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(as of January 23, 2026)

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*With your help, we achieve far more than ticket sales alone could provide, since they cover less than 25 percent of our concert production costs. Your commitment fuels our passion and makes every performance possible.*

*If we have inadvertently left anyone out, please accept our sincerest apologies and let us know so we may acknowledge your support appropriately.*

*Thank you for being an essential part of our Symphony family. We could not do this without you.*

# The Dearborn Symphony

FORD COMMUNITY & PERFORMING ARTS CENTER

**Steven Jarvi**

*Music Director & Conductor*

*featuring Downriver Dance Academy • Spencer Genrich, choreographer*

**Friday, February 6, 2026 at 7:30 p.m.**

## PROGRAM

### *Shall We Dance?*

**Leonard Bernstein** Times Square - 1944 from *On The Town*

**Patrick Doyle** Potter Waltz from *Harry Potter and the Goblet of Fire*  
arr. Jerry Brubaker

**Louis Prima** Sing, Sing, Sing!  
arr. Matt Amy

**Astor Piazzolla** Libertango  
arr. James Kazik

**Pyotr Ilyich Tchaikovsky** *Swan Lake*: Act II, No. 10 - Scene (Moderato)

**J. Hickmon, W. De Backer, L. Bonfá** Anxiety (*based on the recording by Doechii*)  
arr. & orch. by Anthony Joseph Lai

**Stephen Schwartz** Highlights from *Wicked*  
arr. Ted Ricketts

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

**Manuel de Falla** Three Dances from *The Three-Cornered Hat*  
(1876–1946) I. The Neighbors Dance (Seguidillas)  
II. The Miller's Dance (Farruca)  
III. Final Dance (Jota)

**Arturo Márquez** Danzón No. 2  
(b. 1950)

*Estimated duration: 1 hour 30 minutes*



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# Downriver Dance Academy

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## Spencer Graye Genrich, *Choreographer*

Spencer (she/they) currently works as Studio Director for Downriver Dance Academy. Her approach to teaching is heavily influenced by her day job as a relational therapist and advocacy worker, where you can expect to see choreography shaped and informed by story-telling and somatic movement. They have danced professionally with groups like Zookworks and D4G, and received several accolades for their work as a choreographer/performer in the Metro Detroit theater scene. Downriver Dance Academy is rooted in the philosophy that dance is for everyone, and Spencer hopes that with this evening's performance you can find connections to a version of yourself on stage.



### Junior Dancers

Adeline Power  
Arielle Gibbard  
Emma Amezcuia  
Gracie Powers  
Kamryn Cruckshank  
Mackenzie Tolstyka  
Melody Hilaski  
Nora Borne  
Norah Aue  
Victoria Freckleton

### Senior Dancers

Auryonna Perry  
Cordelia Krajewski  
Fouad Diry  
Ivy Anspach  
Kaitlyn Aguila  
Kayla Cobetto  
Maggie Korzeniewski  
Paige Adams  
Spencer Genrich

You can find more information about  
Spencer, Downriver Dance Academy, and  
2nd Street Performing Arts Center at  
[2ndstpac.com/downriver-dance-academy](http://2ndstpac.com/downriver-dance-academy),  
or on Instagram  
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## DOS Endowment Fund

The Dearborn Symphony Endowment Fund was established in 1992 to provide a perpetual base of support for the Symphony, ensuring its artistic and financial stability. The Fund is invested judiciously to preserve its principal. The income generated from investments funds one concert annually and the Youth Artist Solo Competition winner; supports young musician development; and participates in the Send a Child to the Symphony program. As the endowment grows, it will provide an increasingly substantial source of stable funding to sustain the symphony's creativity and vitality. Through the generosity of numerous donors and prudent investments, this permanent endowment has amassed over \$1,900,000.

Several tax-deferred donation strategies exist, including qualified charitable distributions from IRAs, charitable remainder trusts, and donating appreciated stock. These strategies offer tax benefits such as immediate deductions, capital gains tax avoidance, and potential tax-free growth. Consulting a financial advisor is recommended to determine the most suitable strategy based on individual circumstances.

