and institutional projects. He is also affiliated with Vratsinas Enterprises, LLC. Vratsinas holds a Master of Science in Civil Engineering from the University of Arkansas. He has been active in many civic and philanthropic endeavors. In 2004, he received the Ellis Island Medal of Honor and was named Arkansan of the Year in 2011. He has been inducted into the University of Arkansas College of Engineering Hall of Fame, the Arkansas Construction Hall of Fame, and the Arkansas Business Hall of Fame.



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The ASO offers complimentary entry to the Patrons' Club Lounge in thanks to donors giving \$1,250 or more annually. Enjoy wine, beer and soft drinks during intermission of Saturday and Sunday mainstage concerts.

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on the historic lobby level.*

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Take the elevators to level 2, then take a right.

FROM THE GRAND TIER:

Exit through double doors at top of stairs and go left, or take elevators to level 2, then take a right.

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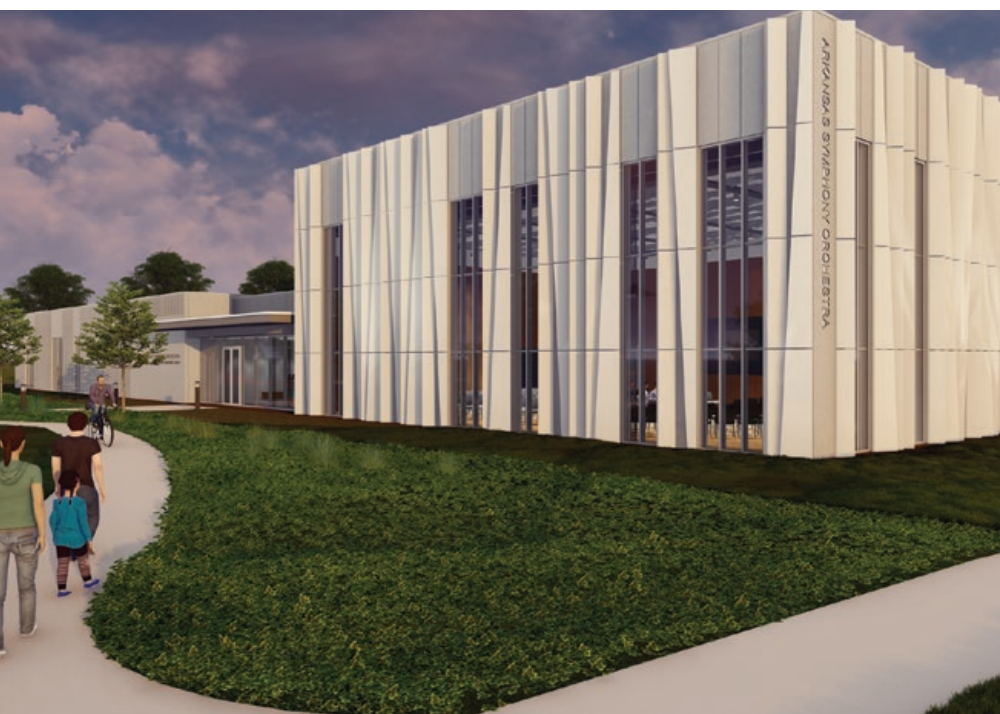
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Arkansas Symphony Orchestra broke ground on August 10, 2023 on its new \$11.75 million Stella Boyle Smith Music Center in Little Rock's East Village, creating a first-of-its-kind music-focused headquarters for the state. The new 20,000-square-foot, state-of-the-art facility, slated to open in September 2024, is the Symphony's first permanent home in its 58-year history.

FOR MORE INFORMATION, VISIT

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The new music center will be a radically-welcoming hub of musical activity for all Arkansans, serving youth and adults of all ages with an array of musical offerings. The building will provide access to music education, music performances, and music-making to residents of all corners of the state through new spaces and a broadcast and recording studio.

ArkansasSymphony.org/crescendo

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CHRISTOPHER THEOFANIDIS <i>(b. 1967)</i>	<i>The Wind and Petit Jean</i> (2014, rev. 2023) <i>Commissioned by the ASO Musicians</i>	12'
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LUDWIG VAN BEETHOVEN <i>(1770-1827)</i>	Concerto for Violin and Orchestra in D major, Op. 61 I. Allegro, ma non troppo II. Larghetto III. Rondo: Allegro <i>Kerson Leong, violin</i>	40'
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The Arkansas Symphony Orchestra is supported in part by a grant from the Arkansas Arts Council, an agency of the Department of Arkansas Heritage.



