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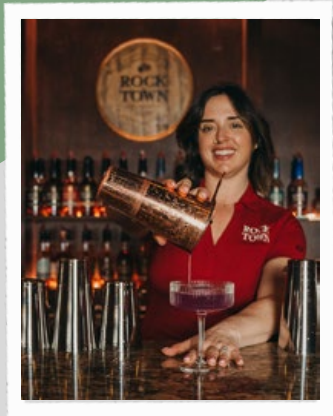


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Dear ASO patrons,

Welcome to the 2024-25 concert season! I am so happy the ASO can perform its full orchestra concerts in this beautiful performance hall, Robinson Center, and I am so grateful the Arkansas Symphony Orchestra now has its first real home—the new ASO Stella Boyle Smith Music Center located at 1101 East Third Street, between Heifer International and the Clinton Presidential Library.



We opened the new Stella Boyle Smith Music Center on September 14 with puppets, jugglers, marching bands, Irish dancers, Mexican dancers, and more. Our aspiration is for the center to be a Radically Welcoming Hub of Musical Activity for all Arkansans and our opening celebration reflected those aspirations. We commissioned ASO Youth Orchestra alum Jeremy Crosmer to write the first piece of music publicly performed by ASO musicians, youth orchestra, and community orchestra members. He named it “Skyward,” for the direction your ASO is going. The Sanctuary Choir of Saint Mark Baptist Church joined ASO musicians for an afternoon performance, and all who wished joined Geoff Robson for a Beethoven Five Play-along. The evening culminated with a Masquerade Dance Party where hundreds of people, mostly in their 30s danced the night away to the music of the Dizzy 7. The weekend could not have been more perfect. Outdoor activities with community partners included book reading, balloon making, crafts, instrument petting zoo, bucket band play-along, and more. The rain stopped before the parade and didn’t come back until after the outdoor activities were winding up.

So many people worked hard to make this music center a reality for Little Rock and Arkansas, starting with our fantastic architects, WER Architects of Little Rock, Ben Gregory, David Sargent, and team, and Bailey Construction of Little Rock. This music center was built on budget and on time, and it is simply incredible. When you walk into the spaces, you can tell our home is designed for making music, hearing music, and building community through music.

The Arkansas Symphony Orchestra is committed to three things: building our community with music, being artistically innovative, and maintaining financial discipline. The new ASO Stella Boyle Smith Music Center is the manifestation of these core values, and it will enable thousands of Arkansans the opportunity to experience and make music together for generations. ASO is opening a fully funded \$11.75 million Music Center so soon after the pandemic because of three key guiding principles the volunteer leaders of this orchestra embedded in our DNA over the last 50 years: it’s about the music and community, show up for the hard work, and have fun. These fundamentals are seen in the ASO administrative team, musicians, board, and throughout the new ASO Stella Boyle Smith Music Center—a radically welcoming hub of musical activity for all Arkansans. Thank you to all the volunteer leaders who have made the music center a reality through the decades and for your participation with ASO this weekend.

Warmly,

A handwritten signature in black ink that reads "Christina Littlejohn". The signature is fluid and cursive, written over a light-colored background.

Christina Littlejohn

ASO

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*Thank you*



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MASTERWORKS Series

Dear Music Lovers,

Welcome to the '24-'25 season with your Arkansas Symphony Orchestra! It's an honor and joy to serve as the Music Director of this sensational orchestra, and I am thrilled that you are in the concert hall to enjoy their glorious sounds!

On the main stage here at the Robinson Center, we have a season lineup that will once again show off the orchestra as a virtuosic ensemble capable of bringing any music to life. This is encapsulated in our opening night program, which features jazz star Aaron Diehl playing Gershwin's Concerto in F and Carlos Simon's *Graffiti*, which portrays urban contemporary art through music. We follow our opening night with three performances of *The Empire Strikes Back*, live to film!

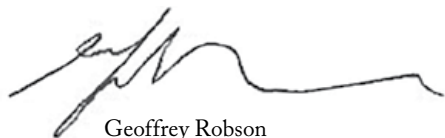
This season we will celebrate the return of *Beethoven and Blue Jeans*, a dressed-down affair that encourages you to come enjoy a beautiful symphony concert in a relaxed atmosphere. Throughout the season you'll hear works by great composers like Mendelssohn, Sibelius, Liszt, and more. We will close the Masterworks season with the master of composing at the grandest scale, Gustav Mahler's Symphony No. 7.

