

## UPCOMING IPO PERFORMANCES

FEBRUARY 24, 2024

MAR  
16  
3PM

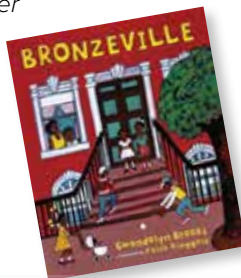
### DEBUSSY, V. WILLIAMS & THOMAS

Stilian Kirov, *Conductor*  
Elizabeth Huffman, *Violin, IPO Assistant Concertmaster*  
Anima Glen Ellyn Children's Chorus  
ChiArts

**DEBUSSY** (arr. Mouton) *Suite bergamasque*

**VAUGHN WILLIAMS** *The Lark Ascending*

**THOMAS** *Gwendolyn Brooks Settings*  
*World Premiere Co-commission*



APR  
13  
7:30PM

### BOLOGNE, MOZART & HAYDN

Stilian Kirov, *Conductor*  
Lee Shirer, *Horn, IPO Principal Horn*

**HUỠNH (IPO Composer-in-Residence)**  
*World Premiere*

**BOLOGNE** *Symphony No. 1*

**MOZART** *Horn Concerto No. 4*

**HAYDN** *Symphony No. 104*



Bologna

MAY  
18  
7:30PM

### JOYFUL VOICES: MARSALIS & BEETHOVEN

Stilian Kirov, *Conductor*  
Chicago Community Chorus  
Dr. Keith Hampton, *Artistic Director/Founder*  
Kimberly E. Jones, *Soprano*  
Leah Dexter, *Mezzo-Soprano*  
Ryan Townsend Strand, *Tenor*  
Bill McMurray, *Baritone*

**MARSALIS** *Concerto for Orchestra*  
*Preview of New Work*

**BEETHOVEN** *Symphony No. 9*  
*200th Anniversary Performance*  
First performed in Vienna on May 7, 1824



Beethoven

200<sup>th</sup>  
Anniversary  
Performance

IPO

ILLINOIS  
PHILHARMONIC  
ORCHESTRA

Stilian Kirov, Gibb Music Director

2023/24  
SEASON



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Programs and artists subject to change



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The Suburban Youth Symphony Orchestra is a non-profit group which aims to provide quality string opportunities in Chicago's south and southwest suburbs.

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[www.suburbanyouthsymphony.org](http://www.suburbanyouthsymphony.org)



suburbanyouthsymphonyorchestra



Dear Friends of the IPO,

I hope you had wonderful holidays and a great beginning to 2024!

Our season continues with a beautiful mix of all-time favorites and some newer works to explore. We have some outstanding music by Gershwin, Tchaikovsky, Mozart, Haydn, Beethoven, Bologne and more. We also will be presenting some exciting works by Arlene Sierra, a preview of Wynton Marsalis's new Concerto for Orchestra, and our long-anticipated co-commission named *Gwendolyn Brooks Settings* by Augusta Read Thomas will finally premiere post-covid.

There is a lot of great music to celebrate, and we are so grateful for your support and for sharing these beautiful concert experiences with us.

Here's to a great second half of our 2023/24 Season, and thank you so much for being part of Illinois Philharmonic Orchestra's musical family.

Sincerely,

Stilian Kirov, IPO Gibb Music Director



Welcome back for the second half of the IPO's wonderful season! In the next few months, we will hear new music that it seems we've been waiting years to hear—because we have! In March, IPO will present the world premiere of Augusta Read Thomas' *Gwendolyn Brooks Settings* which was delayed by the pandemic. This work is a setting of poems from Brooks' *Bronzeville Boys and Girls* and will include the Anima-Glen Ellyn Children's Chorus as well as singers from ChiArts.

February includes a new commission by Arlene Sierra; April sees IPO's 5<sup>th</sup> annual Classical Evolve composer competition, and a World Premiere by last season's winner Oswald Huynh; May includes the preview of a new work for orchestra by Wynton Marsalis.

