



# *live* WITH THE SYMPHONY VOLUME 37

THE  
SOUNDTRACK  
OF YOUR LIFE



[ACADIANASYMPHONY.ORG](http://ACADIANASYMPHONY.ORG)

# Still ACADIANA'S BEST PLACE TO BANK.

**Advancial has served Acadiana for over 35 years with great products and excellent service.** As a long-standing financial partner to this community, we're proud to be a credit union trusted by so many members who know we have their best interests at heart...and without the catches or fine print you find at other places. Here for you now and at every stage of life - check us out at [advancial.org](https://advancial.org).

SINCE  
1985



Johnston St. | Kaliste Saloom | [Advancial.org](https://advancial.org)

**#BankingRedefined**

Federally  
Insured by  
**NCUA**

# TABLE OF CONTENTS

ASO Board of Directors ..... 5

Message from Maestro ..... 9

ASO Musicians ..... 13

## Concert Programs

**TRACK 1: THE BOYS ARE BACK IN TOWN ..... 16**  
Friday, September 10, 2021 - St. John’s Cathedral 7 PM

**TRACK 2: UNTITLED ..... 22**  
Friday, October 8, 2021 - Acadiana Center of the Arts 7 PM

**TRACK 3: A WALK TO REMEMBER ..... 28**  
Friday, November 19, 2021 - St. Pius X Church 7 PM

**TRACK 4: A SLEIGH RIDE TOGETHER ..... 32**  
Thursday, December 16, 2021 - Heymann Performing Arts Center 7 PM

**TRACK 5: ALL YOU NEED IS LOVE..... 36**  
Monday, February 14, 2022 - Acadiana Center for the Arts 6:30 & 8:30 PM

**TRACK 6: DREAM ON ..... 38**  
Friday, April 8, 2022 - UL Angelle Hall 7 PM

**TRACK 7: DON’T YOU FORGET ABOUT ME ..... 42**  
Sunday, May 8, 2022 - St. Mary’s Church 2:30 PM

## THANK YOU!

Our sincere appreciation to those businesses and individuals who supported the symphony through advertising in this program booklet. We hope you enjoy this comprehensive guide of our 37th season!

## OUR MISSION & VISION

The mission of the Acadiana Symphony & Conservatory of Music is to inspire culture through music.

The vision of the Acadiana Symphony Orchestra & Conservatory of Music is to bolster our cultural economy and uphold unparalleled civic value through the power and joy of music by providing excellence in orchestral performances of diverse repertoire, and educational experiences to inspire and enrich our future generations, thus creating a vibrant community in which to live and work.

ACADIANA SYMPHONY YOUTH ORCHESTRA

Directed by Dragos Filip, Acadiana Symphony Youth Orchestra (ASYO) is open to students ages 13 or older. This group is ASO’s premier youth orchestra, performing advanced orchestral literature throughout their season which begins in September.

ASYO members are provided with amazing performance opportunities throughout the year. These young musicians gain experience in front of audiences in a variety of environments and venues, including the opportunity to play alongside ASO and performing at Festival International de Louisiane.

It is ASO’s mission to build musicians and guide them as they pursue their passions through real-world experiences.

PREPARATORY ORCHESTRA

Acadiana Symphony Preparatory Orchestra (ASPO) is open to string players ages 8-13. The program emphasizes technique development, incorporating instruction on fundamentals of scales, shifting, and bowing, in addition to formative ensemble skills experience. This Preparatory Orchestra feeds into the Youth Orchestra giving these young musicians a better grasp of the responsibilities involved in being a part of an orchestra.

ASPO musicians sharpen their skills and are given opportunities to perform in order to expand their horizons and prepare them for their musical futures.

MEET FRIENDS | GAIN EXPERIENCE | GROW YOUR TALENT  
JOIN THE FUN! EMAIL [info@acadianasympphony.org](mailto:info@acadianasympphony.org)



Acadiana Symphony Orchestra & Conservatory of Music

STAFF

EXECUTIVE DIRECTOR  
Dana P. Baker

MUSIC DIRECTOR & CONDUCTOR  
Mariusz Smolij

Administrative

Jillian Bradley .....Director of Fund Development  
Tonio Cutrera .....Orchestra Operations Manager  
Tonya Theriot Mouton, CPA .....Accounting Manager  
Michael Zeek ..... Education Manager & Ticketing Coordinator  
Alicia Zeringue .....Marketing & Communications Manager

# BOARD OF DIRECTORS

## Executive Committee

PRESIDENT .....	<b>Vernon Moret</b> President, Financial Strategies Group
TREASURER & PRESIDENT ELECT .....	<b>Cindy Veillon Mattei</b> Vice President, St. Landry Homestead Bank
SECRETARY .....	<b>Jeanie Simon-Domingue</b> Community Volunteer
MEMBER-AT-LARGE .....	<b>Chuck Boudreaux</b> Attorney, Partner, Kean Miller
MEMBER-AT-LARGE .....	<b>Ryan Domengeaux</b> CEO & General Counsel, William C. Schumacher Family Foundation
MEMBER-AT-LARGE .....	<b>Scott Meyers</b> Senior Vice President, Treasury Management, FM Bank

## Board Members

<b>Ken Bernhard</b> Vice President of Strategic Partnerships <b>Berhard ProStar</b>	<b>Stephen Morrow</b> Attorney, Managing Partner <b>Morrow, Gates and Morrow</b>
<b>Dr. Nahla Dahr</b> Pediatrician	<b>Christine Payton</b> Communications & Marketing Director <b>South Louisiana Community College</b>
<b>Kohlie Franzten</b> Co-founder & Managing Partner <b>Helical Holdings, LLC</b>	<b>Cecile Tauzin</b> Community Volunteer
<b>Dr. Dee Garrett</b> Physician <b>Lourdes Physician Group</b>	<b>Robert Thibodeaux</b> Owner <b>Thibs Auto Titles</b>

## Staff Representatives

<b>Dana Baker</b>   Executive Director
<b>Mariusz Smolij</b>   Conductor & Music Director

## Orchestra Representatives

<b>Lauren Baker</b>   Concertmaster, Violin Violinist & Teaching Artist Co-owner, <b>Vermilion Strings</b>
<b>Molly Goforth</b>   Orchestra Committee Chair, Cello Cellist & Teaching Artist, <b>Lafayette Strings</b>

# Thank You

## SPONSORS & PARTNERS

We are honored that these businesses, organizations, and individuals have invested in ASO and believe in our mission to provide quality cultural performances and educational programs to this community.

### THE UNDERWRITER'S CIRCLE

#### Ruby

MPW Properties

#### Emerald

Castle Row, LLC

Financial Strategies Group

Jones Walker

Lafayette Coca-Cola Bottling

### BUSINESS ALLIANCE

#### Platinum Baton

LUS Fiber

William C. Schumacher Family Foundation

Townsquare Media

Steve & Jeanie Domingue

#### Golden Baton

Hancock Whitney Bank

The Knight Family Foundation

Service Chevrolet Cadillac

The Acadiana Advocate

Billy & Cecile Tauzin

#### Silver Baton

How We Sonic, Kergan Group

Lafayette Music Company

Lafayette Surgical Specialty Hospital

Cox Communications

Right At Home

Industrial Safety Solutions-Recovery

## CONCERTMASTERS

FM Bank | Dr. Carolyn Bruder | LHC Group | Dr. Sangeeta & Mr. Anil Shah  
NEI | Kris Wotipka | Jeansonne & Remondet, LLC

## FRIENDS OF THE SYMPHONY

### Conductor

Episcopal School of Acadiana | Kean Miller, LLP  
Carmer Falgout | Albarado's Fine Furnishings  
Hit-n-Run Food Stores | Jeanine & Walter O'Roark  
Orthodontic Studio | Paul & Lulu Hilliard University Museum  
Paul's Jewelry | Sam Robertson Real Estate | Albert Rees

### Strings

Acadiana Security Plus | SOLA Violins

### Woodwind

Chuck & Lisa Boudreaux | Anne Broussard | Dr. & Mrs. Terry Cromwell  
David Dauterive | Douglas Title | EZBIS, Inc.  
Jane Mallon | Martha Odom | Jeanette Parker  
Marion Rosser | Sabine Pools

### Brass

Malcolm Domingue | Evan Himel, LLC | Renee Larkin  
Marlene Mizelle | Vermillion Strings | Randall Lege  
Renella Linscomb | Stephen Ladd | Gregory Madzio

### Percussion

Katherine Hill | James Miller | Jeff Henry

## GRANTS & FOUNDATIONS

Blue Cross Blue Shield  
Cox Communications  
Stuller Family Foundation  
Lafayette Parish School System  
Lafayette Travel  
Lafayette Visitors Enterprise Fund  
Myers Family Foundation  
William C. Schumacher Family Foundation

"Serving on the Acadiana Symphony Orchestra Board of Directors is a rewarding and fulfilling way to give back to the Lafayette community. ASO accepts applications and nominations for new board members each spring. If you are interested in applying for the board, contact Executive Director, Dana Baker, today!"