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*We extend our sincere gratitude to these esteemed philanthropists  
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which will secure the future of the Dearborn Symphony.*

### Donations 2023-2025

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The Fund will sponsor the October 2025 concert, fund the Youth Artist Solo Competition winner, provide youth music development, and support Send a Child to the Symphony.

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*The DOSEF Board of Trustees honors Bruce Simpson, our founding member of Musical Legacy Society which recognizes those who have included the Dearborn Orchestral Society Endowment in their estate plans.*

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# Dearborn Symphony

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Steven Jarvi, Conductor

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## Program Notes

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by Ava McDowell

### Times Square – 1944 (from *On the Town*)

Leonard Bernstein

The year 1944 was a watershed year for the twenty-five-year-old Leonard Bernstein. He premiered his *Jeremiah Symphony*, made his stunning debut as conductor of the New York Philharmonic Orchestra, and opened the popular ballet *Fancy Free* with his friend and collaborator, Jerome Robbins.

After the success of *Fancy Free*, set designer Oliver Smith suggested that Bernstein and Robbins expand the ballet into a full-scale musical. The story Robbins devised is a simple one: the adventures of three sailors on 24-hour leave in Bernstein's beloved New York City.

Most are familiar with the MGM film version that starred Gene Kelly and Frank Sinatra. Sadly, Louis B. Mayer hated the Broadway score so much that most of it was replaced. The music you will hear tonight is a suite Bernstein created from his original Broadway score.

"The Times Square Ballet is a more panoramic sequence in which all the sailors in New York congregate in Times Square for their night of fun."

Bawdy and boisterous scenes fly by so quickly that its abrupt ending leaves us wishing for more.

### Potter Waltz (from *Harry Potter and the Goblet of Fire*)

Patrick Doyle

*Harry Potter and the Goblet of Fire* (2005) was the fourth installment of the Harry Potter series and centers around the Triwizard Tournament. *Potter Waltz* takes place during the formal Yule Ball while Harry and his date, Parvati Patil, dance and are joined by other characters.

This traditional waltz, composed in the joyful key of D major, playfully reflects the awkwardness of teenagers at their first formal dance. Its sweeping melody, carried by the strings, seems to soar like the famous floating candles. Audiences appreciated the contrast from the dark and heavy themes in the rest of the film and soundtrack.

### Sing, Sing, Sing!

Louis Prima

Louis Prima was a trumpeter, singer, and bandleader of the New Orleans Gang who was known for his energetic swing style. He composed *Sing, Sing, Sing* in 1936 for his band, but it did not become a hit until Benny Goodman arranged it for big band in 1937.

Prima's version contained lyrics and was only 3–4 minutes long, while Goodman's version was a 12-minute jam session featuring Gene Krupa, Harry James, and

Jess Stacy. The Goodman Orchestra's 1938 Carnegie Hall concert, which centered on *Sing, Sing, Sing*, is considered one of the most important jazz concerts of all time.

Each version further cemented *Sing, Sing, Sing* as a cultural touchstone, appearing in film and television.

### Libertango

Astor Piazzolla

Astor Piazzolla was once described as "the world's foremost composer of tango music." Born in Argentina, he spent much of his youth in New York, where he was exposed to jazz and classical music.

Following several failed attempts at leading his own orchestra in Buenos Aires, Piazzolla moved to Paris to study with Nadia Boulanger. After hearing his tango *Triunfal*, Boulanger encouraged him to continue composing tango music.

In 1973, Piazzolla composed *Libertango*, combining "libertad" (freedom) and "tango." The work incorporates elements of jazz and classical music, creating a new sound known as Tango Nuevo.

*Libertango* is built on syncopated rhythms, dynamic contrast, and chromatic harmonies supporting emotional, soaring melodies.

### Swan Lake: Act II, No. 10 – Scene (Moderato)

Pyotr Ilyich Tchaikovsky

*Swan Lake* was premiered in 1877 to less than enthusiastic reviews and was considered a failure. Dejected, Tchaikovsky mistakenly believed his score was to blame.

In 1895, choreographer Marius Petipa presented *Swan Lake* in revised form for Tchaikovsky's memorial program. Since then, both the ballet and concert suite have never left the repertoire.