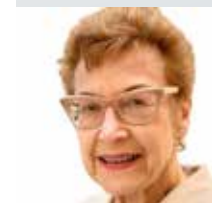
As further documentation that IPO is on the forefront of music in the Chicago area, *NewCity* magazine recently featured our Executive Director Christina Salerno and Maestro Stilian Kirov as people who keep Chicago in tune!

IPO is expanding our repertoire while not abandoning our classical mission. In addition to new works, the remainder of this season includes works by Tchaikovsky, Mozart, Haydn, and will be capped off by Beethoven's iconic Ninth Symphony.

Sit back and enjoy—and tell your friends about the wonderful music IPO has planned!

Sincerely,

Barbara Sturges, IPO Board President





Welcome to Trinity Christian College!

I am delighted you are here, and that IPO calls our Ozinga Chapel its concert home. Trinity is a Christian liberal arts college dedicated to preparing students for lives of purpose in their chosen vocation.

At Trinity, we care deeply about greater access to transformative education, and our Transformative Colleges Initiative embodies this approach. This initiative aims to 1) make higher education finances more transparent and more accessible to all people, 2) allow students the ability to work towards debt-free education, and 3) build meaningful relationships with businesses and organizations where we can build mutual partnerships.

If you are interested in learning more about this transformational approach, please email [president@trnty.edu](mailto:president@trnty.edu). Trinity graduates can be found throughout the world in nearly every discipline—all faithfully serving their organizations and their communities.

We invite you to walk around campus, meet members of our community and peruse Trinity's website at [trnty.edu](http://trnty.edu) for more information about our mission.

Aaron J. Kuecker, Ph.D.  
President, Trinity Christian College

## ILLINOIS PHILHARMONIC ORCHESTRA ADVANCING CLASSICAL MUSIC IN THE SOUTHLAND

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Builds community camaraderie in support of IPO.

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Donated Over **500k** to IPO since 1989

### EXPANDING CLASSICAL MUSIC

**21** World Premiere Commissions

**50+** International Guest Artists

## HISTORY OF IPO

Now in our 46th Anniversary Season, the Illinois Philharmonic Orchestra (IPO) is a leading performing arts organization in Chicago's Southland, providing professional orchestral music of beauty and excellence to the region. IPO's repertoire ranges from Baroque and Classical masterpieces to world premieres and modern favorites.

During our exciting 46th season, IPO will perform five Saturday evening classical concerts and two Saturday matinee performances, one being *IPO Holiday Festival: A Celebration of Voice & Music*, our annual holiday concert in December. All season concerts are held at Ozinga Chapel at Trinity Christian College in Palos Heights. IPO will also present its sixth season of *IPO Summer @ Olympia Fields Country Club*, a series of IPO musician chamber music performances in Olympia Fields, Illinois.

IPO's history dates back to 1954. Then known as the Park Forest Orchestra, it was formed at the community level with volunteer musicians. In 1978, the orchestra was reformed into a professional chamber orchestra performing in Park Forest. In 1982, the orchestra was renamed to reflect its regional mission. Instrumental to IPO's growing success was the naming of Carmon DeLeone as Music Director in 1986. During DeLeone's 25-year tenure, IPO expanded its Artists-in-the-Schools Education Program to include interactive Youth Concerts. In the 1990s, IPO performed in residence at the Center for Performing Arts at Governors State University in University Park. In 2008, the orchestra began a new residency at the Lincoln-Way North Performing Arts Center in Frankfort, a regionally centralized location. Maestro

DeLeone became Conductor Laureate of the IPO in 2011. After an international search process, IPO appointed David Danzmayr as Music Director, serving from 2012–2016 and expanding IPO's programming to include an American work on every program. In 2017, following a search that attracted over 170 applicants from around the world, IPO's Board of Directors announced the hiring of Stilian Kirov as Music Director beginning with the 40th Anniversary Season. Kirov has expanded IPO's repertoire and developed *Classical Evolve*, the company's first Composer-in-Residence Competition.