We will also feature works by some of the greatest living composers. I am thrilled to bring to the stage a violin concerto by Philip Glass, and I also can't wait to introduce you to the music of Mexican composer Gabriela Ortiz, whose music is full of pounding rhythms and excitement.

Our *Home for the Holidays* concert will be an extravagant celebration of the season, replete with 100 voice choir, and featuring the winners of last year's Arkansas Talent vocal competition, Marcus Murphy and Kim Qualls. Our last concert of the season will be a major collaboration with Arkansas Circus Arts, which will blend live symphonic music with stunning acrobatics. We'll perform some deep cuts of great film music with our *Superheroes vs. Villains* concert, and the best hits of contemporary musical theater with *Broadway Rocks!*

The ASO has been busy demonstrating its commitment to being an artistically innovative organization and a cultural institution accessible to all. This has been embodied in our newly opened ASO Stella Boyle Smith Music Center, our new headquarters and home of our wide-ranging music education programs. It is also the new home of our River Rhapsodies chamber music series, where you can hear small groups of ASO's outstanding musicians perform in an intimate environment.

It is an exciting time for this organization, and we want you to be part of it! Starting at just \$9 per month, our nationally recognized membership program is a great way to enjoy all of our concerts with the ultimate flexibility and ease of access. I encourage you to come see and hear something new, and seek out what you know will be your favorite concerts. Follow us on social media for all the latest news and updates, and I hope you enjoy hearing your marvelous Arkansas Symphony Orchestra perform live all year!



Geoffrey Robson

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# Aaron Diehl Plays Gershwin

Geoffrey Robson, *conductor*

Aaron Diehl, *piano*

ANNA CLYNE <i>(b. 1980)</i>	Masquerade (2013)	5'
GEORGE GERSHWIN <i>(1898-1937)</i>	Concerto in F for Piano and Orchestra I. Allegro II. Adagio – Andante con moto III. Allegro agitato <i>Aaron Diehl, piano</i>	31'

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

CARLOS SIMON <i>(b. 1986)</i>	Graffiti (2021) I. Tags, Throw-ups, and Fill-ins II. Straight Letters III. Scribing IV. Masterpiece/WildStyle	15'
GEORGE GERSHWIN <i>(1898-1937)</i>	Cuban Overture Moderato e molto ritmato – Sostenuto – Allegretto ritmato	10'

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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.

## Aaron Diehl Plays Gershwin

GEOFFREY ROBSON, Music Director & Conductor, *Pamela Diane Stephens Conductor's Chair*AARON DIEHL, *Piano***VIOLIN**

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Kiril Laskarov

*Concertmaster*

Katherine Williamson

*Assistant Concertmaster*

\*†Meredith Maddox Hicks

*Principal Second Violin**Eric M. Hayward**Memorial Chair*

‡Linnaea Brophy

†Charlotte Crosmer

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Tom McDonald

Jordan Musgrave

Geronimo Oyenard

Lauren Pokorzynski

Tarah Reynolds

Magdalena Ryszkowski

Dan Santelices

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Leigh Wing

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Tatiana Kotcherguina

†Timothy MacDuff

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Beth Robison

Borys Smolaga

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Kristin Smith

‡Jacob Wunsch

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Landon Honolka

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Jarrett Bastow

Ian Collins

Patrick McKerlie

Sara Neilson

Jase Smith

**FLUTE**

Carolyn Brown

*Principal*

Mara Goree

Gabriel Vega

**PICCOLO**

Gabriel Vega

**OBOE**

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Lyle Wong

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PHOTO: JOE MAZZA

**GEOFFREY ROBSON**, *Music Director*

Named winner of the 2017 Respighi Prize in Conducting by the Chamber Orchestra of New York, Geoffrey Robson has emerged as a force of artistic leadership throughout the United States and the state of Arkansas.