—Dana@acadianasymphony.org



# PAUL'S

JEWELRY

600 Silverstone - River Ranch  
[www.paulsfinejewelry.com](http://www.paulsfinejewelry.com)

ACADIANA'S #1 JEWELER

337.981.7600



# live WITH THE SYMPHONY

## THE SOUNDTRACK OF YOUR LIFE



I am honored and delighted to invite you to Acadiana Symphony Orchestra 37th concert season. Following the most challenging year in the orchestra's history, we are hopefully coming out from the pandemic that so deeply affected our communities and our way of life. Culture in general, but music in particular can offer much needed solace, comfort, and hope. As we navigate to a brighter future, our organization is fully committed to continue providing high quality musical services both in education and concert performances to the entire Acadiana community.

I believe that among many lessons learned from the previous months, one seems to universally resonate among societies both in our country, as well as around the world; one can't have a fulfilling life without a personal relationship with art and culture. Technology is not able to replace basic human interaction with other people's feelings, ideas and creativity. We are here for you to fill this need and provide *The Soundtrack of Your Life*.

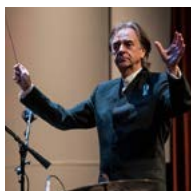
The live rendition of this special soundtrack will include masterworks of yesteryears and today. We will feature beautiful music by masters such as Bach, Mozart and Beethoven and collaborate with popular contemporary composers and artists. Our guest artists include internationally recognized virtuosos as well as very talented local musicians including the ASO Youth Orchestra. We will play soundtracks to favorite celebrations of Christmas and Valentine's Day and beyond. I hope you will join us in this artistic journey and I thank you, in advance, for your participation and support.

I am looking forward to seeing you on the downbeat and wish you happy listening!

**MARIUSZ SMOLIJ**

ASO Conductor  
& Music Director

A handwritten signature in black ink, reading "Mariusz Smolij".





**Discover your inspiration.**

**Build your confidence.**

**Free your inner scholar.**

# **Believe you can learn anything!**

***Schedule a visit at [ESAcadiana.com](http://ESAcadiana.com).***

**Lafayette Campus • PK3-5th • 721 E. Kaliste Saloom Rd. • 337-993-2263  
Cade Campus • 6th-12th • 1557 Smede Rd. • 337-365-1416**

*ESA welcomes students and families of all races, religions, and national or ethnic origins, as well as those with physical disabilities.*



# Get to know

## MAESTRO SMOLIJ

Considered one of the most exciting conductors of his generation, Maestro Mariusz Smolij (pronounced **MAR-EE-OOSH SMOLY**) has led over 130 orchestras in 27 countries on five continents, appearing in some of the most prestigious concert halls in the world.

Smolij currently serves as Conductor and Music Director of the Acadiana Symphony Orchestra, Music Director of the Riverside Symphony in New Jersey, as well as Artistic Director of Lipiński International Violin Festival and Competition in Poland. An accomplished conductor, he has served previously as Resident Conductor of the Houston Symphony, Associate Conductor of the New Jersey Symphony, Artistic Director of Wrocław Lutosławski Philharmonic and International Festival Wroatislavia Cantans and Toruń Symphony Orchestra in his native country of Poland.

Additionally, he is a frequent recording artist for Naxos International, and has consistently gained international acclaim including praises by the New York Times for “compelling performances.” In North America he conducted the Orchestra of the Chicago Lyric Opera, St. Louis Philharmonic, Rochester Philharmonic, Indianapolis Symphony, Indianapolis Chamber Orchestra, New Orleans Philharmonic, Hartford Symphony and Symphony of Nova Scotia among many others. Internationally, he enjoys a notable reputation, appearing with accomplished orchestras of Germany, Italy, France, Switzerland, Holland, Austria, Israel, South Africa, Bulgaria, Serbia, Hungary, Czech Republic, Slovak Republic and Poland.

He is an internationally recognized pedagogue, having served as professor at Northwestern University in Chicago-Evanston, also teaching at Zurich Conservatory in Switzerland and is a frequent guest professor at Tianjin Conservatory in China.

In 2015, his Naxos CD with music by distinguished female composer Grażyna Bacewicz won a Fryderyk Award (equivalent of a Polish Grammy). Most recently, in 2019, the president of Poland awarded Smolij the “Knight’s Cross of the Order of Merit of the Republic of Poland” for distinguished contributions to international cultural collaborations.



# Taking Center Stage!



205 Winchester Drive | Lafayette, LA 70506  
337.981.4222 | [www.albarados.com](http://www.albarados.com)

Unique, relaxed shopping experience  
Locally owned & operated for over 35 years | 3 designers on staff



# Musician Roster

## VIOLIN

Lauren Baker, *Concertmaster*  
Marta Turianska, *Associate Concertmaster*  
Michael Blaney  
Iya Tsytkot  
Bingqing Xia  
Stefka Madere, *Principal Second*  
Hannah Phyllis Urdea Marcus  
Christian Aldridge  
Jerry (Naiyin) Hou  
Carolina Pedroza  
Raul Colmenero

## VIOLA

Christopher Lowry, *Acting Principal*  
Grant Bedillion  
Cassandra Magee  
Casie Ford  
Patrick Prejean

## CELLO

Dragos Filip, *Principal*  
Molly Goforth  
Emma Guidry  
Vasyl Kuvayskov  
Mert Özkan  
Jaime Compton Galvan

## DOUBLE BASS

John Madere, *Acting Principal*  
Samuel Shreves  
Steve Lege

## FLUTE

Andrea Loewy, *Principal*  
Suzanne Buerkle

## OBOE

Perry Trosclair, *Principal*  
Deborah (Hung Ying) Fei

## CLARINET

Renee Breaux, *Principal*  
Arthur Riedel

## BASSOON

Susan Lauderdale, *Principal*  
Adrián Fonseca Téllez

## HORN

Rod Lauderdale, *Principal*  
Catherine Roche-Wallace  
Arisia Gilmore

## TRUMPET

Nicholas Whitchurch, *Principal*  
Paul Morton  
Etienne Stoupy

## TROMBONE

Michael Brian Logan, *Principal*  
Nicholas Garrison

## BASS TROMBONE

Benjamin Yates

## TUBA

Scott Landry, *Principal*

## TIMPANI

Brett Landry

## PERCUSSION

Tonio Cutrera, *Principal*  
Troy Breaux

## PIANO

Susan Comeaux, *Principal*

*Due to additional commitments and various concert needs, performing musician roster may vary.*





# *Keep the music going*

## **FOR FUTURE GENERATIONS** with your **LEGACY GIFT**

Your charitable bequest or other planned gift to the Acadiana Symphony Orchestra can make a significant impact by helping to ensure that ASO thrives for generations to come. Gifts of all sizes make it possible for us to build financial strength and maintain our tradition of excellence and commitment to the Acadiana community.

**THANK YOU FOR YOUR CONSIDERATION,  
VISION AND GENEROSITY.**

CONTACT **DANA BAKER** FOR INFORMATION ON LEGACY GIVING  
[DANA@ACADIANASYMPHONY.ORG](mailto:DANA@ACADIANASYMPHONY.ORG) | 337.232.4277

# Symphony 101

*A glossary of terms to enhance your Acadiana Symphony experience.*

**COMPOSER** A person who writes music. (*Mozart, Beethoven, Bach, Vivaldi*)

**CONCERTMASTER** The leader of the first violins of an orchestra. Customarily the assistant to the conductor. This person can stand in for the Maestro if he is unable to perform. (*Lauren Baker is our Concertmaster*)

**CONCERTO** (*pronounced kuhn-chair-toe*) Musical solo. A piece of music written for a soloist generally accompanied by and orchestra or larger body of musicians.

**CONDUCTOR** A person who directs the performance of a musical ensemble/orchestra. (*Mariusz is our conductor*)  
*Also See: Maestro.*

**ENSEMBLE** (*pronounced on-sahm-bull*) Musical performing group ‘assembled’ together such as an orchestra, choir, chamber group, or band.