IPO has a 46-year track record of expertly managing concerts and youth programming. Leadership, both Executive and Artistic, is bringing new vitality to the organization with an eye towards future programming growth, increased community partnerships, and strengthening the orchestra's fiscal foundation. In 2019, the orchestra unveiled an institutional commitment to address equity, diversity, and inclusion. IPO is led by a 28-member Board of Directors focused upon aligning the organization's goals to the needs of the Chicago Southland. IPO believes in the power of high-quality music and music education to transform lives.

IPO's Board of Directors and Senior staff are dedicated to utilizing their talents, connections and skillsets to broaden the quality of life in and around Chicago's Southland to include a vast array of musical offerings.

*Named "Illinois Professional Orchestra of the Year" by the Illinois Council of Orchestras in 1991, 2010 and again in 2020, recognizing IPO's overall artistic excellence.*

LEARN MORE AT [IPOMUSIC.ORG](http://IPOMUSIC.ORG)

**2024**  
*Rising Star Showcase*

The Rising Star Showcase offers performance ready high school students from Chicago's South Suburbs an incredible performance opportunity.

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Past IPO Rising Stars have gone on to great musical success, with many securing collegiate music scholarships.

A notable number of Rising Stars have also become accomplished professional musicians after participating in the program.

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Ozinga Chapel at  
Trinity Christian College  
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## MEET THE MUSICIAN



**EMILY LEWIS MANTELL,**  
**CELLO**

### **How long have you been playing music?**

For over 50 years. My siblings and I all learned piano and violin from a neighborhood teacher who taught both. I started piano at age seven and violin at eight. I wasn't as enamored with violin as my brother and sister, so the following year, when I was nine, my teacher suggested I give the cello a try. I loved its beautiful low to middle range, its rich sound and especially how comfortable it was to hold! My teacher learned the rudiments of cello a week ahead of me to start me off. Soon after, my parents found me a proper cello teacher and I never changed my mind again!

### **What instruments do you play, other than what you play in IPO?**

Piano. I accompany my cello students after they've thoroughly learned a solo. It's helpful for them to know what to listen for and to learn how to collaborate with another musician.

### **How gratifying is it to be able to have a career as a professional musician?**

It's the best! As a freelance musician, half of what I do is perform in various groups (from small ensembles to orchestral work, including ballets, operas, musicals), and the other half is teaching private lessons from my home studio. No two weeks are exactly alike! I like having such a varied musical life—it never gets boring. Chicago has such a big pool of musicians to interact with, you're not always seeing all the same people in every group.

### **Who has been the most significant influence on your musical career?**

The most significant influence in my musical career was during my college years, when I played with the Civic Orchestra of Chicago. It was the first time I played in an orchestra with such a high standard of music making. It was inspiring, exhilarating, and challenging. That experience introduced me to the real world of orchestral playing and helped my career as an orchestral musician soon after. The principal cellist of the Chicago Symphony Orchestra (Frank Miller) coached Civic cello sectionals every Saturday and we all hung on his every word. Civic taught me many things, from learning how to prepare for orchestral auditions to being a good section player, whether in the back or the front. I remember those years vividly, and I know they helped shape my career.

### **What is one of your favorite IPO memories?**

For as long as I've played with IPO—since 1985—I've always felt a friendly, warm vibe amongst the musicians and conductors in IPO, even over time, and with changing personnel. Of course, I've played in the orchestra so long, now it's like an extension of my family. That might have something to do with it!

### **Do you perform outside of IPO and if so, where?**

I'm a member of Chicago Sinfonietta.