In 2023, the Arkansas Symphony Orchestra named Maestro Robson as its eighth Music Director after a four-year nationwide search. Prior to his appointment, his tenure as the Arkansas Symphony's Artistic Director and Principal Conductor was a significant success. His dynamic leadership during the covid-19 pandemic resulted in national and state-wide visibility for the organization. The orchestra's *Bedtime with Bach* online concert series received nationwide acclaim and was featured by the *Washington Post* and the *Kelly Clarkson Show*.

During his tenure with the ASO, 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.

Over the past three years, he has played an integral role in the planning, development, and design of the new ASO Stella Boyle Smith Music Center, which opened in September 2024. His influential leadership helped secure funding and community support for the orchestra's 11.75-million-dollar project. This unique music center serves as headquarters for the orchestra and is conceived as an anchor in the community for artistic innovation, excellence, and education. It too has garnered national attention, including from NPR and the *New York Times*, and is helping the ASO to serve as a model to orchestras around the country looking to deepen their connection to their communities.

In 2021, he conducted and served as executive producer for the recording of Florence Price's *Concerto in One Movement* with the Arkansas Symphony Orchestra, featuring pianist Karen Walwyn. This was the orchestra's first commercial release in over 20 years. In the fall of 2024, the orchestra will release a recording of Christopher Theofanidis' *The Wind and Petit Jean*, also conducted and produced by Robson.

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

In addition to his rigorous Arkansas Symphony Orchestra schedule, in the 2023-24 season Robson guest conducted the Greenville (South Carolina) Symphony Orchestra and the Orlando Philharmonic Orchestra. Other recent guest conducting appearances include with the San Juan (Colorado) Symphony, and the Plano (Texas) Symphony.

A champion of new music, he collaborates with and explores the music of renowned living composers. In 2016, he conducted 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 the 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 co-commissions of new works by Tania León and James Lee III, which were performed by the Arkansas Symphony Orchestra.

An active violinist, Robson is an avid chamber musician and regularly collaborates with musicians across the country. He also 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 for students.

He served as concertmaster of the Connecticut Virtuosi Chamber Orchestra and as Assistant Concertmaster of the Waterbury Symphony. He is also recognized for his skill and versatility as a fiddle player and has established himself as a highly sought-after studio musician. He writes and performs string and orchestral arrangements for recording artists to assist them in achieving their goals in the studio. His arrangements have also been featured on numerous Arkansas Symphony Orchestra performances.

Robson studied orchestral conducting at the Mannes College of Music in New York City under the tutelage of David Hayes, and he 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.



PHOTO: ERENYI REA

### **AARON DIEHL, *Piano***

Pianist Aaron Diehl has quietly redefined the lines between jazz and classical and built a global career around his nuanced, understated approach to music-making. Praised for his “melodic precision, harmonic erudition, and elegant restraint” (*The New York Times*), and his “traditional jazz sound with a sophisticated contemporary spin” (*The Guardian*), Diehl has performed with musical giants such as Wynton Marsalis, Cécile McLorin Salvant, Tyshawn Sorey, and Philip Glass, and has been a soloist with the New York Philharmonic, the Los Angeles Philharmonic, the San Francisco Symphony, and the Cleveland Orchestra, working with conductors like Yannick Nézet-Séguin, Marin Alsop, and Alan Gilbert. In 2023, Diehl was named as the Artistic Director of 92NY’s *Jazz in July* Festival, succeeding the legendary Bill Charlap.

A leader in contemporary jazz, the *Philadelphia Inquirer* exclaimed that “there’s an entire world of jazz in Aaron Diehl’s playing...he makes the case that jazz is not one style or genre but many, gliding gorgeously among decades of artistic influences.” With an expansive, orchestral, lyrical approach to the piano that channels predecessors like Ahmad Jamal, Erroll Garner, Art Tatum, and Jelly Roll Morton, Diehl has headlined the Monterey, Detroit, and Newport Jazz Festivals, and had residencies at Jazz at Lincoln Center, the Village Vanguard, SF Jazz, and many more.

Diehl's creative vision draws equally from the classical music tradition, with *DownBeat Magazine* stating, "Diehl gracefully melds two worlds, merging the improvisational spirit of jazz with the compositional intricacies of Western classical music." Diehl has performed with top orchestras across the US, at leading venues like Carnegie Hall, Lincoln Center, The Hollywood Bowl, the Elbphilharmonie, and Tanglewood. He has collaborated with classical stars ranging from Inon Barnatan to J'Nai Bridges to The Knights, and his compositions have been commissioned by the Monterey Jazz Festival, Glenmorangie Scotch, and others.