**FANFARE** A short piece of music played by brass instruments and trumpets (and sometimes percussion), usually for ceremonial purposes. (*We had our own Fanfare composted for our 35th Season last year*)

**MAESTRO** A distinguished musician, especially a conductor of classical music. (*Mariusz is our Maestro*) *Also See: Conductor.*

**MOVEMENTS** A principal division, part, or section of a sonata, symphony, or piece of music.

**ORCHESTRA** A group of musicians organized to perform music. A group playing various instruments including: String instruments (violin, viola, cello, double bass, guitar, etc.) Woodwind instruments (flute, oboe, clarinet, bassoon, saxophone, etc) Brass instruments (trumpet, trombone, tuba, French horn, coronet, etc.) and percussion instruments (drums, cymbals, piano, bells, tambourine, etc.). (*The ORCHESTRA plays SYMPHONIC music*)

**PROGRAM** A brief outline of what’s going to happen and who is participating in an event or performance (*You can find the concert “Programs” in this book*).

**SYMPHONY** A large instrumental composition generally divided into three or four parts. A long and complex work in sonata form which an orchestra performs. (*What our Orchestra plays as a whole*)



# THE BOYS ARE BACK IN TOWN

FRIDAY, SEPTEMBER 10, 2021

ST. JOHN'S CATHEDRAL

7 PM

## PROGRAM

### Brandenburg Concerto No. 2

*Allegro – Andante – Allegro assai*

Johann Sebastian Bach

(1685 – 1750)

Andrea Loewy – flute, Perry Trosclair –  
oboe, Nick Whitchurch – trumpet,

Lauren Baker – violin

### Sinfonia in G-Major, Wq182

*Allegro di molto – Poco adagio – Presto*

Carl Philipp Emanuel Bach

(1714 – 1788)

### Adagio & Rondo for violin and orchestra

Wolfgang Amadeus Mozart

(1756 – 1791)

Marta Turianska – Soloist

### “Wedding Divertimento”

*Marcia villanesca – Minuet –*

*Andante – Minuet – Molto allegro*

Leopold Mozart

(1719 -1787)

## PROGRAM NOTES

### Brandenburg Concerto No. 2

### Johann Sebastian Bach

Like many of J.S. Bach's sets, such as the Goldberg Variations or The Well-Tempered Clavier, the Six Brandenburg Concertos form a kind of master anthology, a masterful demonstration of all the imaginable possibilities inherent in a certain musical form. Each of these concertos calls for a different combination of soloists. Bach gives solo roles to members of all three orchestral families, and often groups them in unexpected combinations. All of the concertos demand and celebrate the performers' virtuosity as much as they demonstrate Bach's amazing skill. The union of joyful music making, and compositional brilliance combine to put these concertos among those rare works that delight connoisseurs and amateurs alike. In Concerto No. 2, Bach writes for his most unconventional solo group of all, an unprecedented quartet of flute, oboe, violin, and trumpet (the brilliant, high-flying clarino trumpet that is one of the most extraordinary sounds in baroque music). The concerto is an ongoing dialog and “negotiation” between the different sonorities of these instruments, and the composer presence here is a gift for writing brilliantly coherent music. In the second movement - Andante, Bach leaves out the trumpet altogether and simply composes chamber music for the three other players, accompanied only by continuo. The outer movements reveal Bach's knack for balancing textures, and his ingenuity for finding common ground instead of emphasizing differences. Despite Bach's diplomacy, however, the final Allegro belongs unmistakably to the trumpet.



**Sinfonia in G-Major, Wq182****Carl Philipp Emanuel Bach**

Carl Philipp Emanuel Bach's musical style has little in common with his famous father's Baroque style, though Johann Sebastian was his son's most important teacher. Where Johann Sebastian's music provided a coda for all that came before it, C.P.E.'s can sound strikingly modern, progressive and forward thinking. C.P.E. wrote his set of six string symphonies in 1773, while serving as music director of the north German port city of Hamburg, a post he held for the last 20 years of his life. The symphonies were commissioned by a music-loving Austrian baron, who instructed the composer to "let himself go entirely, without taking into account the difficulties of execution, which necessarily must arise as a result." C.P.E. felt that his music should stir the listener's emotions, and he devised a style that could achieve this, while encompassing the fiery passions of the *Sturm und Drang* (storm and stress), a cultural movement then sweeping the arts in central Europe. "As I see it," the composer wrote in his 1773 autobiography, "music should move the heart emotionally, and a player will never achieve this by mere scrambling, hammering, and arpeggiation. Not with me, anyway."

**Adagio & Rondo for violin and orchestra****Wolfgang Amadeus Mozart**

In his early years, Mozart performed on the violin as often as on the keyboard. In 1769, when he was 13, he was given the title of Concertmaster of the Salzburg chapel, and though the title carried no salary with it and may have been largely ceremonial, he continued to appear as a violin soloist until he was in his 20s. In 1777, on tour in Munich, he wrote to his father that he had played one of his compositions. "Everyone was amazed. I played as if I were the greatest violinist in Europe." "It does not surprise me in the least," Leopold wrote back. "You yourself don't know how well you play the violin." This was high praise indeed, since Leopold considered himself an authority on violin playing, and so did nearly everyone else: his *Treatise on the Fundamentals of Violin Playing*, was for half a century the most important book on how to play and teach violin. *Adagio and Rondo* were written for Mozart's replacement at the orchestra in Salzburg, Italian violinist Antonio Brunetti. The Mozarts did not much like Brunetti. Wolfgang thought him boorish and crude, while Leopold, a man much given to moralizing, found Brunetti morally objectionable. Brunetti's fathering a daughter out of wedlock with Michael Haydn's sister-in-law was one of the juicier scandals in the Salzburg court. The works were commissioned and premiered in the presence of Salzburg's Archbishop Colloredo in 1776 (*Adagio*) and 1781 (*Rondo*).

**"Wedding Divertimento"****Leopold Mozart**

Contemporary listeners, if they have any sense of Leopold Mozart as a person, probably know him as the unseen but terrifying father in Peter Schaffer's play and especially Miloš Forman's movie "Amadeus." The real Leopold was however a hard-working musician of considerable talent, who had a special interest in pedagogy – the year of Wolfgang's birth, Leopold published a treatise on violin playing that became enormously influential – and who hit the jackpot with his children, the extraordinarily precious Wolfgang Amadeus and his not-much-less-talented older sister, Nannerl. Hermann Abert, in his famous biography of Wolfgang, describes Leopold as tenacious to the point of stubbornness, shrewd, and "forever trying to gain a clearer understanding of people and their lives, the better to be able to use them for his own advantage". While we can't verify today those human qualities, we are left with several compositions of Leopold that actually project a joy of life and creation. The "Wedding Divertimento", also known as "Peasant Symphony" is written in early classical style and paints a picture of a wedding in a country with references to folk dancing and happy celebrations.

GUEST ARTIST **MARTA TURIANSKA**

Marta Turianska was born in Ukraine to a family of musicians. She made her debut as a soloist with the "Harmonica Nobile" chamber orchestra at age 9. Marta earned a Master's Degree with honors from Lviv National Music Academy named by M. Lysenko in 2014. While studying she received numerous awards and scholarships. As an Assistant Concertmaster of Lviv Chamber Orchestra "Academia" and 1st violin of "Academia" String Quartet, Marta has performed extensively at various concert halls throughout Ukraine and Europe.

In May 2016 she came to the United States to study at Southeastern Louisiana University where she earned a Master's Degree in Music Performance. Marta joined Acadiana Symphony Orchestra in 2016, first as a violin section musician and a year later as Associate

Concertmaster. Besides ASO she is a member of Baton Rouge and Gulf Coast Symphony Orchestras. Marta is a strings teacher at Gulfport School District. She performs with numerous local music ensembles and groups.

*Subscriber. Sponsor. Donate.*

**BE A SYMPHONY  
SUPPORTER**

LEARN MORE

**337.232.4277**

ACADIANASYMPHONY.ORG



# ALL WE DO IS CLOSE

DOUGLAS • TITLE



**QUALITY RENTALS.  
SOUND PRICES.  
LOCAL SERVICE.**

**SOLA**  
VIOLINS

SALES | RENTALS | REPAIRS

100 E. Vermilion St., Suite 102

Lafayette, LA 70501

337-534-4436 . [solaviolins.com](http://solaviolins.com)



Helping you  
reach your  
financial goals.