**Tell us some more about yourself (outside interests, family, etc.)** I've always liked drawing, and have taken some art classes along the way. During the first pandemic summer when the world shut down, my daughter Sonia (also a good artist!) and I painted a giant floral, leafy scene all over the garage door. It was very freeing—I highly recommend everyone try it!

## IPO CONCERT ROSTER

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*assistant concertmaster*  
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Stephane Collopy  
Brian Ostrega  
Elizabeth Choi  
Wendy Lee Evans  
Vladimir Gebe  
Matthew Cataldi  
Julia Evans

### SECOND VIOLIN

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Kamen Vatchev,  
*assistant principal*  
Anna Carlson  
Caroline Slack  
Linda Lager  
Steve Winkler  
Kristen Wiersum  
Nina Saito  
Tamara Glassburg  
Debora Ponko

### VIOLA

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*acting principal*  
Matthew Barwegen,  
*acting assistant principal*  
Scott Gordon Dowd  
Nick Munagian  
Loretta Gilesie  
Daniel Golden  
David Beytas  
Benton Wedge

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Kerena Fox,  
*acting assistant principal*  
Emily Lewis Mantell  
Ingrid Krizan  
Wei Denton-Liu  
Jean Hatmaker  
Philip Bergman

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Nicholas DeLaurentis,  
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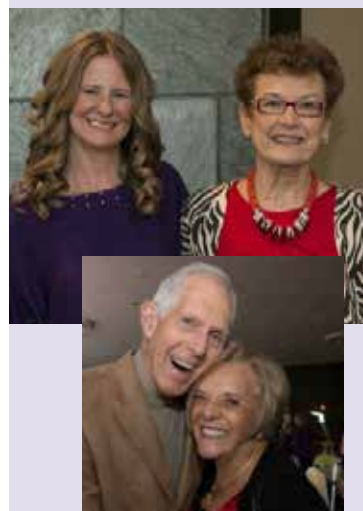
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FEBRUARY 24, 2024 | 7:30 P.M.

Stilian Kirov, *Conductor*

Sean Chen, *Piano*

Kiskadee

Arlene Sierra (b. 1970)

Piano Concerto in F major

George Gershwin (1898–1937)

I. *Allegro*

II. *Adagio – Andante con moto*

III. *Allegro agitato*

### INTERMISSION

Romeo and Juliet overture-fantasy

Piotr Ilyich Tchaikovsky (1840–1893)

---

*Kiskadee was commissioned by the League of American Orchestras with the generous support of the Virginia B. Toulmin Foundation.*

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## STILIAN KIROV,

*Gibb Music Director*

Currently in his seventh season as the newly retitled Gibb Music Director of the Illinois Philharmonic, Maestro Stilian Kirov is the First

Prize Winner of the “Debut Berlin” Concert Competition, prizewinner at Denmark’s 2015 Malko Competition, as well as the 2010 Mitropoulos Competition. Maestro Kirov has made his conducting debut at the Berlin Philharmonie in 2017 and is also a recipient of numerous Solti Foundation U.S. Career Assistance Awards (2016–2019).

Highlights of Mr. Kirov’s guest performances include appearances worldwide with the Seattle Symphony, Israel Camerata, Xi’An Symphony, Minas Gerais Philharmonic Orchestra, Sofia Philharmonic, Leopold Chamber Orchestra/Ukraine, Orchestra of Colors/Athens, Orchestre Colonne/Paris, Sofia Festival Orchestra, State Hermitage Orchestra/St. Petersburg, Thüringen Philharmonic Orchestra, the Zagreb Philharmonic, the Musical Olympus International Festival in St. Petersburg, Victoria Symphony/British Columbia, Omaha Symphony and the Memphis Symphony, among others.

Stilian Kirov assisted distinguished conductors such as Bernard Haitink with the Chicago Symphony Orchestra, as well as Stéphane Denève, the late Rafael Frühbeck de Burgos, Christoph von Dohnányi, and Andrew Davis, all with the Boston Symphony Orchestra.