In the 2023–24 season, Diehl and his trio, featuring bassist David Wong and drummer Aaron Kimmel, open the New Jersey Symphony's season with a program that includes Still's *Out of the Silence* and Ellington's *New World A-Comin'*. The trio also makes its St. Louis Symphony Orchestra debut with a performance of Mary Lou Williams' *Zodiac Suite*. As the 2024 Resonate Festival Artist-in-Residence, Diehl will explore the theme of musical intersections, with works by John Lewis, Mary Lou Williams' *Zodiac Suite*, and Johann Sebastian Bach's Harpsichord Concerto No. 1 in D minor, conducted by Eric Jacobsen. In the spring, Diehl joins the Los Angeles Philharmonic for the world premiere of Timo Andres' new piano concerto, conducted by John Adams.

During the 2022–23 season, Diehl was featured alongside Bill Charlap and Kenny Barron as part of 92NY's "Three Generations at the Piano" program during Charlap's penultimate season as the *Jazz in July* music director. Diehl would later go on to perform alongside fellow pianists Isaiah J. Thompson and Caelan Cardello as part of Charlap's final season. As Kaufman Music Center's 2022 Artist-in-Residence, Diehl presented a recital program that included Sir Roland Hanna's lesser known *24 Preludes*. He would later go on to present the *24 Preludes* in a trio performance at Tanglewood. Diehl also performed *Zodiac Suite* with the Philadelphia and Cleveland Orchestras under the batons of Cristian Măcelaru and Jader Bignamini, respectively.

In September 2023, Diehl released his recording of Mary Lou Williams' *Zodiac Suite* with The Knights, a Brooklyn-based orchestral collective led by conductor Eric Jacobsen. As the first-ever studio recording of Mary Lou Williams' *Zodiac Suite*, it has been touted as "a joyous, enchanting creation... a triumph" (*The Guardian*), with Diehl lauded as "a contemporary champion" (*The New York Times*), and "a perfect choice to preside over this landmark recording" (*The Wall Street Journal*). The album features Diehl's trio and guest artists saxophonist Nicole Glover, clarinetist Evan Christopher, trumpeter Brandon Lee, and soprano Mikaela Bennett. The critically-acclaimed album is Diehl's fourth recording on Mack Avenue Records, following 2020's *The Vagabond*, 2015's *Space Time Continuum*, and his 2013 label debut, *The Bespoke Man's Narrative*.

Diehl was born in Columbus, Ohio, where he grew up listening to his grandfather, pianist and trombonist Arthur Baskerville. His family nurtured Diehl's undeniable musical talents from a young age and in 2002, a 16-year-old Diehl competed in Jazz at Lincoln Center's Essentially Ellington competition, where he placed as a finalist. It was there that he attracted the attention of Wynton Marsalis, who invited Diehl to join his septet for a European tour. After studying at Julliard under the direction of Kenny Barron, Eric Reed, and Oxana Yablonskaya, Diehl was awarded the 2011 American Pianists Association's Cole Porter Fellowship. Diehl, who holds commercial single and multi-engine pilot certifications, inherited a lifelong love of flying from his father who was himself an avid pilot. Diehl has been a Steinway Artist since 2016.



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**MASQUERADE** / *Anna Clyne*

b. London, England/ March 9, 1980

If the ASO needed an overture to herald the new concert season, the energetic opening work *Masquerade* would be a perfect fit. And if a fanfare was needed to invite everyone to celebrate with the ASO on its move into a new physical home at the brand-new ASO Stella Boyle Smith Music Center, this music is suitable for that as well!