The story centers on Prince Siegfried, who falls in love with Odette, the Swan Queen, a maiden cursed by the evil magician von Rothbart. Tricked into pledging himself to Odette's double, Odile, the Prince ultimately joins Odette in the lake, breaking the spell and uniting the lovers.

### Anxiety

Doechii

"Anxiety. We've all experienced it."

Doechii, whose real name is Jaylah Ji'mya Hickmon, remixed *Somebody That I Used to Know* as part of her YouTube Coven series in 2019. While the original song deals with heartbreak, Doechii's lyrics reflect her struggle with anxiety.

(continued on page 30)

# Program Notes

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(continued from page 29)

Anxiety has become an anthem for those struggling with mental health, encouraging listeners to acknowledge their feelings.

The March 2025 wide release reached the Billboard Hot 100 top 10 and swept the 2025 Grammy Awards.

## Highlights from *Wicked*

Stephen Schwartz

*Wicked* is based on Gregory Maguire's 1995 novel, a prequel to *The Wizard of Oz*, telling the story of Galinda and Elphaba from their contrasting perspectives.

The musical opened on Broadway on October 30, 2003, with Kristin Chenoweth and Idina Menzel. While initial reviews were mixed, audiences embraced the show.

The original Broadway production was nominated for ten Tony Awards, winning three. The 2024 film adaptation became the highest-grossing musical film adaptation of all time.

Songs featured in this medley include *Popular*, *Dancing Through Life*, *The Wizard and I*, and *Defying Gravity*.

## Three Dances from *The Three-Cornered Hat*

Manuel de Falla

Manuel de Falla dreamed of being an author, but his love of music drew him in a different direction. Born in Cádiz on the Spanish coast in 1876 to a musical family, he moved to Madrid at the age of ten, where he studied piano with his mother and learned harmony and counterpoint from local musicians.

He entered the Madrid Conservatory at the age of twenty, earning the school's highest awards in piano performance. Despite his abilities, de Falla had no interest in pursuing a career as a concert pianist, instead immersing himself in the study of Spanish folk music.

Living in Paris from 1907 to 1914, de Falla came under the stylistic influences of Claude Debussy and Maurice Ravel. The free harmonies and rich orchestration of Impressionism gave him the perfect vocabulary to express his love for his native country.

The ballet *The Three-Cornered Hat* was based on Pedro Antonio de Alarcón's novella, a classic tale of a corrupt magistrate who abuses his power while trying to seduce the wife of an honest miller. Encouraged by Ballets Russes impresario Sergei Diaghilev, de Falla expanded the work into a full ballet, which premiered in Paris in 1920 with choreography by Leonid Massine and sets and costumes by Pablo Picasso.

Two orchestral suites were later developed from the ballet. Suite No. 2 opens with *The Neighbors' Dance*, builds into *The Miller's Dance*, a flamenco farruca, and concludes with the festive Spanish *jota* of *The Final Dance*.

## Danzón No. 2

Arturo Márquez

Arturo Márquez came from a musical family in his hometown of Álamos, Sonora, Mexico. His grandfather was a folk musician, and his father a mariachi player. Just prior to middle school, his family moved to La Puente, California, where he studied piano, trombone, and violin.

Márquez began composing in high school, later studying at the Conservatorio Nacional de Música in Mexico and receiving a scholarship from the French government to study in Paris with Jacques Castérède.

His musical roots provided the foundation for his compositional style. Márquez often visited dance halls with friends, where he became fascinated with danzón, a dance style that originated in Cuba and later became a staple of Mexican dance music.

Of the work, Márquez wrote that the apparent lightness of the danzón disguises a genre filled with sensuality and seriousness, danced with nostalgia and emotional release in places such as Veracruz and the dance halls of Mexico City. *Danzón No. 2* is a tribute to the environment that nourished the genre.

Critic Juan Arturo Brennan described *Danzón No. 2* as "effectively and elegantly synthesizing the best of two sonic worlds: that of popular tradition and that of academic creation," and it stands as one of the most famous concert works in Mexican music.

Please read the full text of Ms. McDowell's comprehensive Program Notes. Simply scan the QR code to visit our website.





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