Mr. Kirov is a graduate of The Juilliard School’s orchestral conducting program,

where he was a student of the late James DePreist. He has also studied with the late Kurt Masur, Michael Tilson Thomas, the late Gianluigi Gelmetti, George Manahan, Robert Spano and Asher Fisch, among others.

Also a gifted pianist, Stilian Kirov was Gold Medalist of the 2001 Claude Kahn International Piano Competition in Paris.



A “thoughtful musician well beyond his years” (*The Republic*), pianist **SEAN CHEN** shares his “alluring, colorfully shaded renditions” (*New York Times*) and “genuinely sensitive”

(*LA Times*) playing with audiences around the world. Winner of the 2013 American Pianists Awards, the 2013 Van Cliburn Piano Competition Bronze medal, and named a 2015 Annenberg Fellow, Chen is the Millsap Artist-in-Residence at the University of Missouri-Kansas City Conservatory.

Sean Chen has performed with the orchestras of Milwaukee, Fort Worth, Indianapolis, Phoenix, Kansas City, and San Diego among many others, and collaborated with such esteemed conductors as Leonard Slatkin, Michael Stern, Gerard Schwarz, and Nicholas McGegan. A multifaceted musician, he also transcribes, composes, and improvises.

Solo recital engagements have taken him to Boston’s Jordan Hall, Chicago’s Dame Myra Hess Series, New York City’s SubCulture, The Smithsonian in Washington, Amsterdam’s Concertgebouw

and dozens of other venues throughout the world.

Mr. Chen resides in the suburbs of Kansas City with his wife, Betty, a violinist in the Kansas City Symphony, and their two daughters. When not at the piano, he enjoys tinkering with computers and exploring math, science, and programming.

Sean Chen is a Steinway Artist.



# ARLENE SIERRA

is a London-based American composer whose music is lauded for its “highly flexible and distinctive style” (*The Guardian*), ranging from “exquisiteness

and restrained power” to “combative and utterly compelling” (*Gramophone*). Her work has been commissioned and performed by the Albany, Alabama, Boston, Detroit, Seattle, and Utah Symphonies, New York Philharmonic, Tokyo Philharmonic, BBC Philharmonic, BBC National Orchestra of Wales, ensembles including Lontano, Psappha, Riot Ensemble, International Contemporary Ensemble, London Sinfonietta, Österreichisches Ensemble für neue Musik, Chroma, New Juilliard

Ensemble, the Carducci, Daedalus, and Mivos Quartets, the Fidelio, Peabody, Bakken, and Horszowski Trios, and New York City Opera VOX. She has worked with conductors including Thierry Fischer, Andris Nelsons, Kevin John Edusei, Susanna Mälkki, Oliver Knussen, Jac Van Steen, Shiyoon Sung, Odaline de la Martinez, Jayce Ogren, Grant Llewellyn, and Ludovic Morlot. Her music has been performed at festivals including Aldeburgh, Aspen, Bowdoin, Cheltenham, Fontainebleau, Huddersfield, Dartington, and Tanglewood.

Awards include the Takemitsu Composition Prize, a Charles Ives Fellowship from the American Academy of Arts and Letters, PRS Composers Fund and Women Make Music awards, and a Leverhulme Research Fellowship. Her orchestral showpiece *Moler* was nominated for a Latin GRAMMY for Best Contemporary Classical Composition, and her music is the subject of a series of portrait recordings by the esteemed Bridge Records label.

Born in Miami to a family of New Yorkers, Arlene Sierra holds degrees from Oberlin College-Conservatory, Yale School of Music, and the University of Michigan, and currently serves as Professor of Music Composition at Cardiff University School of Music.