Vernon Moret

[vernon@financialstrategiesgroup.us](mailto:vernon@financialstrategiesgroup.us)

337.232.6789

[financialstrategiesgroup.us](http://financialstrategiesgroup.us)

Working 24/7 when  
your safety matters.

We work hard to provide you with  
the highest quality design, installation  
and monitoring for residential and  
commercial alarm systems.



**Your Security**

Our Number One Priority

(337) 839-1880

[www.GetASpnow.com](http://www.GetASpnow.com)



FANTASTIC EXHIBITIONS  
UNIQUE GIFTS  
ARTFUL EXPERIENCES



HILLIARD  
ART MUSEUM

UNIVERSITY OF LOUISIANA AT LAFAYETTE

[f](https://www.facebook.com/hilliardmuseum) [i](https://www.instagram.com/hilliardmuseum) [t](https://www.twitter.com/hilliardmuseum) @HILLIARDMUSEUM | [HILLIARDMUSEUM.ORG](http://hilliardmuseum.org)



**PROUD SPONSOR**

**ACADIANA  
SYMPHONY ORCHESTRA  
& CONSERVATORY  
OF MUSIC**





dr. melanie m. fowler

ORTHODONTIC STUDIO



15+ YEARS OF EXPERIENCE

BOARD-CERTIFIED

PROFESSOR AT LSU DENTAL SCHOOL



PHASE 1  
TREATMENT  
STARTING AT  
AGE 7



TRADITIONAL BRACES,  
CLEAR BRACES,  
INVISALIGN AND  
ZOOM! WHITENING



FLEXIBLE  
FINANCING  
WITH LOW  
DOWN-PAYMENTS

LAFAYETTE • 4906 AMBASSADOR CAFFERY • (337) 981-4350

NEW IBERIA • 1116 PARKVIEW DRIVE • (337) 364-5448

ORTHODONTICSTUDIO.COM



Settlers Trace - Phase II  
NOW LEASING  
337-232-1438



Hamlet Subdivision  
Residential Lots FOR SALE!  
337-232-1438

*located on Cue Road off E. Broussard*

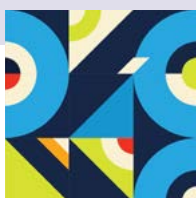


MPW  
PROPERTIES

[www.mpwproperties.com](http://www.mpwproperties.com)

Follow us:





# UNTITLED

FRIDAY, OCTOBER 8, 2021  
ACADIANA CENTER OF THE ARTS  
7 PM

## PROGRAM

<b>Fantasy for Piano Four-Hands in F Minor, D. 940</b>	Franz Schubert (1797-1828) Fabio & Gisele Witkowski – Witkowski Piano Duo
<b>The Gaiety of a Children's Band (from Children's Carnival)</b> <i>Grave - Allegro di molto e con brio - Adagio cantabile - Rondo: Allegro</i>	Heitor Villa-Lobos (1887-1959) Fabio & Gisele Witkowski – Witkowski Piano Duo
<b>No Fundo do Meu Quintal</b> <i>Lundu Congada</i>	Francisco Mignone (1897-1986) Fabio & Gisele Witkowski – Witkowski Piano Duo
<b>Piano Concerto No. 21 in C Major, K. 467</b> <i>Allegro Maestoso Andante Allegro vivace assai</i>	Wolfgang Amadeus Mozart (1756-1791) Fabio Witkowski – piano ASO String Quintet: Borislava Iltcheva and Marta Turianska – violin, Christopher Lowry – viola, Dragos Filip – cello, Samuel Shreves – bass

## PROGRAM NOTES

### Fantasy for Piano Four-Hands in F Minor, D. 940

**Franz Schubert**

During Franz Schubert lifetime an increasing number of Viennese middle-class families could afford to buy pianos. Since these families often included more than one piano player, and the cost of second piano was prohibitive, the market for “piano four-hands” sheet music was particularly fruitful. That genre of hausmusik (music made at home) was actually the primary source of income for Schubert. Given his gift for writing melodies and his resourcefulness at the keyboard, Schubert was particularly good at four-hand piano music. The number of his compositions is long and impressive, and there is little doubt that he was the greatest and most productive composer in this specialized field.

The Fantasia in F minor for piano four-hands is among Schubert's most important compositions, not only for more than one pianist, but also for the piano itself. It was written in early 1828, the last year of Schubert's life.

The work opens with a lyrical melody, with predominant dotted rhythms, over a gently rocking broken chord accompaniment. The slow movement, inspired by Paganini's

Second Violin Concerto, presents a marked theme reminiscent of the first movement's dotted rhythms. The turbulence of the first theme soon gives way to a more lyrical melody that forms the middle section of the movement. Lively and energetic, the Scherzo forms a delightful contrast to the dramatic tension of the previous Largo, though the key remains unchanged. The finale begins with two restatements of the first movement's principal theme—first in F minor and then in F major. Following the final statement in the major key, a fugue based on the first movement's second subject begins. After an abrupt half cadence in F minor, the first theme once again returns followed by chords that eloquently veil the second theme and close the work.

Following Schubert's death in November 1828, his friends and family went about to have some of his works published. The Fantasia in F minor was one these compositions. It has remained a prominent work for piano four-hands and later inspired the work of Franz Liszt, who transcribed many of Schubert's compositions.

### **Piano Concerto No. 21 in C Major, K. 467**

**Wolfgang Amadeus Mozart**

*Allegro Maestoso*

*Andante*

*Allegro vivace assai*

Mozart was riding the crest of his popularity as a composer and pianist in Vienna when he premiered his Piano Concerto, Number 21 on March 9, 1785. That evening was a well-attended leading musical and social event, with a new concerto from the composer. The critic, Niemetschek, reported that his playing “captivated every listener and established Mozart as the greatest keyboard player of his day.” Leopold Mozart, who was visiting his son at this time, noted that the work was “astonishingly difficult.” This happy visit would be the last time that the father and son would see each other. At this time, Mozart was highly energized—he had completed K. 467 only one month after Piano Concerto Number 20 and within the upcoming 21 months would produce four more. K. 467 is cast in the traditional three movements. “K” refers to the name of Mr. Köchel, who chronicled Mozart's works and proceeded to guarantee his own immortality by numbering the pieces with his own initial first. The first movement (marked *allegro maestoso*) opens with suspended animation. After the introduction, the soloist enters with independent, new ideas unfolding in a delicate beginning. Then the piano spins its own tunes. Together the soloist and ensemble work out a unique relationship in which both forces seem concerned with their own material. The second movement is an *andante* (slow). Its mood is dream-like and elegant. Here is the now familiar “Elvira Madigan” theme. The piano enters with the luxuriant ease and sings its part throughout the movement with steady and controlled presentation, traversing many keys. The hazy modulating atmosphere and calm triplets create a nocturne feeling reminiscent of the works of Chopin yet to come. At times the music seemed experimental in terms of the harmonies, which the composer used. Mozart's father, Leopold, even suggested that perhaps the copyist had made a mistake because of these “wrong sounds.” The third movement finale, a rondo, re-establishes the original strutting mood. The piano starts off the romp with a little solo, and then the full activity begins using a theme which Mozart borrowed from his concerto for Two Pianos, K. 365. The mood is jolly, holding to an opera buffa attitude. The bounce and saucy attitude continue until the close, offering a flashing conclusion, which undoubtedly delighted his aristocratic and unflinching world. Mozart's father was delighted with this work.

## GUEST ARTISTS **FABIO AND GISELE WITKOWSKI** (THE WITKOWSKI PIANO DUO)



Brazilian pianists Fabio and Gisele Witkowski have been sharing stages around the world as the Witkowski Piano Duo. Accomplished pianists and dedicated educators, the Witkowskis are admired for their vibrant and dynamic four-hands and two piano recitals. They have performed in several prestigious venues, such as the Gardens of Villa Rufolo in Ravello, Italy, at the Kennedy

Center, in Washington, D.C., at The Symphony Hall, in Shanghai, at the Shenzhen Concert Hall, at Carnegie Hall, in New York, in addition to numerous recitals in the USA, South America, Asia, and Europe. The New York Concert Review has described their playing as “showing marvelous rubato and tremendously clean playing, with a lovely sense of tone”.