PHOTO: JOS MAZZA

GEOFFREY ROBSON, *Music Director*

Geoffrey Robson, violinist and conductor, has recently been named the Music Director of the Arkansas Symphony Orchestra. He has also served as the Artistic Director of the Faulkner Chamber Music Festival since 2017 and has served on the faculty since the festival's inception in 2006. In this role, he curates a summer concert series and serves as director of a chamber music camp for students of all ages. With his background in violin performance, Robson is in frequent demand as a chamber musician, studio musician, and instrumental arranger. His violin teachers have included Erick Friedman and Alexander Kerr.

As conductor of the Arkansas Symphony Orchestra, Robson has conducted critically acclaimed and sold-out masterworks, pops, chamber, and educational concerts throughout the state. His innovative programming has brought new audiences into the hall and made all feel welcome and has inspired and energized the orchestra.

Robson regularly conducts opera and ballet, as well as symphonic and chamber music. His conducting teachers have included David Hayes, John Farrer, and Larry Rachleff. He loves to collaborate with creative individuals, and to make music outside of the 'classical' genre, especially improvised music.



KERSON LEONG, *Violin*

Kerson Leong has been described as "not just one of Canada's greatest violinists but one of the greatest violinists, period" (*Toronto Star*). Forging a unique path since his First Prize win at the International Yehudi Menuhin Violin Competition in 2010, he continues to win over colleagues and audiences alike with "a mixture of spontaneity and mastery, elegance, fantasy, intensity that makes his sound recognizable from the first notes" (*Le Monde*).

His latest album, featuring the Britten and Bruch violin concertos with the Philharmonia Orchestra and Patrick Hahn for Alpha Classics, was released to widespread critical acclaim, including having been awarded 'Editor's Choice' by *Gramophone*, 'The Strad Recommends' by *The Strad*, and the 'Choc de Classica' by *Classica* as well as five-star recommendations from the *Sunday Times* and *Diapason* among others.

Recent season highlights include performances with such ensembles as the Royal, Oslo, Brussels, Kansai, and Liège Royal Philharmonic Orchestras, the Seattle, Singapore, Toledo, Montreal, Tucson, Bilkent, Toronto, Vancouver, Stavanger, and Wuppertal Symphony Orchestras, a tour of Sweden with the Camerata Nordica, a recital tour of the Midwestern United States, and recording John Rutter's *Visions* with the composer himself and the Aurora Chamber Orchestra, after giving its world premiere in London.

As a sought-after soloist, he was hand-picked by Yannick Nézet-Séguin to be his artist-in-residence with the Orchestre Métropolitain during the 18/19 season and has performed in such prestigious venues as Carnegie Hall's Stern Auditorium, Wigmore Hall, the Auditorium du Louvre and the National Center for the Performing Arts in Beijing. As a passionate chamber musician, he has performed at such international festivals and concert series as the Verbier Festival, Rheingau Musik Festival, Gstaad Menuhin Festival, Festspiele Mecklenburg-Vorpommern, Flâneries musicales de Reims, and Bergen International Festival among others.

He has been invited to give masterclasses and teach at various festivals and universities including the Indiana University Jacobs School of Music, the Gustav Mahler Academy, the Sibelius Academy in Helsinki, the Domaine Forget Festival Academy, the University of Ottawa, and Dalhousie University among others. Fostering a significant audience away from the concert hall, he is cementing his noteworthy role in reaching young people, aspiring musicians, and potential music lovers with his art in creative and engaging ways on social media. He is an associate artist of the Queen Elisabeth Music Chapel in Belgium, where he was mentored by Augustin Dumay.

He has always been keen on making connections between music and other fields. Ever since his dad started introducing him to physics concepts about string resonance, they have strongly influenced his playing and philosophy on sound production. Together with his dad, he has given lectures about this subject in places such as the Central Conservatory of Music in Beijing, the Barratt-Due Music Institute in Oslo, and various universities in California.