## PROGRAM NOTES AND MUSINGS

### *Kiskadee*

#### ARLENE SIERRA

*Kiskadee* is the most recent of Arlene Sierra’s works based on bird song, following directly from *Bird Symphony* (2021) commissioned by the Utah Symphony and *Birds and Insects, Book Three* (2023) commissioned by the Barbican Centre, London for pianist Sarah Cahill. Part of a larger series of pieces based on ideas from the natural world including *Butterfly House* (2022), *Nature Symphony* (2017), *Urban Birds* (2014), processes of nature are the basis for Sierra’s compositional approach, rather than offering a simple reflection or meditation. In *Kiskadee* this technical focus employs the composer’s transcriptions from field recordings as structural building blocks integral to the form of the overall work.

*Kiskadees* are described in the Cornell Lab of Ornithology database as “boisterous in both attitude and color: a black bandit’s mask, a yellow belly, and flashes of warm reddish-brown when they fly. [They] sit out in the open and attract attention with incessant *kis-ka-dee* calls and sallying flights.” The work employs a transcription of the *kiskadee*’s call as well as transcriptions of sounds from its environment. Later, the call of another bird, the troupiel, supplants the *kiskadee*’s—mirroring the behavior of territorial overtaking that occurs in the wild. The *kiskadee* call later reasserts itself with renewed power, prevailing with its characteristic boisterousness.

*Kiskadee* was commissioned by the League of American Orchestras with the generous support of the Virginia B. Toulmin Foundation. It was first performed by the Detroit Symphony Orchestra, Kevin John Edusei conductor. Subsequent

performances are scheduled with the Dallas, Louisiana, and Wheeling Symphonies.

— Arlene Sierra

### *Piano Concerto in F major*

#### GEORGE GERSHWIN

As is well known, Gershwin shocked and awed the “upper crust” with his *Rhapsody in Blue* (1924) for piano and jazz orchestra which had a Swanee-like success. It was a veritable cash machine for the composer through out his life. But while Gershwin didn’t orchestrate the *Rhapsody*, he was determined to orchestrate the “New York Concerto” that was commissioned by the New York Symphony Orchestra for its 1925–26 season. Gershwin quickly composed the work over a matter of months in the summer of 1925 in a version for two pianos and even had a try-out of the first two movements in that arrangement.

Broadway composer, Vernon Duke, famous for “April in Paris” (unlike Gershwin, he kept his “classical” persona separate, writing concertos, etc. as Vladimir Dukelsky) was a confidant of Gershwin’s and describes his usual composing procedures:

When not playing ping-pong on the ground floor with brothers Ira or Arthur, George could be found at his piano playing tirelessly for hours, never practicing in the Czerny sense, just racing through new tunes, adding new tricks, harmonies, “first and second endings” and changing keys after each chorus. He was a born *improvisatore* yet never changed tempo, nor played rubato, the relentless 4/4 beat carrying him along—it was physically difficult for him to stop.

Due to, perhaps, the Broadway mentality of tuning things up before the big premiere,

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## PROGRAM NOTES *continued*

Gershwin hired an orchestra to try out the piece, now simply called *Concerto in F*. He stated in 1928 that playing and hearing the *Concerto* in this manner in his own orchestration was his “greatest musical thrill.” There were considerable cuts in all three movements and some reassignment of music between the ensemble and the solo piano made on the basis of this preliminary performance.

The premiere was in December of 1925 at Carnegie Hall with the composer at the piano and Walter Damrosch conducting. It was a great success with the public, but the critics were not fully won over. The *Concerto* did not ricochet around the world immediately the way the *Rhapsody in Blue* did, but after a slow start became a great popular favorite world wide. With the corrections provided by biographer Charles Schwartz, here are Gershwin's original notes on the piece:

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 kettledrums supported by other percussion instruments, and with a Charleston motif introduced by ...horns, clarinet[s]...[and] violas [plus cellos and trombones]. 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.

One further note. Gershwin asks that the trumpeter for the prominent second-movement solo to use “felt” to act as a mute. However, it seems that trumpeters almost universally have hit upon the velvet cover of a bottle of Crown Royal Canadian whisky as the ideal mute. It's not certain if this works better if the velvet has been removed from a recently consumed bottle, but assuming the brass section is willing to share, this may contribute to the happy demeanor of the performers always noted in this piece.