Concurrent to their performing careers, they enjoy a busy academic life, both teaching at the Hotchkiss School, where Mr. Witkowski is the Head of the Department of Visual and Performing Arts and Director of the music program. Mr. Witkowski holds a cum laude BM and MM from the Hartt School of Music. Mrs. Witkowski received her Masters degree from the Manhattan School of Music and holds a Doctor of Musical Arts Degree from the Hartt School of Music. Mr. and Mrs. Witkowski have appeared as guest artists and professors in numerous music festivals, including the Amalfi Coast Music Festival in Italy, the Wintergreen Summer Music Festival and Hotchkiss Summer Portals in the USA, the “Musical Krasnogorsk” Festival in Russia, and the São João del Rey, Belém, Londrina, and Ourinhos Music Festivals in Brazil. They are currently co- directors of the Hotchkiss in Florence Piano Program in Italy, and the Hotchkiss Piano Summer Portals in the USA.

[http://www.witkowskipianoduo.com/Witkowski\\_Piano\\_Duo/Welcome.html](http://www.witkowskipianoduo.com/Witkowski_Piano_Duo/Welcome.html)



# *Building Musicians*

## ACADIANA SYMPHONY'S EDUCATION PROGRAMS

### MUSIC LESSONS

Ages 3 to 93 and  
dozens of instruments  
offered as well as voice.  
Taught by our Trained  
Teaching Artists.

### 88 KEYS & ME

Group classes  
providing an  
excellent  
introduction  
to the piano.

### ASYO & ASPO

Young musicians gain real  
world orchestra experience  
and exposure through  
musical training and  
performance opportunities.



SUPPORT THE SYMPHONY  
SUPPORT THE FUTURE OF MUSIC



The Best In Backyard Living!  
Since 1975

337-984-9884

Lake Charles Lafayette Baton Rouge

[www.SabinePools.com](http://www.SabinePools.com)



E·Z BIS

*is proud to support the*

ACADIANA  
SYMPHONY  
ORCHESTRA

Software for Healthcare  
Office Management

[www.ezbis.com](http://www.ezbis.com)

*DRINK IN*  
**Creativity**



**1.3 Million**

*Flavor Combinations,  
Create Your Own!!*

**Happy Hour  
Everyday 2-4 pm**



# *Accompanying you on your musical journey*

**BEGINNING STUDENTS  
TO PROFESSIONAL MUSICIANS**

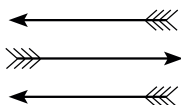
*Our friendly, knowledgeable staff  
will help you find what you need  
at the best price.*



**LAFAYETTE  
MUSIC  
COMPANY**

**BAND INSTRUMENTS · PIANOS · KEYBOARDS · GUITARS  
DRUMS · P.A. · AMPLIFIERS · ORGANS**

**3700 JOHNSTON STREET • LAFMUSIC.COM • 337.984.3700**



**EVAN HIMEL, LLC.**

REAL ESTATE APPRAISAL & CONSULTING

**himelre.com  
evan@himelre.com  
(337) 347-9600**



**Lauren Baker**

**laurenbaker@lusfiber.net  
(337) 237-5221 H | (337) 298-2981 C  
Emma Guidry | (307) 399-1908  
Joel Martinez | (601) 467-2732  
vermilionstrings.net**





# A WALK TO REMEMBER

FRIDAY, NOVEMBER 19, 2021

ST. PIUS X CHURCH

7 PM

## PROGRAM

Trumpet Voluntary	Jeremiah Clarke (1674 – 1707)
Canzona Septimi Toni	Giovanni Gabrieli (1557 – 1612)
“Sheep May Safely Graze”	Johann Sebastian Bach (1685 – 1750)
Trumpet Tune	Henry Purcell (1659 – 1695)
Suite Gothique, op. 25	Leon Boëllmann (1862 – 1897)

Kevin Martin – organ

ASO Brass Quintet: Nicholas Whitchurch and Paul Morton – trumpet,  
Rod Lauderdale – horn, Brain Logan –trombone, Larry Heard – tuba

## INTERMISSION

Prologue to opera <i>Cephale et Procris</i>	Elisabeth de la Guerre (1665 - 1729)
<b>Don Quichotte Suite</b> <i>Overture - Quixote's Reveille - Battle with the Windmill – Amorous Sighs for Princess Dulcinea - Sancho Panza the Fool - Rocinante's Gallop – Sancho's Donkey Trots - Don Quixote Slumbers</i>	George Philipp Telemann (1681 – 1767)
<b>Suite from the Times of Holberg</b> <i>Praeludium – Sarabande – Gavotte – Air – Rigaudon</i>	Edvard Grieg (1843 – 1907)

## PROGRAM NOTES

### Trumpet Voluntary

Jeremiah Clarke

The Trumpet Voluntary, also known as *The Prince of Denmark's March*, was written around 1700 by the English composer Jeremiah Clarke, the organist of St. Paul Cathedral in London. Originally scored for organ, it was dedicated to Prince George of Denmark. For many years, the Trumpet Voluntary remained the European Service signature tune of the BBC World Service.

### Canzona Septimi Toni

Giovanni Gabrieli

Giovanni Gabrieli composed his Canzon septimi toni for the majestic St. Mark's Cathedral in Venice, where he was organist and principal composer from 1585 until his death. Gabrieli came from a musical family - he succeeded his uncle Andrea as principal composer at St. Mark's. The Canzona comes from a collection of music for brass that Gabrieli composed for church use and published in 1597 under the title *Sacrae symphoniae*. The pieces in the collection are for various combinations of trumpets and trombones, whose players would have been placed antiphonally inside St. Mark's to take advantage of the church's splendid acoustics.

### "Sheep May Safely Graze"

Johann Sebastian Bach

"Sheep May Safely Graze" is an aria from the cantata *Was mir behagt, ist nur die muntre Jagd*, BWV 208 ("The Lively Hunt Is All My Heart's Desire"). Also known as the hunting cantata, it was written in 1713 for the Duke of Saxe – Weissenfels for his 31st birthday. The cantata features characters of Diana, Pales, Endymion, and Pan borrowed from Roman and Greek mythology. It was first performed for Christian, Duke of Saxe – Weissenfels after a hunting party in an evening to celebrate his birthday. This aria has been widely adapted in transcription to many instruments, including brass and organ version presented today.

### Trumpet Tune

Henry Purcell

Henry Purcell was employed for most of his life as a singer and organist in the Chapel Royal and Westminster Abbey. Even in his own lifetime he was seen as the British composer par excellence, the "Orpheus Britannicus", and his relatively early death on Saint Cecilia's Day (patron of musicians), on November 21, 1695, inspired a number of elegies from writers such as John Dryden. He is buried in the "musician's corner" of Westminster Abbey.

### Suite Gothique, op. 25

Leon Boëllmann

French composer Boëllmann was born in the Alsace region and studied music in Paris since the age of nine. After his graduation in 1881, Boëllmann was hired as an organiste de chœur at the Church of St. Vincent de Paul in Paris, and six years later he became cantor and organiste titulaire, a position he held until his early death. Amongst his many works for organ, piano and orchestra the Suite Gothique remains the most popular and frequently performed.

### Prologue to opera *Cephale et Procris*

Elisabeth de la Guerre

French composer, harpsichordist, and organist, de la Guerre was the first woman to compose an opera in France. She emerged as a musical prodigy and made her debut as a singer and harpsichordist at the court of Louis XIV, apparently at quite a young age. As a composer of vocal music, de la Guerre was a pioneer. Her opera, *Céphale et Procris* (based on the myth of Cephalus and Procris, adapted from Ovid's *Metamorphoses*), is thought to have premiered at the Paris Opéra on March 15, 1694. Although the opera did not meet with much success, it has the distinction of being the first composed by a woman in France, and the music was published in the same year. Shortly after her death the French scholar Evrard Titon du Tillet bestowed special praise upon her in his *Parnasse françois* (1732; "French Parnassus"), a compilation of biographical vignettes concerning eminent poets and musicians in France. He wrote: "One might say that never has a person of her sex had such great talent for the composition of music, and for the admirable manner in which she played on the harpsichord and on the organ".