Kerson performs on the 'ex Bohrer, Baumgartner' Guarneri del Gesu courtesy of Canimex Inc, Drummondville (Quebec), Canada.



CHRISTOPHER THEOFANIDIS, *Composer*

Christopher Theofanidis' music has been performed by many of the world's leading performing arts organizations, from the London Symphony, Philadelphia Orchestra, Chicago Symphony, and New York Philharmonic to the San Francisco Opera, the Houston Grand Opera, and the American Ballet Theatre. He is a two-time Grammy nominee for best composition and his viola concerto recording won a Grammy for best solo performance; his work, *Rainbow Body*, is one of the most performed works of the new era, having been performed by over 200 orchestras worldwide. Mr. Theofanidis is currently on the faculties of Yale University and the Aspen Music Festival and directs a workshop for the Albany Symphony's American Music Festival each summer. He is a fellow of the Hermitage Artist Retreat and the US-Japan Leadership Program.

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THE WIND AND PETIT JEAN / Christopher Theofanidis

Born December 18, 1967, in Dallas, Texas

The Wind and Petit Jean was commissioned by the ASO musicians in 2014.

Christopher Theofanidis had been interested in tapping into the local history of places for his commissions. He found that the stories buried in the lore of a place are so rich and telling and sent him into musical realms that he would not have imagined on his own. When Christopher started looking into the history of Arkansas, he came across numerous stories connected to the Ozarks, many of which were incredibly hilarious, but some of which were haunting. The legend of Petit Jean falls into that latter category. The name is undoubtedly familiar to most in Arkansas, but the original story is printed below, from the Arkansas State Parks website, which sums up the sentiment of his piece very well. After becoming familiar with the story, Christopher imagined to himself while on a hike up there that he could hear the voice of Petit Jean on the wind that still blew through those parts. Here is the story:

LEGEND OF PETIT JEAN

The Legend of Petit Jean, and how the mountain received its name, begins in the 1700s with the story of a young French Nobleman, Chavet, who lived during the period of the French exploration of the New World. He requested permission to explore a part of the Louisiana Territory and for a grant to claim part of the land. The King granted Chavet's approval.

Chavet was engaged to be married to a beautiful young girl from Paris, Adrienne Dumont. When told of his plans, she asked that they be married right away so she could accompany him. Thinking of the hardship and danger on the journey, Chavet refused her request, telling her upon his return if the country was good and safe, they would be married and go to the New World.

Adrienne refused to accept his answer, and disguised herself as a cabin boy and applied to the captain of Chavet's ship for a position as a cabin boy, calling herself Jean. The girl must have been incredibly clever in her disguise, for it is said that not even Chavet recognized her. The sailors called her Petit Jean, which is French for Little John.

The ocean was crossed in early spring; the vessel ascended the Mississippi River to the Arkansas River, to the foot of a mountain. The Indians on the mountain came to the river and greeted Chavet and invited the sailors to spend time there. Chavet, Petit Jean, and the sailors spent the summer atop Petit Jean Mountain until fall approached and they began preparations for their voyage back to France. The ship was readied and boarded the evening before departure.

That night, Petit Jean became ill with a sickness that was strange to Chavet and his sailors. It was marked with fever, convulsions, delirium, and finally coma. Her condition was so grave at daylight that the departure was delayed.

During the illness, Petit Jean's identity was, of course, discovered. The girl confessed her deception to Chavet and begged his forgiveness. She requested that if she died, to be carried back to the mountaintop that she had spent her last days on, and be buried at a spot overlooking the river below. The Indians made a stretcher out of deerskins and bore her up the mountain. At sundown, she died.

Many years later a low mound of earth was found at the point we now call Petit Jean's Grave. Her death, and the legend that followed, is said to give the mountain and the overlook an enchanting quality that draws visitors back again, and again.

From the Arkansas State Parks website, used with permission.

HALCYON SUN / *Jonathan Bailey Holland*

Born February 27, 1974, in Flint, Michigan

Halcyon Sun was commissioned by the Cincinnati Symphony as a celebration of the opening of the National Underground Railroad Freedom Center. For me, the Underground Railroad has always sparked visions of dark tunnels and pathways, with people moving from desolation to an unknown new life. The end of a journey is often symbolized by an image of light. For those traveling through the Underground Railroad, the light at the end of the tunnel was freedom and a new life. (The Freedom Center's website uses this same metaphor in the Stories of Freedom section when it describes the candle at Rev. John Rankin's window as a "true beacon of hope.")