Since its first performance in 2013 by the BBC Symphony Orchestra under the baton of Marin Alsop, *Masquerade* has been a popular addition to symphonic (and band) concert programs around the world. Its widespread success can be attributed to beautiful melodies, original timbral combinations, low viscosity tonal shifts, and complete unpredictability, plus there's never a dull moment throughout the five-minute duration. Make no mistake, this is a complicated composition, but it's easily accessible to modern audiences (think John Williams' music, but without any guardrails). Like manipulating a camera lens, Clyne's score toggles foreground and background sounds, frequently shifting our focus. Her performance instructions in the score are not the usual worn-out Italian words, they are in crystal clear modern English. A "Powerful and vigorous" gesture of racing notes appears first at the opening. Followed by sections marked "Lilting with undulation" and "Playful and thorny," while other indications incorporate words like "Soaring," "Ominous," and "Pompous." These precise suggestions enable the conductor and players to do their best to help listeners imagine the intended bustling cityscape of old.

Here are the words of composer Anna Clyne voicing her inspirations and intentions:

*Masquerade draws inspiration from the original mid-18th century promenade concerts held in London's pleasure gardens. As is true today, these concerts were a place where people from all walks of life mingled to enjoy a wide array of music. Other forms of entertainment ranged from the sedate to the salacious with acrobatics, exotic street entertainers, dancers, fireworks, and masquerades. I am fascinated by the historic and sociological courtship between music and dance. Combined with costumes, masked guises, and elaborate settings, masquerades created an exciting, yet controlled, sense of occasion and celebration. It is this that I wish to evoke in *Masquerade*.*

*The work derives its material from two melodies. For the main theme, I imagined a chorus welcoming the audience and inviting them into their imaginary world. The second theme, Juice of Barley, is an old English country dance melody and drinking song, which first appeared in John Playford's 1695 edition of *The English Dancing Master*.*

*It is an honor to compose music for the Last Night of the Proms and I dedicate *Masquerade* to the Prommers.*

## CONCERTO IN F / George Gershwin

b. Brooklyn, New York, USA/ September 26, 1898 – July 11, 1937

In 1924, on the day after the première performance of *Rhapsody in Blue*, superstar composer/pianist George Gershwin was approached by Walter Damrosch to create a “sequel” to be performed by Gershwin with the New York Symphony, an orchestral rival of the Philharmonic. Damrosch had been leading the NY Symphony for nearly forty years and was savvy enough to know this was a time to “strike while the iron is hot;” he was a well-known and influential New York conductor and composer who in a few years (1928) would facilitate the merger of the New York Symphony with the New York Philharmonic. (Fans of TV’s *The Gilded Age* might recognize the drama that can happen when rival music organizations are concurrently seeking financial support.)

Gershwin accepted the commission, but he couldn’t start working on it right away. Only in his mid-twenties, he was the toast of the town in NYC, with two musicals on Broadway during the 1924–25 season (written in collaboration with his brother Ira). Hit songs from those shows included “Fascinating Rhythm” and “Lady, Be Good.” In the summer of 1925 when the season was over, Gershwin got away from “the city,” going way out west in New York state to the idyllic beauty and relative quiet found at the Chautauqua Institution. That was where he started to put onto paper the musical ideas that became *Concerto in F*. The work was completed in the fall, and the first public performance took place in December 1925, nearly two years after *Rhapsody in Blue*.

Here are some skeletal program notes about this work, in Gershwin’s own words:

*The first movement employs the Charleston rhythm. It is quick and pulsating, representing the young enthusiastic spirit of American life. It begins with a rhythmic motif given out by the kettle drums. The principal theme is announced by the bassoon. Later, a second theme is introduced by the piano.*

*The second movement has a poetic, nocturnal atmosphere which has come to be referred to as the American blues, but in a purer form than that in which they are usually treated.*

*The final movement reverts to the style of the first. It is an orgy of rhythms, starting violently and keeping to the same pace throughout.*

Notice that Gershwin does not mention the word “Jazz,” but the sound of jazz must have resonated in his ears when contemporaries in NY like Louis Armstrong and Duke Ellington were living and performing just city blocks away. Now, a century later, listeners have had the opportunity to hear music from all of jazz history, and some may say *Concerto in F* sounds old-fashioned. There’s no doubt, though, about what we share with listeners who heard this music fresh during the “Roaring 20’s,” which is a recognition that George Gershwin knew how to skillfully employ the expressive power of the so-called blue note.

Having heard what Gershwin had to say, here are some more details about the three movements of *Concerto in F*.