### Don Quichotte Suite

George Philipp Telemann

Miguel Cervantes' 1605 classic, *Don Quixote*, has experienced many musical treatments. One of the earliest was Telemann's comic opera, *La Burlesque de Quichotte*, which Telemann wrote at age 80. From this work, he extracted a suite for string orchestra. Following a French style overture (stately largo, hyperactive allegro), Telemann offers up six scenes from the story: Don Quixote wakes up happy and contented. He attacks windmills that he mistakes for giants. He sighs longingly for Princess Dulcinea (actually a peasant girl). Sancho Panza, the sidekick,



is tossed in a blanket as punishment for Quixote's skipping out on hotel bills. Then Telemann contrasts Quixote's elderly horse, Rosinante, with Panza's stubborn mule (two quite different minuets). And finally, Don Quixote pitches his tent for the evening (although the music might suggest Quixote's repose is more of a frenetic Walter Mitty dream). Every movement cleverly matches notes and rhythm to the theme.

### **Suite from the Times of Holberg Edvard Grieg**

The year of 1884 marked the 200th anniversary of the birth of Danish-Norwegian playwright Ludvig Holberg (1684–1754), who wrote droll comedies that earned him the nickname, “the Molière of the North.” Holberg's hometown, Bergen, planned a grand celebration and commissioned a cantata for male voices from Edvard Grieg to be performed outdoors next to a new monument to the playwright. Later, Grieg composed a second work in honor of Holberg, a suite of French Baroque style dances for solo piano. Grieg thought little of it, describing the music as “a perruque piece,” in reference to the elaborate powdered wigs favored by the aristocracy of the 18th century. Over time, however, the suite, originally titled *In Holberg's Time: Suite in Olden Style*, has become one of Grieg's most popular and beloved works, particularly the version he arranged for string orchestra. The opening Prelude creates a mood of excited anticipation with agitated rhythms accompanying a lyrical up-tempo series of melodies. The Sarabande follows — a slow, reflective interlude in  $\frac{3}{4}$  time featuring solo passages for cellos. A sparkling Gavotte and its contrasting musette feature a drone in the lower strings, in imitation of a bagpipe. The melancholy Air, the only movement in a minor key, combines Baroque style and poignant cello solos with Grieg's penchant for wistful melodies. In the closing Rigaudon, the solo violin and viola evoke the rowdy folk sonorities of the Norwegian Hardanger fiddle.

## **JONES WALKER**

Jones Walker LLP is a proud supporter of the **Acadiana Symphony Orchestra**.

Kyle M. Bacon, Office Head

337.593.7600 | [kbacon@joneswalker.com](mailto:kbacon@joneswalker.com)

600 Jefferson St, Suite 1600 | Lafayette, LA 70501

[joneswalker.com](http://joneswalker.com)

ALABAMA | ARIZONA | DISTRICT OF COLUMBIA | FLORIDA  
GEORGIA | LOUISIANA | MISSISSIPPI | NEW YORK | TEXAS



**OFFICIAL  
VIDEOGRAPHER**  
OF ASO'S 37TH SEASON

**BETTER  
BOOT**   
PRODUCTIONS

**BETTERBOOTPRODUCTIONS.COM**  
**SAM@BETTERBOOTPRODUCTIONS.COM**

**337.412.0154**

**PAUL V. KIEU**  
**PAULKIEU@PAULKIEU.COM**  
**337.422.4878**

# OUR CAREGIVERS ARE RIGHT “IN TUNE” WITH THE RIGHT CARE

In-home care is the perfect choice for those who want to remain independent but are challenged by activities of daily living.



## SERVICES WE PROVIDE:

- Meal Preparation
- Light Housekeeping
- Laundry
- Companionship
- Safety Supervision
- Transportation & Errands
- Medication Reminders
- Bathing/Hygiene

## PAYMENT OPTIONS:

- Long Term Care Insurance
- Private Pay
- Veterans Affairs



**In Home Care & Assistance**

A global network where most offices are independently owned and operated.

License # 2203783744

850 Kaliste Saloom Rd., Ste. 107 | Lafayette, LA 70508 | 337.806.9171 | [acadianacare.com](http://acadianacare.com)



# A SLEIGH RIDE TOGETHER

THURSDAY, DECEMBER 16, 2021  
HEYMANN PERFORMING ARTS CENTER  
7 PM

## PROGRAM

<b>Polonaise from Christmas Eve Suite</b>	Nikolai Rimsky - Korsakov (1844 -1908)
<b>Selections from Nutcracker</b>	Piotr Tchaikovsky (1840 – 1893)
<b>Sleigh Ride</b>	Leroy Anderson (1908 – 1975)
<b>March of Toys</b>	Victor Herbert (1859 – 1924)
<b>Skater's Waltz</b>	Emil Waldteufel (1837 – 1915)

## PROGRAM NOTES

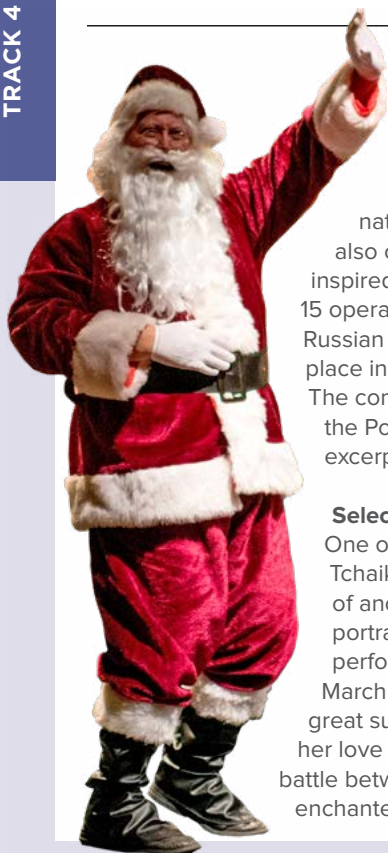
### **Polonaise from Christmas Eve Suite** **Nikolai Rimsky - Korsakov**

Rimsky – Korsakov belonged to group of Russian nationalist composers known as “The Five”, consisting also of Borodin, Balakirev, Cui and Mussorgsky. He was often inspired by Russian folk tales and legends. One of his 15 operas, titled Christmas Eve, is based on text by famous Russian writer Nikolai Gogol, featuring a mystical fantasy taking place in a Russian village also displaying lots of lighthearted wit. The composer created two orchestral suites from the opera and the Polonaise became one of the most frequently performed excerpt from that work.

### **Selections from Nutcracker**

### **Piotr Tchaikovsky**

One of the favorite musical staples of holiday fare is Tchaikovsky’s Nutcracker. If people have not seen or heard of another ballet, they certainly would recognize tunes that portray the sugar plum fairy or the waltzing flowers. The first performance of the suite of tunes performed in St. Petersburg March 7, 1892, as a sneak preview for the complete ballet, was a great success with the public. Today the story of the young Clara, her love for her “ugly” nutcracker, the growing Christmas tree, the battle between the toys and mice, Clara’s role in the release of the enchanted prince from his spell, and the journey through the snow





to the kingdom of sweets where the sugar plum fairy reigns as queen, has become famous through live ballet performances, TV, film, cartoons, books, websites, and toys. While the orchestral selections do not feature the full drama of the plot, they present a sampling of the wonderful melodies and distinctive tone colors that characterize all the music of the ballet.

### **Sleigh Ride**

**Leroy Anderson**

Leroy Anderson was born in Cambridge, Massachusetts, in 1908, and died in Woodbury, Connecticut, in 1975. He studied composition at Harvard with George Enesco and Walter Piston. He was a linguist, fluent in nine languages, but specializing in German and Scandinavian. He served with U.S. Intelligence in Iceland and in the United States during the Korean War in 1951. Anderson had been discovered by Arthur Fiedler, director of The Boston Pops Orchestra, and was championed by Fiedler, who invited him to conduct his own works with that orchestra. Anderson is best known for his attractive melodies and jaunty rhythms in a long list of short orchestral pieces. Sleigh Ride is one of the most frequently performed orchestral selections during Christmas all over the world, and ironically written during a heat wave in July, during one of the vacations that the composer spent in Woodbridge, CT.

### **March of Toys**

**Victor Herbert**

Victor Herbert was an Irish-born American composer, conductor and cellist whose works include operas, musicals, compositions for orchestra, band and solo instruments. March of the Toys is from his operetta “Babes in Toyland” which wove together various characters from Mother Goose nursery rhymes into a Christmas-themed musical extravaganza. The original production opened at the Chicago Grand Opera House in 1903. The creators wanted to cash in on the extraordinary success of The Wizard of Oz, which was produced in New York earlier that year. Toys was so popular that it spawned other “fairy-tale” shows over the next decade. It has enjoyed many successful tours and revivals.