— IPO Board Member Charles Amenta M.D.

### ***Romeo and Juliet* overture-fantasy PIOTR ILYICH TCHAIKOVSKY**

Peter Ilyich Tchaikovsky (1840–1893) was one of the first conservatory-trained composers of Russia, having enrolled in the inaugural class of the St. Petersburg Conservatory in 1862. This meant that he had studies in traditional harmony, musical forms (where sonata form ruled the Classical era), and counterpoint—all the rudiments of compositional technique. And through his family, he was in touch with the cultural world of Western Europe.

This was in contrast to “The Mighty Handful” of nationalist Russian composers including Mussorgsky (1839–1881), Bordin (1833–1887), Rimsky-Korsakov (1844–1908), Cui (1835–1918), and led by Mily Balakirev (1837–1910). These composers dived deeply into Russian and Asian culture including rural peasant songs, dances from the Silk Road, chants for Russian Orthodox services, and the like. They were largely self taught as composers, and often had to struggle to produce works because they lacked the facility of a traditional compositional technique. It was hard to know if this struggle was a feature or a bug because of the value they placed on originality and the casting off of Western influences outside Russia.

This point becomes obvious considering another early work of Tchaikovsky, his *Overture-Fantasy Romeo and Juliet* (1870, revised 1872 and 1880). The tale starts with the raw, 28-year-old, newly emerged professor of composition of the Moscow Conservatory contacting the eminent Balakirev. Tchaikovsky, who had premiered his first symphony and opera, but was still struggling to get traction in the musical world, had dedicated his overture, *Fatum* (1868) to Balakirev. The performance and reception were steeped in failure, yet though critical, Balakirev urged Tchaikovsky to write an overture on Shakespeare modeled after Balakirev's overture to *King Lear*.

One other personage may be mentioned in relation to the gestation of the *Romeo and Juliet Overture*, Désirée Artôt, who was a Belgian operatic soprano who somehow seemed to have captured Tchaikovsky's romantic interest. Ms. Artôt was touring Russia in 1868, and they met very frequently in the evening after performances. Tchaikovsky described her to his brother, Modest, as possessing “exquisite gesture, grace of movement, and artistic poise.” Artôt may have been an inspiration for the love theme in *Romeo*. Certainly, others projected this, and the theme is in her name-coded key of D-flat (“Des” in German terminology). Balakirev praised *Romeo and Juliet's* love theme with a surprising personal statement: “... the second D-flat tune is delightful ... It

is full of tenderness and the sweetness of love ... When I play it, I imagine you are lying naked in your bath and that the Artôt-Padilla herself is washing your stomach with hot lather from scented soap.”

It seems that Balakirev and his group only used positive terms for the love theme. Still, that was so admired that Balakirev was asked to give repeated piano-reduction performances. This got to the point that he actually memorized the piece, and the journalist, Stasov, who had originally coined the term, “The Mighty Handful,” now wanted to include Tchaikovsky as a sixth member!

It is hard to imagine that there was not “love at first [listen]” like the protagonists in the *Overture*, but the premier performance in Vienna in 1876 under Hans Richter was actually hissed. (Remember, this was the conservative bastion where Tchaikovsky's *Violin Concerto* was synesthetically compared to the odor of turds.) Now, the “Love Theme” is so popular that it is often heard in commercials, popular cartoons, and TV shows – almost a caricature of love. So, our performance of the complete piece will allow us to experience this love music in the context of a masterful artwork.

— IPO Board Member Charles Amenta M.D.

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- Please silence your cell phones
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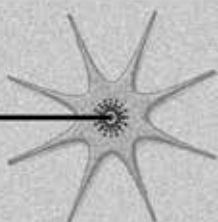


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