- I. It’s hard to imagine this is Gershwin’s first attempt to compose and orchestrate a large-scale work! Those listeners expecting to hear a first movement that’s structured like an 18th or 19th century piano concerto will need to think

*continued next page*

again. The tempo is not a consistent Allegro; the tonality jumps from key to key, and while there are two standout themes, there's no apparent sonata form. Instead, we have variety and novelty, rhythmic vitality and melodic invention. Gershwin told us he used the "Charleston" rhythm (from a dance that's not nearly as popular now as it was then!). He later used that rhythm as the basis for his famous song "I've Got Rhythm;" to understand how it sounds, think "I've got..." from that song.

- II. The piano soloist has to delay their entrance until after the trumpet and the oboe are featured on extended expressive solos. Brooding clarinets tag along, earning their inclusion by being one of the most popular jazz instruments at the time. The edgy timbre of the solo instruments contributes to a mood that might remind some listeners of a Hollywood scene depicting a lonely person in the big city. The piano breaks the spell and leads into a more light and lively section, and eventually the movement finds its way to the melody the piano introduced at the start of the first movement. When the music returns to the opening "lonely" mood, Gershwin adds the gentler countenance of the flute as a featured voice.
- III. The final movement is the fastest and shortest, around half the length of each of the earlier movements. The tempo is more consistent than we have heard so far in this piece, with strong rhythmic drive from bar one. Listen for the few built-in pauses as they might make you smile. As before, there are plenty of syncopated notes, modulating melodies, and solo spotlights. The final section is bookended by the jump-scare sound of a gong to lead us in, and a Zarathustrian timpani solo at its end. Gershwin brings the work full circle as we hear a full-throttle return to the climactic melody from movement two, the same melody that we heard as the piano made its first gentle entrance in movement one. Gershwin's goodbye includes a rare tutti trill that some might compare to a Bronx cheer.

## **GRAFFITI / Carlos Simon**

b. Atlanta, Georgia, USA / 1986

In 2021, a small academic consortium commissioned Carlos Simon to compose *Graffiti*. The instrumentation consists of a full string section with single woodwinds and brasses, plus a drum set and piano. The composer endorses an option for this work to be performed with a reduced number of string players to create an even more intimate version with one on each part. It's a colorful and atmospheric score requiring virtuosic musicians. The influence of jazz melody, harmony, and rhythm is at least as much as is found in the Gershwin works heard on this program.

While traditional "program music" attempts to use music to portray or suggest moments of a narrative, one could make a case that *Graffiti*, likewise, attempts to use musical language to portray or suggest aspects of a visual art experience. Each of the contrasting movements is designed to help listeners differentiate the distinct components in the creation of graffiti art, a topic in which many of us are likely not well-versed. In short, these parts represent: I. Painting a unique ID; II. Painting letters; III. Etching into a surface; and IV. Larger works (on the scale of a mural).

Over the years graffiti has grown in acceptance by many in our society, and some cities even hire graffiti artists to legally beautify urban spaces.

## **CUBAN OVERTURE** / *George Gershwin*

b. Brooklyn, New York, USA/ September 26, 1898 – July 11, 1937

Gershwin had a vacation trip to Havana, Cuba in early 1932 and was inspired to write a musical tribute to Cuba. Only a few months after the visit he composed and orchestrated this work for full orchestra with the addition of percussion instruments common in Cuba that play a prominent role in this piece. Originally entitled *Rumba*, Gershwin updated the title to *Cuban Overture* to make it sound more acceptable for American concert stages. Gershwin shared his elation that the première was “...the most exciting night I have ever had...,” when *Cuban Overture* was performed by the New York Philharmonic at a stadium holding more than 17,000 people.

Musically, this is bold and suave dance music with engaging melodies at the beginning and the end. Sandwiched in between at a slower pace, we hear a mysterious and seductive diversion, with woodwind timbres leading the way alongside the ever-present exotic percussion sounds.

PROGRAM NOTES BY BARRY MCVINNEY © 2024



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The Arkansas Symph



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PHOTO: DERO SANFORD AND WER ARCHITECTS

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PHOTO: DERO SANFORD AND WER ARCHITECTS

[ArkansasSymphony.org/crescendo](https://ArkansasSymphony.org/crescendo)

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