### **Skater's Waltz**

**Emil Waldteufel**

As pianist to Empress Eugénie of France and Musical Director of the Court Balls, Emil Waldteufel normally provided at least some portion of the music for each such event. It isn't surprising, then, that the composer's catalogue is comprised mainly of dances for orchestra — more than 250 — and that among them, at least one has endured. Fetchingly simple and eminently hummable, his Skater's Waltz once enjoyed a popularity rivaling that of the works of his famous near contemporary, Johann Strauss, Jr.



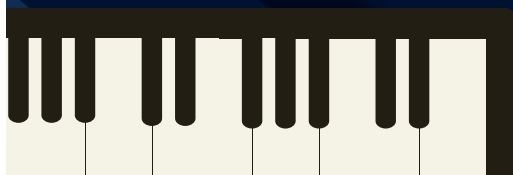
**Acadiana Symphony Orchestra  
and Conservatory of Music**

# **MUSIC LESSONS**

**WE DO THAT!**

**AGES 3 TO 93  
DOZENS OF INSTRUMENTS & VOICE**

**SIGN UP TODAY**  
**ACADIANASYMPHONY.ORG**



# Did you know?

LOCALS!  
YOUR  
NEIGHBORS!

ACADIANA  
SYMPHONY  
ORCHESTRA

HUGE!  
REALLY  
BIG!

ASO is  
the LARGEST

SPENT  
BIG BUCKS  
ON EDUCATION

(CLASSICALLY  
TRAINED)

RESIDENT  
PROFESSIONAL  
ARTS ORGANIZATION

in ACADIANA

THE PLACE  
YOU LIVE  
& LOVE

HOME!

NON-PROFIT - THE PROFESSIONAL EQUIVALENT OF  
A STARVING COLLEGE STUDENT (WE TAKE DONATIONS!)  
DRIVING CULTURAL & ECONOMIC GROWTH  
(THE ARTS PART)



# ALL YOU NEED IS LOVE

MONDAY, FEBRUARY 14, 2022  
ACADIANA CENTER FOR THE ARTS  
6:30 PM & 8:30 PM

## PROGRAM

Lennon/McCartney/Long	If I Fell in Love
F. Chopin/Smolij	Nocturne in C# minor
S. Mulvahill – Soloist	Selection of original songs including: Say I Love You, One Way Road, Himalayas and others.

## PROGRAM NOTES

Acadian Symphony Orchestra has a distinguished history of incorporating a variety of musical styles into its repertoire. In addition to classics, the orchestra created new artistic avenues to include popular genres and combine them with the orchestral sounds. These musical adventures have featured collaboration with leading local popular artists including Michael Ducet, Sonny Landreth, Zachary Richard and many others. Today's concert continues that important tradition with guest artist, Scott Mulvahill.

## GUEST ARTIST SCOTT MULVAHILL



Frontman. Singer-songwriter. World-renowned upright bassist. Multi-instrumentalist. For the past decade, Scott Mulvahill has left his unique mark on the intersecting worlds of Americana, bluegrass, folk, jazz, rock & roll, and roots music. Already acclaimed for his work alongside icons like Ricky Skaggs and Bruce Hornsby, he turns a new page with *Himalayas*, a versatile solo album that celebrates the full spread of his abilities.

Raised in Houston, Mulvahill cut his teeth as a member of Ricky Skaggs' acclaimed band,

Kentucky Thunder. The group toured internationally for five years, backed by the bottom-heavy pulse of Mulvahill's upright bass. Along the way, he also composed music of his own, shining a light on the genre-jumping influences — Paul Simon's sophisticated pop, James Taylor's folk, Jaco Pastorius' innovative jazz, and more — that would eventually inspire the material on his solo debut, *Himalayas*. His performances as part of Skaggs' nightly shows laid the brickwork for Mulvahill's transition from hotshot sideman to compelling frontman.

<http://www.scottmulvahill.com/>

# Hit-n-Run

***FOOD • FUEL • FAST***

**Visit one of our  
Lafayette Area Locations**

**LAFAYETTE**

2007 Johnston Street

6777 Johnston Street

2444 W. Congress Street

1551 SE Evangeline Thruway

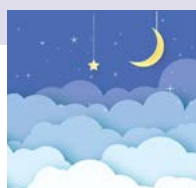
2200 Kaliste Saloom Road

**BROUSSARD**

1240 Albertson Parkway

**Locally Owned and Operated**

**[hitnrunfoodstores.com](http://hitnrunfoodstores.com)**



# DREAM ON

FRIDAY, APRIL 8, 2022 @ UL ANGELLE HALL  
7 PM

## PROGRAM

<b>Invocation for male chorus and orchestra</b>	Claude Debussy (1862 – 1918) UL Male Choir
<b>Piano Concerto no. 3 in C-Major, op. 26</b>	Sergei Prokofiev (1891 – 1953) Leonel Morales – Soloist
<b>Midsummer Night Dream: Scherzo &amp; Dance of the Clowns</b>	Felix Mendelssohn (1809 – 1947)
<b>Choral Fantasy op. 80</b>	Ludwig van Beethoven (1770 – 1827)  Combined Choirs of UL Lafayette, Leonel Morales – Soloist

## PROGRAM NOTES

### Invocation for male chorus and orchestra

### Claude Debussy

Claude Debussy achieved his musical maturity in the final decade of the 19th century, a magical moment in France when partisans of the visual arts fully embraced the gentle luster of Impressionism, poets navigated the indirect locutions of Symbolism, composers struggled with the pluses and minuses of Wagner, and the City of Light blazed even more brightly than usual, enflamed with the pleasures of the Belle Époque. He had begun studying at the Paris Conservatoire in 1872, when he was only ten; had served as resident pianist for Nadezhda von Meck, (Tchaikovsky's mysterious patron), in Russia and on her travels during the summers of 1880–82. Debussy was the recipient of the Prix de Rome in 1884 (for his cantata L'Enfant prodigue), enabling him to spend the next two years in Italy and became familiar with the “Wagnerian breezes” of Bayreuth in 1888 and 1889. The composer had grown enamored of the sounds of the Javanese gamelan at the Paris International Exposition of 1889. Among his many compositions featuring voices, the invocation stands out for using only the lower timbres of male choir and creating enchanting musical colors.

### Piano Concerto no. 3 in C-Major, op. 26

### Sergei Prokofiev

In common with Beethoven, Prokofiev wrote five piano concertos, but only one of them is played often. It is the Third, which was first performed in Chicago in December of 1921, during the composer's self-imposed exile from his native Russia. Prokofiev had made his debut as a pianist-composer in 1908, when he shocked the audience with such daring works as his “Suggestion diabolique”, and he would go on to write a

significant body of work for the keyboard (including an astonishing trilogy of so-called “War” Sonatas – Nos. 6, 7, and 8 – between 1939 and 1944). Prokofiev’s distinctive style, blending rapid and percussive playing with liquid lyricism and pungent harmonies, makes his music almost instantly recognizable. The first movement opens with a haunting theme in the clarinets that is soon displaced by energetic activity in the strings, making way in turn for the piano’s entry. An interlude for oboe (with castanets) leads to a development of the opening melody, then more fireworks for the soloist and orchestra. The second movement is in the form of theme and variations, alternately rapt and poetic, dazzling and dynamic. The third and final movement returns to the brilliant style of the first, uniting the composer’s almost schizophrenic proclivities for extremely (even decadently) luscious melody and brittle, machine-like rhythmic energy.

### **Midsummer Night Dream: Scherzo & Dance of the Clowns      Felix Mendelssohn**

The masterpiece based on Shakespeare’s famous works remains one of the most important composition in the history of music. Of Mendelssohn’s inspired music for *A Midsummer Night’s Dream*, Charles O’Connell wrote, “There is a magic in it ... an elfin gaiety, a diaphanous delicacy, an ethereal quality compounded of dew and honey and the nectar of flowers, the scents of flowers on warm midnight airs, the rhythm of flowers and tiny feet dancing ’neath the towering blades of grass. There are pranks and clowning, true love and black magic, pathos and the pleasant, impossible conceits of a poet’s imagination.” Today’s concert features two movements of that superb composition, the Scherzo from the opening scenes of the work and the dance of the Clowns from the final part.