"I chose to focus on the end result of that journey as a starting point for my composition. The sun is nature's beacon, used for direction, used to mark time and to provide energy and light. It is also a symbol of continual rejuvenation. The opening movement tracks the sun from pre-dawn through its ascent and onto its slow arc across the sky. The music moves slowly and pulsates through shifting harmonies and ascending scales. This movement has a primeval quality, built as it is from some of music's most basic elements: sustained sounds with punctuations, a two-note figure repeated sometimes at great length, and scale-like passages. The rich and sometimes massive harmonies provide an undercurrent of growth.

The second movement takes the harmonies from the first movement and turns them into sporadic bursts of light. These bursts are gradually layered to create a dance of light. The final movement is a hymn-like epilogue, perhaps representing the setting of the sun. The work ends as it began, with low strings playing soothing, predawn chords."

— JONATHAN BAILEY HOLLAND

VIOLIN CONCERTO IN D MAJOR, OP. 61 / *Ludwig van Beethoven*

b. Bonn, Germany, December 17, 1770; d. Vienna, Austria / March 26, 1827

In its gentleness and unassuming confidence, this piece resembles several other works, including the fourth symphony and Piano Concerto No. 4, that Beethoven composed during what was even by his standards an intensely creative period: 1805 to 1806.

On the creative side, an incomplete torso is all that remains of a concerto dating from the early 1790s, while his two appealing romances for violin and orchestra, composed during the first years of the 19th century, may have served as models for

the slow movement of a full concerto. All that was missing to bring about the creation of a complete piece was a spark from a specific source of inspiration.

It came from 26-year-old Franz Clement. This child prodigy had risen to the status of acclaimed soloist, and also served as Concertmaster and conductor of the pit orchestra in Vienna's prestigious Theatre an der Wien for a full decade. According to a contemporary report, his style "is not the robust, powerful playing of the school of Viotti, but is indescribably graceful, dainty, elegant."

Naturally, Beethoven reflected these qualities in the concerto Clement commissioned from him. Although by no means an easy piece technically, its principal challenges lie in expressiveness, spirituality, and because of its broad dimensions, in sheer physical stamina. Beethoven jokingly inscribed it in multi-language punning style as "Concerto par Clemenza (concerto written in clemency) pour Clement primo violino e direttore al teatro a vienna."

Clement set a specific date for the premiere: December 23, 1806, at a concert designed for his own financial benefit. Due to the foot-dragging casualness with which Beethoven regularly completed commissioned works (as opposed to the great pains he took with the pieces he wrote solely at the call of his own muse), the first performance turned out to be virtually a read-through at sight.

His interpretation of the concerto drew raves from the press, but the piece itself received at best a lukewarm reception. Clement took the concerto on tour, but nowhere was it greeted with more than polite acceptance. Enjoyment required a shift in taste, away from the virtuoso stunts that audiences preferred, towards Beethoven's conception of soloist and orchestra as equal partners in the presentation of substantial, fully symphonic musical arguments and developments.

It was only in 1844, when 13-year-old soloist Joseph Joachim demonstrated the concerto's manifold excellences through his performances in London under Felix Mendelssohn's direction, that it began to establish itself.

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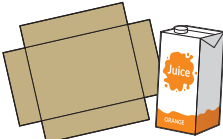
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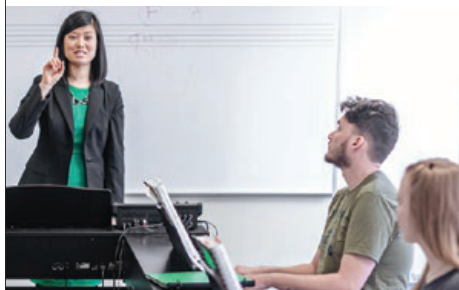
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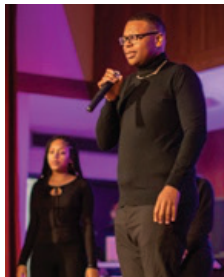
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