### **Choral Fantasy op. 80      Ludwig van Beethoven**

The world premiere of Beethoven’s Choral Fantasy took place as part of the same December 22, 1808 concert that featured the world premiere of the composer’s Fourth Piano Concerto (see, above), as well as several other masterworks. It appears the quality of the premiere did not match the lofty inspiration of the featured works. Beethoven, never the most technically adept of conductors, was unable to secure sufficient rehearsal time to assure competent performances of the new and difficult music. By all accounts, orchestral execution during the concert was precarious at best. The worst mishap may have occurred during the premiere of the Choral Fantasy. Beethoven composed the work at lightning speed, commencing just a few weeks before the concert, and finishing barely in time for rehearsal. During the performance, the orchestra was forced to stop in the middle of the work and begin a section over again. Beethoven later apologized to the orchestra and made a point of publicly assuming the blame for the mishap. In spite of the unfortunate circumstances of the work’s origins, Choral Fantasy is an engaging, vibrant, and moving work and early introduction to the final, most famous Beethoven Ninth Symphony, also featuring a chorus. It opens with an extended improvisatory passage for solo piano. There is a brief dialogue between the orchestra and soloist, and after some orchestral fanfares, the soloist introduces the principal theme. The flute begins the first of several variations on the theme involving the soloist and orchestra. A brief transitional passage with cadenza-like flourishes for the soloist serves as a bridge to the entrance of vocal soloists and then the chorus for the triumphant final series of variations.

## GUEST ARTIST **LEONEL MORALES**



Internacional Soloist y Piano Teacher Professor at the Sommerakademie in Salzburg and at the University Alfonso X el Sabio in Madrid. Exclusive Artist of Yangtze River piano (China), Artistic Director and Founder of Maria Herrero International Piano Competition (Granada), La Rioja International Piano Competition (La Rioja) and the Spanish Composer International Piano Competition (Madrid). Born in Cuba, is a Spanish citizen and lives in Spain since 1991. He graduated from the University of Havana under the tutelage of Frank Fernandez, a student of Victor Merzhanov, which itself was a disciple of Feinberg, so he follows the traditional Russian school. He made a postgraduate with Dmitry Voskresensky and Jacov Latainer.

He is invited to be part of jury at major international piano competitions like Shenzen Piano and Orchestra International Piano Competition, Cleveland Competition, Pozzoli, Scriabin

(Grosseto), Lyon, Valsecia, Cesar Franck, Pancho Vladigerov, Ferrol...

Morales give Master Classes all over the world in places such as the Mozarteum in Salzburg, Korea, Italy, Mexico, France, Belgium, China...

Many of his students have been prize winners in more than 40 International Piano Competitions.

In his two several tours in USA with National Symphony Orchestra of Spain and Mexico State Symphony Orchestra with Columbia Artists, has had the opportunity to play in the most important halls of North America, among them are Carnegie Hall, Kennedy Center, Lincoln Center, having great success with the critics and the public.

<http://leonelmorales.com/en/portraits/>



# Sam Robertson Real Estate Co.

IS PROUD TO CONTINUE SUPPORTING OUR  
FRIENDS AT ACADIANA SYMPHONY ORCHESTRA



**SAM ROBERTSON**  
REAL ESTATE CO.



*Opening Doors & Closing Deals*

**229 Heymann Blvd, Lafayette, LA 70503**

**[www.samrobertsonrealestate.com](http://www.samrobertsonrealestate.com)**

**337-266-2220**



# DON'T YOU FORGET ABOUT ME

SUNDAY, MAY 8, 2022  
ST. MARY'S CHURCH  
2:30 PM

## PROGRAM

<b>Viennese Waltzes</b>	Johann Strauss, Jr. (1825 – 1899)
<b>Songs My Mother Taught Me</b>	Antonin Dvořák (arr. Mariusz Smolij) (1841 – 1904)
<b>Magic Flute: “Don’t tremble my dear son”</b>	Wolfgang Amadeus Mozart (1756 – 1991)
<b>Mother and Child</b>	William Grant Still (1895 – 1978)
<b>Sweeney Todd: “Not while I’m around”</b>	Stephen Sondheim (born 1930)
<b>Symphony No. 102 “Miracle”</b> <i>Largo – Allegro vivace assai – Adagio – Menuetto: Allegro – Finale: Presto</i>	Joseph Haydn (1732 – 1809)

## PROGRAM NOTES

### Viennese Waltzes

### Johann Strauss, Jr.

Johann Strauss Jr. first made his mark as an orchestra leader at the age of 19, and he quickly emerged as a rival to his more established father, Johann Strauss, Sr. Initial uneasiness over this situation was overcome, and when the elder Strauss died, in 1848, the son merged his late father’s orchestra into his own. From 1863 to 1871 he served as director of Viennese court balls, just as his father had, and when he relinquished the position, he merely handed the reins off to his brother Eduard. He composed over 500 dances including almost 200 waltzes.

### Songs My Mother Taught Me

### Antonin Dvořák

The legendary composer Johannes Brahms once said of Dvořák, “I should be glad if a melody occurred to me as a main idea that occurs to Dvořák only by the way.” In this manner he praised one of the composer’s foremost gifts, the effortless crafting of melodies that shimmer with originality and yet simultaneously settle in the listener’s heart as naturally as if they had been born there. That unique gift is evident in one of the Czech composer’s most popular songs performed today. It comes from a series titled “Gypsy Songs” created in 1880 with opus 55. The instrumental adaptation from the original the version was made by Mariusz Smolij.

**Magic Flute: “Don’t tremble my dear son”****Wolfgang Amadeus Mozart**

“O zittre nicht, mein lieber Sohn” (“Oh, don’t tremble, my dear son”) is the first aria performed by the Queen of the Night (a famous coloratura soprano role) in Mozart’s opera, *The Magic Flute* (*Die Zauberflöte*). All the masterful qualities of Mozart’s vocal writing are to be admired in this aria, with the following first line of the text summarizing its meaning: “Oh, do not tremble, my dear son! You are guiltless, wise, and pious. A young man like you is best able to comfort the deeply distressed heart of a mother.”

**Mother and Child****William Grant Still**

The prolific composer William Grant Still was experienced in just about every aspect of music in American life, and his talents were such that he became a pathbreaker in all of them. He was the first black composer to have a symphony performed by a major orchestra, the first to conduct a major symphony orchestra, the first to have an opera produced by a major opera company (*Troubled Island*, a treatment of the liberation of Haiti from French domination in the 1790s, performed by the New York City Opera in 1949), and the first to conduct a white radio studio orchestra. He worked in both “popular” and “classical” styles. Still was a prolific composer in all musical forms, creating a total of five symphonies, nine operas, four ballets, and many other works. *Mother and Child* is the composer’s own orchestra arrangement of one of the movements of his early sonata for violin and piano.

**Sweeney Todd: “Not while I’m around”****Stephen Sondheim**

A living legend of American musical theatre, Stephen Sondheim, created a long lists Broadway productions that forever will be part of mainstream American musical culture. Some of the most famous musicals include “*Follies*”, “*A Little Night Music*”, “*Merrily We Roll Along*” and “*Sweeney Todd: The Demon Barber of Fleet Street*” from 1979. The author of the lyrics is Hugh Wheeler.

**Symphony No. 102 “Miracle”****Joseph Haydn**

Haydn wrote his *Symphony No. 102* in 1794 during his second and most triumphant visit to London. Many writers consider this to be the most powerful, brilliant and interesting of all Haydn’s 104 symphonies. The composition owes its name to the story, that at the premiere, a large and heavy chandelier fell from the ceiling during the finale, but because the audience had pressed forward to watch Haydn, who conducted the concert himself, more closely, the middle of the hall was empty and nobody was hurt. The work is sense with many musical motives. The first movement opens with a beautifully expressive slow introduction before bursting into brilliant *Vivace*. The symphony concludes with one of Haydn’s “joke finales”, a movement that continually teases with unexpected turns and sudden changes of character. An absolute delight and one of the true jewels of the classical orchestral repertoire.



# ORCHESTRATED HEALING... IN THE COMFORT OF HOME.

LHC Group provides quality in-home healthcare for the patients, families, and partner physicians who have placed their trust in us.

When you're recovering from surgery or injury, managing a chronic condition, or dealing with an infectious disease, nothing matters more than your safety and the ability to resume routine activities - free from pain or discomfort. Our home care professionals have the expertise and experience to help patients and families find their path to recovery, reduce unnecessary hospital visits, and get back to enjoying life.

It's our purpose. It's our promise. *It's all about helping people.*

Visit: [LHCgroup.com](http://LHCgroup.com)

Call: 1.866.LHC.Group



HOME HEALTH • HOSPICE • HOME & COMMUNITY BASED SERVICES • FACILITY BASED CARE • ACO MANAGEMENT